

Public and Catholic District School Board Writing Partnerships

Course Profile

Dramatic Arts

Grade 11

University/College Preparation

ADA3M

• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

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Course Overview

Dramatic Arts, Grade 11, University/College, ADA3M

Prerequisite: Dramatic Arts, Grade 9 or 10, Open

Course Description

This course builds upon the skills introduced and explored in Grades 9 and 10. Students apply skills and research various acting styles when preparing both original work and selected scripts. Students explore theatre conventions and are introduced to the works of selected major playwrights from the turn of the 20th century. Script analysis prepares students for dramatic presentations, and exploration of the many roles in theatre production introduces students to the professions associated with theatre. Building upon cooperative skills and creative collaboration, students work within the culture of ‘ensemble’ and experience the creative dynamics of a theatre company. They develop research skills through independent study.

How This Course Supports the Ontario Catholic School Graduate Expectations

ADA3M enables students to use drama as a vehicle in the process of self-actualization, with a view of life that is God-centred, a view of person that is Christ-centred, and a view of community that is Church-centred. Participation in this course helps students develop a confident and positive sense of self and respect for the dignity and welfare of others as they apply effective communication, decision-making, and problem-solving skills. They develop greater understanding of the concepts of responsibility and the contributions of self and others. They have opportunities to exercise Christian leadership in the achievement of individual and group goals. This course gives students a variety of opportunities to think critically, develop God-given potential, and make a meaningful contribution. It also challenges students to examine and explore their lives in relation to specific gospel values as reflected in Church teachings. This course explores the interior life of students and nurtures their spiritual lives.

Course Notes

Though the units stand alone to fulfill separate sets of expectations, they are complementary. Unit 1 provides the thematic and practical foundation for Units 2-5. Units 2 and 3 may be used as models for the development of Units 1, 4, and 5.

All units and activities draw upon all three strands in an integrated approach.

Suggested assessment practices follow the directions of the Ministry of Education as published in *The Ontario Curriculum, Grades 9 to 12, Program Planning and Assessment 2000*.

Use of a portfolio for students to organize their notes and written assignments over the duration of the course is recommended. The portfolio is also used to reflect upon the development of character and the creative process of working in ensemble. Analysis and reflection may be integrated as part of the portfolio.

Rubrics, generated with students, create a more thorough understanding of expectations for the course.

There are thematic links between the Drama structures assignment in Unit 1 and the works of the Early Modern Playwrights, particularly Ibsen, Shaw, and Chekhov.

A list of resource books for acting techniques and theatre conventions has been included.

General Time Frames

This course is based on the Ministry of Education's requirement of a minimum of 110 hours.

Teachers should consider the timeframes as suggestions only and vary them to accommodate experiences, abilities, and interests of students in the class, as well as available resources, provided that all strands and expectations have been taught and assessed in accordance with Ministry of Education policies.

Course Organization and Progression

Because the curriculum expectations for the Dramatic Arts Grade 11 University/College and Open courses are complementary, teachers may use this Course Profile in conjunction with the Open course and, with modification, teach the units presented in it.

Units in this profile begin by providing the students with experiences in individual and group creative processes and presentations, and evolve from story forms generated from imagination into structured narrative texts. Students explore the relationship between "role" and "character" in these varied contexts. Altering the order of the units significantly changes the student's learning.

Teacher Preparation

Teachers need to be familiar with contemporary theatrical forms and texts, especially docu-drama, collective, and Canadian works.

Teachers should be familiar with the Course Profiles for ADA20 and ADA30, as well as the Learning Expectations for Dramatic Arts, Grade 12, to ensure appropriate student preparation.

Expectations are clustered around dramatic concepts, including role/character, social/cultural context, and collaborative creation, while each cluster is imbued with dramatic elements, principles, techniques, sources, and texts.

Appendix Organizer


The Appendix at the end of the Course Overview is designed to help teachers understand how the Expectations are linked to the Achievement Chart, units and activities of this Profile. When planning units, activities, and assessments, teachers should consult this organizer.

Further resources, key to this course profile, are available at the CODE website: <http://www.code.on.ca>.

Tracking and teaching expectations in isolation is not recommended.

General Notes

The prerequisite for this course is successful completion of one of Grade 9 or 10, Dramatic Arts, Open. This University/College course enhances all destinations; students are prepared to take either an Open level or University/College course in Dramatic Arts in Grade 12.

In this Profile, the pencil symbol  indicates that the task or activity is a possible portfolio activity.

Students work from researched primary and secondary sources, as well as published dramatic texts, as they interpret, create, and present dramatic works.

To meet the course destination performance standards, students are provided with opportunities to develop their communication and collaborative skills, as well as demonstrate analytical and reflective strategies through writing and speaking about their choices in creating dramatic works, and their responses to their own and others' dramatic work.

Key Framing Questions

The units have been developed from the Overall and Specific Expectations and have been framed by these Key Questions. The Unit Planning notes supplement this list.

Unit 1: Reaching Within

- How does exploration of self, influence collaborative decision-making?
- How is decision-making affected by collaboration?
- How does context-building deepen the drama?

Unit 2: Reaching Out

- How can using a specific acting approach deepen character development?
- How can drama help develop one's potential?
- When critically analysing performance, how is one's personal belief system integrated?

Unit 3: Reaching Back

- How does modern theatre reflect the universal human condition?
- What skills are developed by working in a theatre company model? How can they transfer beyond the stage?
- How does one become an appreciative audience member?

Unit 4: Reaching Across

- What opportunities are created when varied dramatic techniques are used to interpret script?
- How are cultural values communicated through the art of drama?
- How does the study of artistic forms contribute to a respect and affirmation of the world's peoples and cultures?

Unit 5: Reaching Beyond

- What is the nature of performance?
- What is the nature of the relationship between theatre and reality?
- What connections can be made between students' lives and artistic performances?

Student Portfolio

Students should keep a portfolio of their drama work throughout the course. It is a primary vehicle for students to demonstrate their learning, to deepen and extend the drama, a stimulus for reflection and student-teacher conferencing, and a natural mode for analysis and planning. The teacher should be prepared to assess and evaluate the student portfolio at significant points through the course. Teachers must also be aware of their responsibilities with regard to disclosure, which may occur in the portfolio, and the conditions of confidentiality, which may be implied or explicit with the student.

Teacher Responsibilities

While the teacher is the primary planner and leader of the learning activities and is responsible for them in all respects, s/he must assess the dynamics of each class and decide the degree to which s/he may promote increased individual and group responsibility for learning. This requires professional judgement and varies from class to class.

Health and Safety

Safe practices must be taught and practised throughout the course.

Physical Safety

Preliminary activities must emphasize safety and respect. Equipment must be appropriate to student use; teachers must be aware of its proper uses and limitations. Hazardous materials must be handled in accordance with the approved safety procedures of the Board of Education or other agency.

Emotional and Social Safety

The teacher is responsible for establishing an atmosphere in which students feel emotionally and socially safe. When topics arise that are personal in nature, the teacher should be prepared to deal with them in an appropriate manner and involve specialists where necessary. How students treat each other is also a priority, especially where differences among students make bullying, aggressive behaviours, and isolation a possibility.

Units: Title and Time

Unit 1	Reaching Within	13 hours
* Unit 2	Reaching Out	17 hours
* Unit 3	Reaching Back	27 hours
Unit 4	Reaching Across	20 hours
Unit 5	Reaching Beyond	33 hours

* These units are fully developed in this Course Profile.

Unit Overviews

Unit 1: Reaching Within

Time: 13 hours

Unit Description

Students engage in activities to establish an effective drama learning environment, including collaboration, listening and responding, reflection and discussion. Basic elements such as tableau, role play, monologue and other dramatic forms and techniques are used within the context of a drama structure. The teacher selects an issue/source for this drama structure which is shared by early 20th century dramatic literature studied in Unit 3, Reaching Back. Exploring this issue/source in an active inquiry mode allows students to discover and make their own meanings out of the content. Students extend their knowledge by paying greater attention to detail, developing their understanding of dramatic structures (character, conflict, theme and ideas) and communicating through artistic means (conventions, symbols, metaphor). The concept of performing for an audience is established in the context of sharing moments of the drama structure within the class.

Unit Overview Chart

Activity	Expectations	Assessment	Focus
1	CRV.03, TH2.05, AN1.07, AN2.02 CGE1d, 2a, 2c, 2e, 3d, 4b, 5a	Knowledge/Understanding Thinking/Inquiry Communication	Speculating on the issue/source
2	THV.02, CRV.01, CRV.02, CRV.04, TH2.02, TH3.01, CR1.01, CR1.02, CR1.03, CR1.04, CR1.05, CR1.06, CR2.03, CR2.05, CR2.06, CR2.07 CGE3b, 3c, 3d, 4a, 4b, 4c, 4f, 5a, 5c, 5e, 5f, 5g, 7b	Knowledge/Understanding Thinking/Inquiry Communication Application	Responding to the issue/source
3	ANV.01, ANV.02, ANV.04, AN1.02, AN1.03, AN1.04, AN1.05, AN1.07, AN1.08, AN2.01, AN2.02, AN2.03 CGE3c, 4g, 5b	Knowledge/Understanding Thinking/Inquiry Communication Application	Reflecting

Unit 2: Reaching Out

Time: 17 hours

Unit Description

Students develop cooperative skills through the creation and performance of a dramatic presentation. Essential elements of drama are reviewed through tasks focusing on voice, movement and character development. Technology for performance is introduced. Expansion of group exploration through the introduction of various acting strategies, and theatre terminology facilitate the collaborative class presentation. Students work toward the concepts of cast and acting for audience through the vehicle of monologue. Positive analysis and reflection of group work are ongoing throughout the unit as forms of assessment.

Unit Overview Chart

Activity	Expectations	Assessment	Focus
1	THV.02, CRV.01, CRV.04, ANV.01, TH1.01, TH2.01, TH2.02, CR2.04, CR2.06, CR2.07, AN1.07, AN2.01, AN2.02, AN2.03 CGE2b, 2c, 3b, 3c, 4a, 4b, 4c, 4f, 5a	Knowledge/Understanding Thinking/Inquiry Communication Application	Drama essentials
2	THV.01, THV.02, CRV.01, ANV.01, ANV.03, ANV.04, TH1.01, TH1.02, TH1.03, TH1.04, TH2.01, TH2.02, CR1.02, AN1.05, AN1.06, AN1.08, AN2.01, AN2.02 CGE2b, 2c, 4f, 5a, 5b, 5e, 5g	Knowledge/Understanding Thinking/Inquiry Communication Application	Acting theory
3	THV.01, THV.02, CRV.01, CRV.02, CRV.03, CRV.04, ANV.01, ANV.02, TH1.01, TH1.02, TH1.03, TH1.04, TH2.02, TH2.04, TH2.05, TH3.01, CR1.01, CR1.02, CR1.03, CR2.02, CR2.03, CR2.04, CR2.05, CR2.06, CR2.07, AN1.01, AN1.02, AN1.04, AN1.06, AN1.08, AN2.01, AN2.02, AN2.03 CGE1h, 2a, 2b, 2c, 3b, 3c, 3f, 4a, 4b, 4c, 4f, 5a, 5e, 5g, 7f	Knowledge/Understanding Thinking/Inquiry Communication Application	Creating characters
4	THV.01, THV.02, CRV.01, CRV.02, CRV.03, CRV.04, ANV.01, ANV.02, ANV.03, ANV.04, TH1.01, TH1.02, TH1.03, TH1.04, TH2.01, TH2.02, CR2.02, CR2.03, CR2.06, CR2.07, AN1.01, AN1.02, AN1.04, AN1.05, AN1.06, AN2.01, AN2.02, AN2.03 CGE2a, 2b, 2c, 3c, 3f, 4a, 4b, 4c, 4g, 5a, 5b, 5e, 5g, 5h	Knowledge/Understanding Thinking/Inquiry Communication Application	Acting for audience

Unit 3: Reaching Back

Time: 27 hours

Unit Description

Formal analysis promotes engagement with both heart and mind as students are introduced to themes, symbols, language, and character, based upon a representative play from the early 20th century. Acting strategies developed in Unit 2 deepen the developmental and analytical approaches used, which students apply in the rehearsal and performance of key scenes. The role of technology, the concept of ‘theatre company’, and the career applications of theatre are introduced in the context of performance. Reflection on both process and product provides opportunities for students to explain, justify, analyse, and assess. The analysis of the play selected for this unit and an examination of the historical, political, and social contexts of early 20th century plays are models for the students’ independent study of other plays from this time period. Initiated at the conclusion of Unit 3, the independent study continues throughout Unit 4 and forms the basis of the final evaluation in Unit 5.

Unit Overview Chart

Activity	Expectations	Assessment	Focus
1	THV.01, THV.02, CRV.01, CRV.02, ANV.03, TH1.01, TH1.03, TH1.04, TH2.02, TH2.04, TH2.05, CR1.01, CR1.02, CR1.03, CR1.04, CR1.05, AN1.07, AN1.08, AN2.02 CGE2a, 2b, 2c, 3c, 4b, 4f, 5a, 5b, 5e, 5g	Knowledge/ Understanding Thinking/Inquiry Application Communication	Exploring the playwrights’ craft
2	THV.02, CRV.01, CRV.02, CRV.04, TH1.01, TH1.03, TH2.02, TH2.04, TH2.05, CR1.01, CR1.02, CR1.03, CR1.04, CR1.06, CR2.01, CR2.02, CR2.03, CR2.05, CR2.07, ANV.01, AN1.042a, 2b, 2c, 3b, 3c, 4a, 4b, 4c, 4f, 5a, 5b, 5e, 5f, 5g, 7j	Knowledge/ Understanding Thinking/Inquiry Application Communication	Creating and rehearsing
3	THV.02, CRV.01, CRV.02, CRV.03, ANV.01, ANV.02, ANV.05, TH1.03, TH2.02, TH2.04, TH2.05, CR1.03, CR1.04, CR1.05, CR2.01, CR2.02, CR2.03, CR2.05, CR2.06, CR2.07, AN1.01, AN1.02, AN1.03, AN1.04, AN1.05, AN1.06, AN1.08, AN2.01, AN2.02, AN2.032a, 2e, 3c, 3f, 4f, 4g, 5b, 5d, 5e, 5g, 5h	Knowledge/ Understanding Thinking/Inquiry Application Communication	Performing and analysing
4	THV.03, ANV03, 2a, 2b, 3c, 3d, 3f, 4c, 4e, 4f, 4g, 5b, 5e	Communication	Introduction to historical, political, and social contexts

Unit 4: Reaching Across

Time: 20 hours

Unit Description

Students research and describe the conventions of numerous dramatic forms. These may include Theatre of the Absurd, Theatre of the Oppressed, Canadian regional drama, First Nations, Aboriginal, or Kabuki Theatre. Three kinds of knowledge are addressed: that which is gained through research activities; through class activities; and through reflection and analysis of their work. Group work assists students to apply their knowledge of a specific form and create a performance. A variety of strategies are used, including improvisation and workshop techniques, with an emphasis on effective work as an interdependent team member. The performance may be original or interpreted work for a specific audience, enabling the students to exercise leadership in the achievement of the group goal – the performance. Technology is used to complement the performance. Students analyse their work through journal reflections, focusing on their personal artistic strengths, gaining a deeper understanding of how dramatic arts represent, influence, and contribute to culture and society throughout the world.

Unit Overview Chart

Activity	Expectations	Assessment	Focus
1	THV.03, ANV.01, ANV.03, ANV.04, TH3.03, TH3.04, AN1.01, AN1.05, AN1.07, AN2.01, AN2.02, AN2.03 CGE2b, 3c, 5b, 5e, 7f, 7g	Knowledge/Understanding Thinking/Inquiry Communication Application	Researching the forms
2	THV.03, CRV.03, CRV.04, ANV.01, ANV.03, ANV.04, TH1.01, TH2.01, TH2.02, TH2.04, CR1.04, CR1.05, CR1.06, CR2.02, CR2.03, CR2.04, CR2.05, CR2.06, CR2.07, AN1.01, AN1.04, AN1.06, AN1.07, AN2.01, AN2.02, AN2.03 CGE2a, 2b, 2c, 3c, 4b, 4f, 5b, 5g	Knowledge/Understanding Thinking/Inquiry Communication Application	Exploring the forms
3	THV.03, CRV.02, CRV.04, ANV.01, ANV.03, ANV.04, TH3.04, CR1.04, CR2.02, CR2.03, CR2.06, CR2.07, AN1.01, AN1.04, AN1.05, AN1.06, AN1.07, AN2.01, AN2.02, AN2.03 CGE1h, 2a, 2b, 2c, 2e, 3b, 3c, 3f, 4a, 4b, 4c, 4f, 4g, 5a, 5b, 5d, 5e, 5f, 5g, 5h, 7f, 7g	Knowledge/Understanding Thinking/Inquiry Communication Application	Applying and analysing the forms

Unit 5: Reaching Beyond

Time: 33 hours

Unit Description

These activities build on the work of the previous units, and form the basis for the final evaluation in this course. This unit is weighted as thirty percent of the final mark, divided as follows: process fifty percent, product thirty percent, and reflection twenty percent. Research and analysis of early 20th Century plays begun in Unit 3 culminate with the rehearsal and performance of selected scenes. Students take responsibility for planning and organizing a rehearsal schedule, and for creating technical elements, including sets, costumes, and lighting and sound designs. Students fulfill various roles within a “theatre company”. Reflection includes summative portfolio interviews on both the process and the product and how they reflect an understanding of self, society and the universal condition as explored through the use of dramatic and theatrical conventions.

Unit Overview Chart

Activity	Expectations	Assessment	Focus
1	THV.03, ANV.03, TH2.04, TH2.05, TH3.02, TH3.04, AN1.072b, 2c, 2e, 3f, 4c, 4f, 5a, 5b, 5e, 7f, 7g	Knowledge/Understanding Thinking/Inquiry Communication	Presentation of research and analysis
2	THV.02, CRV.01, CRV.04, TH2.02, CR1.01, CR1.02, CR1.03, CR1.06, CR2.01, CR2.02, CR2.03, CR2.06, CR2.072a, 2b, 2c, 3b, 3c, 4a, 4b, 4c, 4f, 5a, 5b, 5e, 5f, 5g, 5h	Knowledge/Understanding Communication Application	Scene rehearsal and performance (acting and production roles)
3	ANV.01, ANV.02, ANV.03, ANV.05, AN1.02, AN1.03, AN1.04, AN1.05, AN1.06, AN1.07, AN2.01, AN2.02, AN2.032b, 2c, 2e, 3c, 3f, 4a, 4e, 4f, 4g, 5b, 5g	Knowledge/Understanding Thinking/Inquiry Communication Application	Final reflection

Teaching/Learning Strategies

This Course Profile was developed with units and activities encompassing all three strands: Theory, Creation, and Analysis. As a result, teaching these activities provides students with multiple, rich opportunities to demonstrate their knowledge and skills. The communal nature of Dramatic Arts invites students to work closely with others in large and small group situations. It engages the student's mind and body in a dynamic which gives the teacher opportunities to challenge the student in a variety of learning contexts and styles.

Assessment & Evaluation of Student Achievement

Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other method of evaluation.

Percentage recommendations which break down the categories of the Achievement Chart in the Arts are not given in this Course Profile, as each school board or school may make its own decisions. However, teachers must relate all assessment and evaluation activities to the four categories of the Achievement Chart as they plan and implement their assessment practices.

This chart summarizes some of the assessment and evaluation tools outlined in the units. Matching the content with an appropriate assessment tool is an important step in the planning process.

Personal Communication	Observation	Performance Assessment	Reflection
rubrics, checklists, journals, documentary evidence, portfolio entries			
<ul style="list-style-type: none"> • self-assessment • peer assessment • individual student-teacher conference • teacher-small group conference • teacher-whole group conference 	<ul style="list-style-type: none"> • teacher tracking • peer observation • video and still photo documentary 	<ul style="list-style-type: none"> • writing in role • journal responses • written analysis of texts • collaboration in problem solving, negotiating, and presenting • commitment to role 	<ul style="list-style-type: none"> • personal reflection through journal and other forms • writing in role • portfolios

Accommodations

Teachers must be aware of and sensitive to the diverse learning styles and abilities of the students in their class. Accommodations that address these factors must be implemented to promote success for all students.

An extensive list of possible accommodations is contained in the *Electronic Unit Curriculum Planner* (Ministry of Education, 1999); teachers should consult it for specific suggestions.

Resources

Resources may be obtained from a wide variety of sources. See the Planning Notes for each activity.

Teachers should be familiar with resources in their communities, including those not directly related to drama, such as the art gallery, museum, or people such as police officers, social workers, and others.

Canadian resources should be used wherever possible.

In addition to universities, colleges and other institutions which offer AQ or ABQ courses for teachers, the provincial drama and dance subject association, CODE (Council of Drama and Dance in Education) offers many valuable resources, including a newsletter (“Touchstone”), a journal (*Contact*), a listserv (CODEnet), a website (<http://www.code.on.ca>), an annual conference and regional co-ordinators throughout the province. Often members are available to conduct workshops in a variety of formats.

Many professional arts organizations have an education officer who provides resources for teachers at minimal cost. The Ontario Arts Council (OAC), Theatre Ontario, and local arts councils are also valuable resources.

Teaching Resources

The following print resources will help teachers new to drama find solid pedagogical foundations, as well as creative ways of enhancing the teaching methodologies of experienced teachers:

Booth, David and Jonothan Neelands. *Writing in Role*. Hamilton: Caliburn Enterprises Inc., 1998. ISBN 096999673X

Cassady, Marshall and Pat Cassady. *Theatre & Drama*. National Textbook Company, 1991.

Ferguson, Keith. *Drama for Worship*. Word, Inc., 1991.

Lundy, Charles and David Booth. *Interpretation*. Toronto: Harcourt Brace, 1985. ISBN 0774712104

Taylor, Philip. *The Drama Classroom: Action, Reflection, Transformation*. London: Routledge, 2000. ISBN: 0750707798

Websites (General)

Note: The URLs for the websites have been verified by the writers prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

Playwrights Union of Canada – <http://www.puc.ca>

Theatre Ontario – <http://www.theatreontario.org>

Ontario Arts Council – <http://www.arts.on.ca>

Sears Ontario Drama Festival – www.searsdramafestival.com

Websites (for use with Unit 2)

Canadian Conference of Catholic Bishops – www.ccbc.ca

Catholic News World Bulletin – www.cwnews.com

Ottawa Archbishop Marcel Gervais – www.ecclesia-ottawa.org

The Pope and the Vatican – www.vatican.va

OSS Considerations

This course profile has been developed to assist in the implementation of *The Ontario Curriculum, Grades 11 and 12, 2000, The Arts*. When using this material, teachers and administrators must take careful note of the applicable sections of *Ontario Secondary Schools, Grades 9 to 12: Policy and Diploma Requirements, 1999*; *The Ontario Curriculum, Grades 11 and 12, 2000: The Arts*; *The Ontario Curriculum, Program Planning and Assessment, 2000*; and *Choices into Action: Guidance and Career Education Program Policy for Elementary and Secondary Schools, 1999*.

Appendix CO1

Dramatic Arts, University/College (ADA3M)

This chart represents one way of relating the Curriculum Expectations in this course to the Achievement Chart categories, which are represented by K = Knowledge, T = Thinking, C = Communication, A = Application. Each Overall and Specific Expectation is referenced according to its primary verb. Dialogue with colleagues may result in different interpretations of these relationships. This chart may be used when planning units, organizing assessment and evaluation, and as a reference when using the *Ontario Curriculum Unit Planner*. The number represents how many times the Expectation has been taught in the unit. Expectations in bold are assessed in Unit 5 as part of the final evaluation.

Learning Expectations	Ach. Chart	Unit			
		1	2	3	4
THEORY					
THV.01: describe various approaches to acting;	C		3	1	
THV.02: demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;	A	1	4	3	
THV.03: describe the background and conventions of dramatic forms, sources, and scripts from the turn of the twentieth century;	C			1	3
TH1.01: describe the process of creating a character (e.g., script analysis, character analysis, experimentation with movement and voice);	C		4	2	1
TH1.02: describe acting strategies developed by theatre teachers (e.g., Uta Hagen, Lee Strasberg);	C		3		
TH1.03: describe methods of re-creating roles and characters in a script, and of presenting them convincingly (e.g., methods involving observation, analysis, improvisation, rehearsal);	C		3	3	
TH1.04: describe the acting styles of one or more historical periods (e.g., method approach, “body as instrument” approach, “inside-out” and “outside-in” approaches to acting);	C		3	1	
TH2.01: describe the mechanics of voice production;	C		3		1
TH2.02: describe how movement and non-verbal communication can be used to portray character, to define relationships among characters, and to communicate dramatic tension;	C	1	4	3	
TH2.03: describe the influence of historical period and type of audience on ways in which playwrights have used the elements, principles, and techniques of dramatic arts;	C				1

TH2.04: describe how the elements of a dramatic setting are affected by the type of drama, the identified theme, and the available performance space;	C		1	3	1
TH2.05: identify and describe sources of conflict in a play (e.g., power relationships between the protagonists and antagonists);	K, C	1	1	3	
TH3.01: describe the functions of primary and secondary sources of information in the development of an original dramatic presentation;	C	1	1		
TH3.02: describe the conventions of scripts as developed by Chekhov, Ibsen, Shaw, Strindberg, and others dating from the turn of the twentieth century;	C				1
TH3.03: describe the conventions of different forms of drama (e.g., Kabuki, Bunraku, Theatre of the Absurd);	C				1
TH3.04: describe the social and historical contexts of the plays studied.	C				2
CREATION					
CRV.01: interpret a variety of roles/characters, using the techniques of character development;	K	1	4	3	
CRV.02: create and present an original or adapted dramatic work;	C, A	1	2	3	1
CRV.03: identify strategies for audience involvement and response, and incorporate them in the creation and performance of dramatic presentations;	K	1	2	1	1
CRV.04: use technology to develop a drama, or to enhance the communicative power of a drama;	A	1	3	1	2
CR1.01: create the inner and outer life of a character, using a variety of strategies (e.g., improvisation, research, textual analysis);	A	1	1	2	
CR1.02: develop the background of a character, using appropriate techniques (e.g., writing in role; analysing a character's motivation and influences);	A	1	2	2	
CR1.03: reinterpret roles in rehearsal and performance, demonstrating insight into the characters;	K, A	1	1	3	
CR1.04: apply appropriate voice and movement techniques in rehearsal and performance;	A	1		3	2
CR1.05: create an original or adapted dramatic presentation, using a variety of strategies (e.g., research, improvisation, workshop techniques);	A	1		2	1
CR1.06: create a working script for production, using a variety of strategies (e.g., improvisation, revision of drafts, experimentation with time and place);	A	1		1	1
CR2.01: interpret and present a dramatic text from the turn of the twentieth century;	K, A			2	
CR2.02: demonstrate a working knowledge of all aspects of organization needed to present a drama (e.g., planning, rehearsal scheduling, set preparation);	A		2	2	2
CR2.03: demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in a theatre ensemble (e.g., make artistic decisions, give support to others);	A	1	2	2	2
CR2.04: identify the needs and interests of different audiences, and use the elements and principles of drama in ways that are appropriate for each audience;	K, A		2		1
CR2.05: select and prepare an original or adapted dramatic presentation for a specific audience (e.g., scenes from a Shakespeare play for an English class, a presentation on violence against women for a health education class);	T, A	1	1	2	1

CR2.06: demonstrate an understanding of the dynamic role of the audience in a live performance (e.g., the audience may laugh in response to an action, or may “give advice” to characters);	A	1	3	1	2
CR2.07: use technology effectively (e.g., synthesized music for sound effects, animated slides projected as backgrounds) to convey theme, setting, or time.	A	1	3	2	2
ANALYSIS					
ANV.01: evaluate each of the steps taken in the process of creating and presenting their dramatic pieces, using appropriate dramatic arts terminology;	A	1	4	2	3
ANV.02: evaluate dramatic performances presented in the school and the community;	A	1	2	1	
ANV.03: explain how dramatic arts represent, influence, and contribute to culture and society;	C		2	2	3
ANV.04: explain how the study of dramatic arts can foster self-development and global awareness;	C	1	2		3
ANV.05: analyse the personal, social, and career skills acquired through the study of dramatic arts;	T			1	
AN1.01: evaluate their dramatic presentations, using specific criteria;	A		2	1	3
AN1.02: identify and evaluate their personal artistic strengths and weaknesses;	K, A	1	2	1	
AN1.03: explain how skills, concepts, and theories in dramatic arts are applied in the creation and performance of a drama;	C	1		1	
AN1.04: justify their artistic choices of elements, principles, and techniques in their dramatic presentations;	C	1	2	2	2
AN1.05: demonstrate an ability to review theatre performances given in the school, in the community, or on video;	A	1	2	1	2
AN1.06: identify the artistic choices made by the actors, director, designer, and technicians in a dramatic production, and assess the effectiveness of these choices;	K		3	1	2
AN1.07: analyse the connections between the theatre, themselves, and society;	T	2	1	1	3
AN1.08: analyse stereotypes and prejudices portrayed in plays and assess their impact on the audience;	T	1	2	2	
AN2.01: analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;	T	1	4	1	3
AN2.02: explain how the portrayal of roles and characters in drama is connected to their personal experiences, to universal truths, and to specific aspects of the human experience;	C	2	4	2	3
AN2.03: explain how personal, professional, and social skills (e.g., collaborating, analysing, empathizing, speaking, communicating) can be developed through dramatic arts and then applied in a variety of contexts (e.g., personal, social, career).	C	1	3	1	3

Ontario Catholic School Graduate Expectations

The graduate is expected to be:

A Discerning Believer Formed in the Catholic Faith Community who

- CGE1a** -illustrates a basic understanding of the **saving story** of our Christian faith;
- CGE1b** -participates in the **sacramental life** of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story;
- CGE1c** -actively reflects on **God’s Word** as communicated through the Hebrew and Christian scriptures;
- CGE1d** -develops attitudes and values founded on Catholic **social teaching** and acts to promote social responsibility, human solidarity and the common good;
- CGE1e** -speaks the **language of life**... “recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it.” (Witnesses to Faith)
- CGE1f** -seeks intimacy with God and celebrates **communion** with God, others and creation through prayer and worship;
- CGE1g** -understands that one’s purpose or **call in life** comes from God and strives to discern and live out this call throughout life’s journey;
- CGE1h** -respects the **faith traditions**, world religions and the life-journeys of **all people of good will**;
- CGE1i** -integrates faith with life;
- CGE1j** -recognizes that “sin, human weakness, conflict and forgiveness are part of the human journey” and that the cross, the ultimate sign of forgiveness is at the heart of **redemption**. (Witnesses to Faith)

An Effective Communicator who

- CGE2a** -listens actively and critically to understand and learn in light of gospel values;
- CGE2b** -reads, understands and uses written materials effectively;
- CGE2c** -presents information and ideas clearly and honestly and with sensitivity to others;
- CGE2d** -writes and speaks fluently one or both of Canada’s official languages;
- CGE2e** -uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

A Reflective and Creative Thinker who

- CGE3a** -recognizes there is more grace in our world than sin and that hope is essential in facing all challenges;
- CGE3b** -creates, adapts, evaluates new ideas in light of the common good;
- CGE3c** -thinks reflectively and creatively to evaluate situations and solve problems;
- CGE3d** -makes decisions in light of gospel values with an informed moral conscience;
- CGE3e** -adopts a holistic approach to life by integrating learning from various subject areas and experience;
- CGE3f** -examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.

A Self-Directed, Responsible, Life Long Learner who

- CGE4a** -demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
- CGE4b** -demonstrates flexibility and adaptability;
- CGE4c** -takes initiative and demonstrates Christian leadership;
- CGE4d** -responds to, manages and constructively influences change in a discerning manner;
- CGE4e** -sets appropriate goals and priorities in school, work and personal life;
- CGE4f** -applies effective communication, decision-making, problem-solving, time and resource management skills;
- CGE4g** -examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;
- CGE4h** -participates in leisure and fitness activities for a balanced and healthy lifestyle.

A Collaborative Contributor who

- CGE5a** -works effectively as an interdependent team member;
- CGE5b** -thinks critically about the meaning and purpose of work;
- CGE5c** -develops one's God-given potential and makes a meaningful contribution to society;
- CGE5d** -finds meaning, dignity, fulfillment and vocation in work which contributes to the common good;
- CGE5e** -respects the rights, responsibilities and contributions of self and others;
- CGE5f** -exercises Christian leadership in the achievement of individual and group goals;
- CGE5g** -achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
- CGE5h** -applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

A Caring Family Member who

- CGE6a** -relates to family members in a loving, compassionate and respectful manner;
- CGE6b** -recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended;
- CGE6c** -values and honours the important role of the family in society;
- CGE6d** -values and nurtures opportunities for family prayer;
- CGE6e** -ministers to the family, school, parish, and wider community through service.

A Responsible Citizen who

- CGE7a** -acts morally and legally as a person formed in Catholic traditions;
- CGE7b** -accepts accountability for one's own actions;
- CGE7c** -seeks and grants forgiveness;
- CGE7d** -promotes the sacredness of life;
- CGE7e** -witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society;
- CGE7f** -respects and affirms the diversity and interdependence of the world's peoples and cultures;
- CGE7g** -respects and understands the history, cultural heritage and pluralism of today's contemporary society;
- CGE7h** -exercises the rights and responsibilities of Canadian citizenship;
- CGE7i** -respects the environment and uses resources wisely;
- CGE7j** -contributes to the common good.

Unit 2: Reaching Out

Time: 17 hours

Unit Description

Students develop cooperative skills through the creation and performance of a dramatic presentation. Essential elements of drama are reviewed through tasks focusing on voice, movement, and character development. Technology for performance is introduced. Expansion of group exploration through the introduction of various acting strategies and theatre terminology facilitates the collaborative class presentation. Students work toward the concepts of cast and acting for audience through the vehicle of monologue. Positive analysis and reflection of group work are ongoing as forms of assessment.

Key questions, which frame this unit, are:

- How can using a specific acting approach deepen character development?
- How can drama help develop one's potential?
- When critically analysing performance, how is one's personal belief system integrated?

Unit Synopsis Chart

Activity	Time	Expectations	Assessment	Tasks
1: In the Beginning	4 hours	THV.02, CRV.01, CRV.04, ANV.01, TH1.01, TH2.01, TH2.02, CR2.04, CR2.06, CR2.07, AN1.07, AN2.01, AN2.02, AN2.03 CGE2b, 2c, 3b, 3c, 4a, 4b, 4c, 4f, 5a	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Preparation
2: Method – what method?	5 hours	THV.01, THV.02, CRV.01, ANV.01, ANV.03, ANV.04, TH1.01, TH1.02, TH1.03, TH1.04, TH2.01, TH2.02, CR1.02, AN1.05, AN1.06, AN1.08, AN2.01, AN2.02 CGE2b, 2c, 4f, 5a, 5b, 5e, 5g	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Understanding acting theory
3: I am...?	5 hours	THV.01, THV.02, CRV.01, CRV.02, CRV.03, CRV.04, ANV.01, ANV.02, TH1.01, TH1.02, TH1.03, TH1.04, TH2.02, TH2.04, TH2.05, TH3.01, CR1.01, CR1.02, CR1.03, CR2.02, CR2.03, CR2.04, CR2.05, CR2.06, CR2.07, AN1.01, AN1.02, AN1.04, AN1.06, AN1.08, AN2.01, AN2.02, AN2.03 CGE1h, 2a, 2b, 2c, 3b, 3c, 3f, 4a, 4b, 4c, 4f, 5a, 5e, 5g, 7f	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Improvising for Understanding
4: Watch me...!	5 hours	THV.01, THV.02, CRV.01, CRV.02, CRV.03, CRV.04, ANV.01, ANV.02, ANV.03, ANV.04, TH1.01, TH1.02, TH1.03, TH1.04, TH2.01, TH2.02, CR2.02, CR2.03, CR2.06, CR2.07, AN1.01, AN1.02, AN1.04, AN1.05, AN2.01, AN2.02, AN2.03 CGE2a, 2b, 2c, 3c, 3f, 4a, 4b, 4c, 4g, 5a, 5b, 5e, 5g, 5h	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Performance and Summative Assessment

Activity 1: In the Beginning

Time: 4 hours

Description

This activity examines the development of the actor's tools: voice, mind and body. Through movement, vocal and relaxation exercises, students prepare for communication with an audience. Students use a portfolio throughout this unit for reflection within an organized framework set by the teacher.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.02 - demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;

CRV.01 - interpret a variety of roles/characters, using the techniques of character development;

CRV.04 - use technology to develop a drama, or to enhance the communicative power of a drama;

ANV.01 - evaluate each of the steps taken in the process of creating and presenting their dramatic pieces, using appropriate dramatic arts terminology.

Specific Expectations

TH1.01 - describe the process of creating a character (e.g., script analysis, character analysis, experimentation with movement and voice);

TH2.01 - describe the mechanics of voice production;

TH2.02 - describe how movement and non-verbal communication can be used to portray character, to define relationships among characters, and to communicate dramatic tension;

CR2.02 - demonstrate a working knowledge of all aspects of organization needed to present a drama (e.g., planning, rehearsal scheduling, set preparation);

CR2.06 - demonstrate an understanding of the dynamic role of the audience in a live performance (e.g., the audience may laugh in response to an action, or may "give advice" to characters);

CR2.07 - use technology effectively (e.g., synthesized music for sound effects, animated slides projected as backgrounds) to convey theme, setting, or time;

AN1.07 - analyse the connections between the theatre, themselves, and society;

AN2.01 - analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;

AN2.02 - explain how the portrayal of roles and characters in drama is connected to their personal experiences, to universal truths, and to specific aspects of the human experience;

AN2.03 - explain how personal, professional, and social skills (e.g., collaborating, analysing, empathizing, speaking, communicating) can be developed through dramatic arts and then applied in a variety of contexts (e.g., personal, social, career).

Ontario Catholic School Graduate Expectations

See Appendix 2.1.

Prior Knowledge & Skills

- Basic control, concentration, cooperation, and trust within the regular classroom; tableau and mime skills; active listening and collaborative group skills.

Planning Notes

- The warm-up activities in this unit are useful in all units of the course, but have particular relevance to Unit 2. Consideration should be given to incorporating Activity 1 throughout the entire unit, at the opening of each class as appropriate.
- Emphasis is placed upon developing the student's work toward a presentation for an audience. The activities outlined emphasize the voice, body, and mind of the actor.
- Effective modelling of the first set of activities is essential as they are the building blocks for daily warm-up exercises that are used throughout this unit.
- The strategies outlined for this activity may be enriched or modified at the discretion of the teacher by using the resources listed in the unit appendices. These activities are only the start of a potentially rich exploration of the Learning Expectations related to warm-ups.
- In Strategy 1, the teacher assesses the experience level of the class. Using more sophisticated exercises with students who are ready for them is highly recommended.
- In Strategy 4, write the tongue twisters on the board, or use a handout.

Teaching/Learning Strategies

1. The performer's warm-up

Part 1: Relaxation

The following warm-ups focus on the body and are only a sample of the large repertoire of activities appropriate at this level. After organizing students in a comfortable area with adequate space around each, the teacher instructs them to stand with their feet shoulder-width apart and continues: "Stretch upward toward the ceiling. Visualize yourself as a rag doll from the waist up, relaxing your upper torso. Flop forward from the waist. Some of you may naturally touch the floor between your feet but the objective of this exercise is to relieve tension from the shoulders and head. Maintain your position, but sway gently side to side. Take a few deep breaths, then gradually return to a full standing position, while visualizing your spinal column returning to a normal upright position, one vertebrae at a time." A quick way for teachers to assess relaxation is to push gently on the arm of a student and observe their ease of movement.

Part 2: Physicalization

A complete physical warm-up to music is a very energizing way to begin a class, using upbeat, appropriate music to motivate the group. Again, students must be in a comfortable space with adequate room to move. The teacher says to the class: "Start by focusing on the toes of the right foot, tapping them gently to the music. Gradually tap the whole foot to the beat of the music. After you have established the rhythm, bring one leg up straight to the front of the body and bend the leg from the knee down. Rotate the leg from the knee down in one direction and then in the opposite direction. Continue to work toward incorporating the whole leg and moving it to the beat of the music. Repeat the exercise on the left side of the body. Use the same formula to warm up the arms, starting with fingers and working toward the whole arm. Move to the shoulders and neck, gradually building until the whole body is moving to the music."

Part 3: Using Imagination

Imagination can create interesting warm-up improvisations, to be done without rehearsal or significant use of language. Students:

- are Olympic swimmers, demonstrating their excellent techniques for the backstroke or front crawl.
- are conductors of small choirs, building gradually to leading a great orchestra.
- work at an airport runway or as traffic officers directing aircraft or traffic safely.
- are social justice advocates helping a third-world community build their medical centre.

Note: Teachers should use their own ideas to create variations for the above activity.

Part 4: Storytelling

Students improvise events told by the teacher. Story lines may revolve around:

- An undercover police officer on a secret mission;
- A mother with sixteen children desperately trying to prepare a meal for her hungry children;
- A knight from Medieval times battling his arch enemy (or science fiction warriors in the future);
- A volunteer helping in a community soup kitchen, continuously distracted by the needs of others.

Extension/enrichment: Use music to supplement or replace teacher direction. Students creatively build their own adventures on a similar topic while moving to the music.

✍ Portfolio: Students use the reflection sheet (Appendix 2.2) and add it to their portfolios, concentrating on identifying areas of strength: (Which exercise within the warm ups did I feel most comfortable doing?) and areas which need improvement (What areas will continue to require further development)? Responses may focus on various aspects of the exercise, such as physicalization, the skills used, or the degree of physicalization necessary for success.

2. Developing and Using Body Awareness

Part 1. Concentration and body control:

In an upright standing position, students lean their bodies flat against the wall. They close their eyes and are fully aware of where their bodies make contact with the wall. Stepping forward, they maintain a straight standing position, imaging the wall still touching them. Following the same format, students attempt this from a sitting position.

The teacher or a partner leads this exercise. Students lie on the floor facing upward. Students tense and then relax one part of their body at a time (e.g., fingers, hands, arms, toes, feet) when instructed by their leader or partner. This exercise could also be done in a standing or sitting position.

Students visualize themselves as marionettes, relaxed from the waist to the head with their arms hanging loosely by their sides. They imagine each limb of their body and their head being controlled by a puppeteer's strings. Following the instructions of the teacher, or moving to music, students move either as instructed or to the rhythm of the music, one limb at a time, then with a combination of limbs.

Starting from a relaxed standing position, students centre themselves. They gradually lean forward, bending at the waist, shifting their weight to one foot and raising their arms out beside them for balance until they are ready to lift one leg straight out behind them, like an air plane. They try to hold the position, balancing themselves. They attempt this with one foot and then the other.

Part 2: Using the body expressively

Although most individuals acknowledge facial expression as a primary mode of communication, our body language also expresses how we feel. The following activity is done individually, or with one or two others. Silence throughout this mimed exercise is important.

Students mime each of the following situations. They may start either standing or sitting, but must change to another position and move during the scene. The extensions may be used to give students an opportunity to add another layer of meaning to their scene.

- The bus is late, making you late for a job interview. (Extension: it is raining, or very windy.)
- You are very hungry but the class doesn't end for another 30 minutes. (Extension: your favourite snack food is in your backpack under the desk, and eating in the classroom is not allowed.)
- The class is incredibly long and boring. (Extension: you may be called upon at any moment to put your homework on the board.)
- You open the best present you have ever received. (Extension: you notice a significant flaw in it.)
- You overhear your best friend talk about you. (Extension: you are sitting in church, listening to the homily.)
- Your mother, father, or guardian brags about your great accomplishments. (Extension: some of what they say is based upon a lie you didn't bother to correct earlier.)

- You need to catch your friend’s attention across the room. (Extension: you are in a Remembrance Day assembly and your teacher may see you.)
- ✎ Portfolio: Students continue to complete the reflection sheet.
- To what extent was I able to isolate my body and centre my thoughts during the exercise?
- Do I recognize body language in others when I talk to them?
- How can I become more aware of silent communication or messages from others around me?

3. Preparing the Voice

After focusing on movement and body awareness exercises, the performer now warms up the voice. These activities focus on the basic principles of voice: breathing, enunciation, projection, and inflection. A complete vocal warm up, including breathing exercises is available in the Catholic Grade 10 Open Dramatic Arts Course Profile: Unit 2, pages 16-18, Enriching the Voice. The teacher leads students through a variety of exercises:

Projection

People are loud when they yell or scream but the expression in their voice is lost as a result.

Projection involves articulation, focus, and volume.

Articulation: Start by practising to speak the following pairs of voiced and breathed consonants:

- Focus on the feel of the audible ones: p-b, t-d, k-g, s-z, f-v, th-th (voiced), sh-ge (soft) and ch-dg;
- Exaggerate the use of the vowel sounds.
- Slowly, clearly say and repeat tongue twisters (e.g., red leather, yellow leather; a big black bug bit a big black bear and the big black bear bled; rubber baby buggy bumpers; she sells sea shells by the sea shore; papala mamala papala mamala; the tip of the tongue, the teeth, the lips).

Note: Draw students’ attention to the difference between the “b” and “p” sounds, which burst forth from the mouth, the “d”, “t”, “l”, and “n” which are on the tip of the tongue and the “k” and “g” sounds which are felt on the back of the tongue.

Relaxation

- Begin with relaxation of the neck and shoulders. Students must try to avoid tension in the muscles of the neck and throat because it interferes with the clarity of their speech. Check the jaw often to confirm relaxation.
- Chew, at first slowly, then with more effort and speed. Do this repeatedly to ensure a lack of tension.
- Drop the jaw to an open and tension free position (about two fingers wide is acceptable) and say:

lah	lah	lah	lah
lala	lala	lala	lala
lalala	lalala	lalala	lalala
- No breath should escape on the holding of the consonant but the air should explode forward on the release of the tongue.
- Following the pattern for the la sound, practise the other sounds below:

tah	tah	tah	tah
tetete	tetete	tetete	tetete

Do the same exercise using dah and nah.

These sounds press the back of the tongue against the back of the throat: kah, gah.
- The lips are needed for the sounds below. The lips press together and the vowel sounds burst forward with the breath. Practice these sounds using the pattern above: pah, bah, mah.
- Put the vowels and consonants together: MAH, MAW, MOH, MOO, PAH, PAW, POH, POO, BAH, BAW, BOH, BOO, LAH, LAW, LOH, LOO. More detailed descriptions of articulation suggestions are available in books such as *Voice and the Actor* by Ciceley Berry (see Resources).

Expression: The expression or inflection in one's voice, along with tempo or speed communicate emotion and meaning. By varying the pitch (how low or high one speaks), one inevitably changes the meaning. To be a successful speaker and retain the attention of the audience, one must vary both the speed and the pitch.

Using the tongue twisters, students practise saying them using varied pitch and tempo.

Assessment & Evaluation of Student Achievement

The portfolio is a major tool for assessing student growth. This activity concludes with a student-led conference based on the assessment and reflection sheet (see Appendix 2.2 – Drama Essentials).

Portfolio

- The reflection sheet is completed as the activity continues and acts as a guideline for a conference between the student and a peer or the teacher.
- The purpose of the portfolio and reflection sheet is to provide authentic self-assessment and to reflect areas of strength and areas that require further development.

Accommodations

- For physically challenged students, expect the same standard of work but reduce the quantity where necessary. Some students may be working under a great deal of pressure and reducing the workload will help to minimize this pressure without compromising the quality of work expected.
- Adapt the type of activity and level of difficulty expected within a given exercise, according to the student's IEPs and the level of physical difficulty encountered by the student.
- Always remembering the dignity of the student, establish and use consistent classroom routines.
- Provide opportunities for students to practise self-monitoring with positive reinforcement for effort.
- Establish a private signal to remind the student to stop and think.
- Make frequent eye contact with the class, especially students who may lack self-discipline or personal background in drama.

Resources

Kemp, David. *A Different Drummer: An Ideas Book for Drama*. McClelland & Stewart Inc., The Canadian Publishers, 1990. ISBN 0771045182

Grote, David. *Theatre, Preparation and Performance Revised Edition*. Scott, Foresman and Company, 1989. ISBN 0673271900

Berry, Cicely. *Voice and the Actor*. Macmillan General Reference, A Simon & Schuster Macmillan Company, 1973. ISBN 0020415559

Activity 2: Method – What Method?

Time: 5 hours

Description

Through the exploration of monologues, students utilize an approach for the development of a character. They begin by working through exercises with an “outside-in” approach, followed by the “inside-out” approach. After experimenting with the two methods, they formally learn the theory for each. They continue adding to their portfolio as they analyse their experiences, explore the different approaches, develop their characters, and accumulate pictures to create a repertoire of characters.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.01 - describe various approaches to acting;

THV.02 - demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;

CRV.01 - interpret a variety of roles/characters, using the techniques of character development;

ANV.01 - evaluate each of the steps taken in the process of creating and presenting their dramatic pieces, using appropriate dramatic arts terminology;

ANV.03 - explain how dramatic arts represent, influence, and contribute to culture and society;

ANV.04 - explain how the study of dramatic arts can foster self-development and global awareness.

Specific Expectations

TH1.01 - describe the process of creating a character (e.g., script analysis, character analysis, experimentation with movement and voice);

TH1.02 - describe acting strategies developed by theatre teachers (e.g., Uta Hagen, Lee Strasberg);

TH1.03 - describe methods of re-creating roles and characters in a script, and of presenting them convincingly (e.g., methods involving observation, analysis, improvisation, rehearsal);

TH1.04 - describe the acting styles of one or more historical periods (e.g., method approach, “body as instrument” approach, “inside-out” and “outside-in” approaches to acting);

TH2.01 - describe the mechanics of voice production;

TH2.02 - describe how movement and non-verbal communication can be used to portray character, to define relationships among characters, and to communicate dramatic tension;

CR1.02 - develop the background of a character, using appropriate techniques (e.g., writing-in-role; analysing a character’s motivation and influences);

AN1.05 - demonstrate an ability to review theatre performances given in the school, in the community, or on video;

AN1.06 - identify the artistic choices made by the actors, director, designer, and technicians in a dramatic production, and assess the effectiveness of these choices;

AN1.08 - analyse stereotypes and prejudices portrayed in plays and assess their impact on the audience;

AN2.01 - analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;

AN2.02 - explain how the portrayal of roles and characters in drama is connected to their personal experiences, to universal truths, and to specific aspects of the human experience.

Ontario Catholic School Graduate Expectations

See Appendix 2.1.

Prior Knowledge & Skills

- Collaborative group skills; basic skills from the Grade 9 and/or 10 Dramatic Arts curriculum; basic elements of drama from Unit 1; trust at the class level must be present to ensure that individual risk taking is supported by the group; the ability to critique and to use it as a positive, constructive tool for dramatic growth.

Planning Notes

- Teachers should plan to incorporate close observation and diagnostic assessment of student’s skills, participation, and active listening.
- Refer to the Grades 9 and 10 Curriculum for Prior Skill development and Assessment/Evaluation tools.
- Strategy 1 refers to the ‘outside-in’ approach and takes approximately 75 minutes.

- Strategy 2 refers to the ‘inside-out’ approach and takes approximately 75 minutes.
- Strategy 3 refers to the development and sustaining of the character for an entire class.
- Strategy 4 refers to the analysis and portfolio work for the whole of Unit 2 and completes this unit.
- The teacher selects the number of exercises within each strategy necessary for students to have an understanding of both approaches.
- The teacher prepares cards/checklists with the character’s external characteristics listed.
- The teacher assembles props/clothing or has students do so prior to this class.
- The teacher chooses the method the class uses to work toward the monologue performance that is the culminating activity for this unit.
- The portfolio is used extensively with the additions of journal entries, character sketches, picture anthology, etc.
- The teacher must be aware of the issues regarding stereotyping and be sensitive to this issue.

Teaching/Learning Strategies

1a. Building a Character from the Outside-In

The teacher distributes one card and one checklist to each student. There are four different types of cards/checklists for distribution, with the following information:

- Card 1: smile a lot, walk tall, look in the mirror, show photos of yourself, ask opinions of yourself, throw your head back often, mention exotic locations you have visited;
- Card 2: move languidly, admire others, be “dreamy” and distant, reminisce, offer travel stories and tips, offer to arrange a holiday, sigh, behave as if you have a delightful secret, use strong imagery, be emotional, take your time;
- Card 3: be loud, with wide eyes, name drop, be high status, laugh a lot, be judgmental, be opinionated, cite obscure films, challenge others, don’t listen to others, be animated;
- Card 4: use big words and complete sentences, be very still when talking, use ‘ummmn’ and ‘ahhhhsss’, be a member of Mensa, do not blink, pause before answering, correct people, take control, maintain eye contact, cite authorities.

Students form pairs, use their cards to explore their characters and create a scene. After playing the scene, the students “name” their character by using a descriptive adjective together with their own first name; i.e. “intelligent Ian”. Students exchange their character card with someone with a different card and form a different pair. After creating a second scene, student A gets the matching checklist for student B’s character to ascertain what characteristics were demonstrated. Student B does the same for student A. Checklists are then handed in to the teacher to be reviewed. The scenes are shared with the class. The teacher then assesses the scenes using the checklists for completeness.

Portfolio

- What adjustments did you make in your speech, appearance, and attitude?
- Why did you make those adjustments and not others?
- In what ways are these characters all part of the real you?
- How does this help you understand that one’s purpose or call in life comes from God?

1b. Using Properties or Costumes

The teacher leads a brief class discussion on how the clothes we wear change our behaviour. In jeans we behave one way, in “dressup” clothes another way; when wearing a shirt and tie we behave differently than in gym shoes and baggy clothes. The teacher asks students to find an outer garment that changes them physically when walking. The teacher side-coaches: “Discover where and how it changes you. Work with the garment until you’re very familiar with it. Take it off. Now walk around as if you are wearing your garment. Try to find the same physical condition or feeling again. If you lose it, then go back and work with the garment some more until you can safely take it off and have your physical reality changed ‘as if’ you have it on. Once you achieve this, you will no longer need to think about it.” The teacher gives a few minutes to work with this problem, then continues to side-

coach: “Choose a partner and create a scene ‘as if’ you are wearing your garment. Where is the scene taking place? Play the scene with your partner.” After giving sufficient time for preparation and playing, each student creates a list which describes how they physically changed, i.e. how they held their head, arms, spine; how they walked, stood, sat; how they talked, their diction, their vocabulary. Their partner reviews the list for how he/she saw the partner in comparison to the feelings of the player. The lists are added to the portfolio or submitted to the teacher. Each scene is then played for the class who assesses the character according to the given list, as well as the following criteria (these criteria could be converted into a rubric):

- engagement with topic
- focus and concentration in character
- listening in character
- degree of realism
- character physicalization

The teacher leads a class discussion reflecting on how the prop/item of clothing helped portray the character and the difficulties which were encountered and how the difficulties were overcome.

Assessment & Evaluation of Student Achievement

- Personal Communication: peer conferencing in the development of their scene, roving conferences as the teacher moves from one group of partners to another.
- Observation: teacher formal/informal observation, student observation using checklist in their groups.
- Reflection: portfolio/response journal, self, peer, and teacher assessment.
- Teacher assessment of the peer checklist for completeness.
- Teacher assessment of the formal sharing of each group.

2a. Building a Character from the Inside-Out

Students A & B improvise working together on a simple job that might be done around the house. Student B simply does the job. Student A, while also trying to do the job, acts as if student B is a. incredibly evil; b. incredibly smart; c. incredibly handsome/beautiful; e. incredibly boring; f. incredibly religious; g. incredibly lovable; h. incredibly rich; i. incredibly dangerous; j. incredibly poor. Student A does not tell student B which one of the above they are imagining. Student A writes a list of the qualities/characteristics they are giving student B to define that character. Student B does not try to guess which type they are nor are they to try and act like a character. The students create the scene. Student B then writes out his/her list of what characteristics they discerned as being portrayed by student A. The lists are submitted to the teacher and the scene is reproduced with the teacher using the lists to assess whether student A has accomplished the task from an audience point of view.

The teacher leads a class discussion reflecting on how their imagination affected the way they reacted to their partner and the kind of character which resulted.

2b. Reversal

Repeat Strategy 2a, but this time imagine that student B is one of the characters listed there. Student B is not to reveal which character s/he is imagining. Student B then writes a list of the qualities or characteristics s/he is giving student A to define that character. Student A does not try to guess which type s/he is nor are does s/he try to act like a character. The scene is then created. Student A writes his/her list of what characteristics s/he discerned as being portrayed by Student B. The lists are given to the teacher and the scene is re-produced with the teacher using the lists to assess whether student B has accomplished the task from an audience point of view.

In pairs, students discuss the following topics for a brief time, then bring the ideas to a whole-class discussion.


- How did the change in your imagination affect the way you tried to deal with your partner?
- What kind of character did you seem to be as a result?

3a. Building a Character by Choosing an Approach

The teacher formally instructs students in the technical aspects of the two approaches they have been exploring. Greater in-depth material is presented, outlining both the external and internal approaches to characterization in Appendix 2.4. If preferred, students could be assigned this as a research project.


3b. Making a selection

Students select one character type explored in Strategy 1a and write an imaginary, detailed biography.

 Portfolio: How does your idea of the character's personality change as you know more information about him/her?

3c. Using biography

Repeat Strategy 1b, but use the biography of the character you have written as the foundation of the characterization. The biography is submitted to the teacher for assessment.

 Portfolio: In what way does the character vary from type? Is this person unique?

3d. Further development

The teacher assigns students to play the character they have developed in an extended group improvisation. Possible settings include students portraying guests at a wedding, baptism, confirmation, funeral, graduation, or family reunion. Students use whatever minimal costuming they feel is necessary to identify their character. Throughout the extended improvisation, students play the character as clearly as possible. Students are given feedback as the improvisation progresses.

Extension/Enrichment: The teacher joins the improvisation as a character and interacts with as many others as possible.

 Portfolio

- How difficult was this activity?" "Why?
- How well were you able to sustain your character? What factors helped you? What factors hindered you?

4. Analysing Character Development

The teacher leads the class in an extensive discussion about the two strategies and assigns a portfolio entry which consolidates the learning.

What two strategies can you use to help you play a character who is not at all like you? You practised these strategies in Strategy 1 and 2. Did they both work equally well? If not, which one worked better for you? Why? Did you use a combination of the two methods? How did you do this? When was one method more appropriate to use than the other to develop your character? When developing your next character would you use the same strategies or not? What changes would you make?

Assessment & Evaluation of Student Achievement

- Personal Communication: peer conferencing in the development of the scenes, roving conferences as the teacher moves from one group of partners to another.
- Observation: teacher formal/informal observation; student observation using the checklist in their groups; side-coaching is used for feedback during the improvisation process.
- Reflection: portfolio/response journal, self/peer assessment, teacher assessment of the peer/self checklist, the written characterization and/or the sharing of each group. The following criteria might be considered when assessing students' Learning Skills in this activity:
 - answers are complete and responses thoughtful
 - commitment to work

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- demonstration of insight
 - understood the concepts; can extrapolate characterizations using the theories
 - self-assessment of characterization.

Accommodations

- Match challenged students and ESL students with students who can act as mentors in the exploration of the character. Character assignments can be tailored to meet the needs of students with an Individual Education Plan.
- Reinforce meaning with both facial expression and hand gestures to assist both ESL students and students in the exploration of characters.
- Provide peer assistance for students with special needs during warm-up, character development activities, and writing.
- Adapt the number of character activities and their level of difficulty to the student's IEP.
- Allow extra response time in the character exploration for students with special needs, including ESL students.

Activity 3: I am...?

Time: 5 hours

Description

Building on the strategies of Activity 1 and applying the foundations of character development from Activity 2, students prepare to act for an audience. The use of the portfolio continues to be the prime reflective and assessment tool. In Activity 3, the portfolio includes a journal in which students analyse or critique their character development and their acting approach: 'outside-in' or 'inside-out'.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.01 - describe various approaches to acting;

THV.02 - demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;

CRV.01 - interpret a variety of roles/characters, using the techniques of character development;

CRV.02 - create and present an original or adapted dramatic work;

CRV.03 - identify strategies for audience involvement and response, and incorporate them in the creation and performance of dramatic presentations;

CRV.04 - use technology to develop a drama, or to enhance the communicative power of a drama;

ANV.01 - evaluate each of the steps taken in the process of creating and presenting their dramatic pieces, using appropriate dramatic arts terminology;

ANV.02 - evaluate dramatic performances presented in the school and the community.

Specific Expectations

TH1.01 - describe the process of creating a character (e.g., script analysis, character analysis, experimentation with movement and voice);

TH1.02 - describe acting strategies developed by theatre teachers (e.g., Uta Hagen, Lee Strasberg);

TH1.03 - describe methods of re-creating roles and characters in a script, and of presenting them convincingly (e.g., methods involving observation, analysis, improvisation, rehearsal);

TH1.04 - describe the acting styles of one or more historical periods (e.g., method approach, "body as instrument" approach, "inside-out" and "outside-in" approaches to acting).

TH2.02 - describe how movement and non-verbal communication can be used to portray character, to define relationships among characters, and to communicate dramatic tension;

TH2.04 - describe how the elements of a dramatic setting are affected by the type of drama, the identified theme, and the available performance space;

TH2.05 - identify and describe sources of conflict in a play (e.g., power relationships between the protagonists and antagonists);

TH3.01 - describe the functions of primary and secondary sources of information in the development of an original dramatic presentation;

CR1.01 - create the inner and outer life of a character, using a variety of strategies (e.g., improvisation, research, textual analysis);

CR1.02 - develop the background of a character, using appropriate techniques (e.g., writing in role; analysing a character's motivation and influences);

CR1.03 - reinterpret roles in rehearsal and performance, demonstrating insight into the characters;

CR2.02 - demonstrate a working knowledge of all aspects of organization needed to present a drama (e.g., planning, rehearsal scheduling, set preparation);

CR2.03 - demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in a theatre ensemble (e.g., make artistic decisions, give support to others);

CR2.04 - identify the needs and interests of different audiences, and use the elements and principles of drama in ways that are appropriate for each audience;

CR2.05 - select and prepare an original or adapted dramatic presentation for a specific audience (e.g., scenes from a Shakespeare play for an English class, a presentation on violence against women for a health education class);

CR2.06 - demonstrate an understanding of the dynamic role of the audience in a live performance (e.g., the audience may laugh in response to an action, or may "give advice" to characters);

CR2.07 - use technology effectively (e.g., synthesized music for sound effects, animated slides projected as backgrounds) to convey theme, setting, or time;

AN1.01 - evaluate their dramatic presentations, using specific criteria;

AN1.02 - identify and evaluate their personal artistic strengths and weaknesses;

AN1.04 - justify their artistic choices of elements, principles, and techniques in their dramatic presentations;

AN1.06 - identify the artistic choices made by the actors, director, designer, and technicians in a dramatic production, and assess the effectiveness of these choices;

AN1.08 - analyse stereotypes and prejudices portrayed in plays and assess their impact on the audience;

AN2.01 - analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;

AN2.02 - explain how the portrayal of roles and characters in drama is connected to their personal experiences, to universal truths, and to specific aspects of the human experience;

AN2.03 - explain how personal, professional, and social skills (e.g., collaborating, analysing, empathizing, speaking, communicating) can be developed through dramatic arts and then applied in a variety of contexts (e.g., personal, social, career).

Ontario Catholic School Graduate Expectations

See Appendix 2.1.

Prior Knowledge & Skills

- The ability to reflect on their own work and that of their peers as a positive tool to foster dramatic growth within all class members; the four basic skills of dramatic arts: cooperation, concentration, control, and trust.

Planning Notes

- Teachers continue to use the vocal and physical warm ups started in Activity 1. Student leaders could be used to bring creativity to the warm-up exercises. A variety of music, appropriate to the activity screened by the teacher prior to use, and provided by class members, keeps the focus fresh.
- The teacher chooses a variety of brief monologues for distribution to the students. The choice of monologues and themes should enhance the dignity of students and build self-esteem in the individual.
- Resources outlined at the end of this unit give suggestions for appropriate monologues for students.
- Monologues should be given 150-200 minutes of rehearsal time. Strategy 3 requires additional time for script development. The teacher adjusts timelines in Strategy 3 according to the needs of students. Additional time may be needed by students to write, edit, and reflect on their monologues.
- The teacher must be sensitive to the background of individual students within the class when creating monologues.

Teaching/Learning Strategies

1. Each of the strategies outlined below focuses on the concept of monologue. Students apply their knowledge of different acting strategies directly to a written script. Although each strategy is unique, the pattern for exploring the monologues follows a similar format. Teachers should use Exercises to Develop Characterization in conjunction with the teaching strategies.
2. The following exercises should be incorporated into the strategy chosen by the teacher for the monologues.

Exercises to Develop Characterization (to be used in conjunction with Strategies 1, 2, and 3)

The teacher's function during this rehearsal process is to focus students through a variety of exploratory exercises. Students critique their acting approach and its effectiveness in achieving believability within their characterization. Although monologue strategies vary, similar exercises are used to help students develop their character. Divide the class according to the 'outside-in' or 'inside-out' acting approach chosen the previous day for their monologue. Students apply the exercises to their script.

Outside-In

- Using the prop or costume for the monologue character, students explore the reactions of the character within realistic situations: walking down the street and having an ambulance race past, finding a bug in their food, winning a contest prize, being alone in a building late at night.
- Using props (e.g., table, chairs, dishes, handcuffs) and working in partners, students transfer the personality of their monologue character into a variety of different settings: eating in a restaurant, buying an item in a store or shop, visiting someone in a hospital, out on the street late at night, or arrested by a police officer.
- Writing-in-role is used after the student has improvised situations involving the monologue character. Initial exterior exploration of role allows students time to develop character and prepare to understand the feelings that may evolve through movement and discussion with other actors. Students may wish to write a letter to a loved one, a diary entry of a difficult experience, a shopping list.
- Write a continuation or extension of the monologue or the scene immediately prior to the monologue.

Inside-Out

- Students explore character through writing-in-role: a letter to a loved one, a diary entry of a difficult experience, a shopping list.
- Write a continuation or extension of the monologue or the scene immediately prior to the monologue.

- Working in partners, students transfer the personality of their monologue character to a variety of different settings: eating in a restaurant, buying an item in a store or shop, visiting someone in a hospital, out on the street late at night, or arrested by a police officer.
- Working independently, students explore their monologue character within realistic situations: walking down the street and having an ambulance race past, finding a bug in their food, winning a contest prize, being alone in a building late at night.

Students should be challenged to explore the other approach to acting. The teacher could direct students to attempt one of the exercises using the opposing method.

3. The teacher chooses ONE of the following strategies to introduce performance through monologue.

The Basic Monologue

A monologue is a memorized speech done by an actor alone on the stage. It is often used as an audition piece in professional theatre.

Assignment Overview: The student prepares a monologue as a finished product for an audience of peers within the class. The monologue is performed in character as if it were a scene from a play. Students are assigned their monologue by the teacher. The Monologue Rubric (Appendix 2.3) is distributed or the teacher and students develop it together. Class time is given for students to read their scripts silently and then aloud, possibly with a partner. The teacher uses the reading time to assist students who are experiencing difficulties with context vocabulary and general understanding. *Class discussion:* Class time is spent exploring the following questions: What characteristics or qualities do you read in your character from the monologue? Which acting approach will help you to create a more realistic character for the audience?

- Answer: - if ‘outside-in’ approach.... What prop or item of clothing might you choose to help you find the character?
- Answer: - if ‘inside-out’ approach.... Can you relate to the emotions expressed by the character? Have you met him or her before?

Students share in small groups the acting approach they feel most comfortable using and are reaffirmed that every actor chooses the style that best suits him/her. Students rehearse their monologues, either with or without a prop and with or without a partner. Performance happens in a small group setting, with feedback given through the use of the Monologue Rubric (Appendix 2.3)

Theme-based Monologues

Using a similar theme or topic as the core of the class monologues, students act for an audience. After choosing themes based around the human condition (e.g., love, faith, family, homelessness, freedom, independence, or friendship), the teacher groups students according to the appropriateness of the monologues and the number of scripts available to create a theme cohesively.

Assignment Overview: The student prepares a monologue as a finished product for an audience of peers within the class. The monologue is performed in character as if it were a scene from a play. Students are given their monologues by the teacher. The Monologue Rubric (Appendix 2.3) is distributed or the teacher and students develop it together. Additional time for coordination of staging and timing is necessary near the performance phase to ensure cohesion within the thematic group. Time should be given for students to read their scripts silently and then aloud to a partner. The teacher encourages students to ask questions about content, vocabulary, and other issues.

Class discussion: Class time is spent exploring the following questions: What characteristics or qualities do you read in your character from the monologue? Which acting approach will help you to create a more realistic character for the audience?

- Answer: -if ‘outside-in’ approach ... What prop, item of clothing or physical position might you choose to help you find the character?
- Answer: - if ‘inside-out’ approach Can you relate to the emotions expressed by the character?” “Have you felt them before?”

Students share within a group which acting approach they feel most comfortable using and it is reaffirmed that every actor chooses the style that best suits him/her. Students rehearse their monologues, either with or without a prop and with or without a partner. Performance happens in a small group setting, with feedback given through the use of the Monologue Rubric (Appendix 2.3)

3. **Creating Monologues**

Using a similar theme or topic, each student writes his or her monologue. Students utilize the same dramatic technique to create a script as explored in Unit 1, which focused on the human condition or relevant social justice issues. The teacher uses one of the following ideas (or many others) as a theme:

- use the same theme as explored in Unit 1 and apply the understanding of character development to help students create realistic monologues surrounding their topic;
- students may need variation in topic and need to follow the drama structure format to explore a new theme surrounding a human condition or relevant social justice issue (e.g., love, faith, family, freedom, independence or friendship);
- students choose a new theme based on biblical stories. Following the drama structure format established in Unit 1, students base their monologues around one story (e.g., The Immaculate Conception: students can develop the role of Mary, exploring her reality and the repercussions of her choices. What were Joseph's feelings about Mary having this baby? Other possibilities could be the story of Noah's Ark, Moses as prophet, or the Crucifixion.). Another approach is the examination of biblical accounts, from the perspective of the writer or the comparison of gospel accounts within the New Testament.

This approach requires additional time to allow students to explore a new theme, as well as to write and edit their own scripts.

Assignment Overview: The student prepares a monologue as a finished product for an audience of peers within the class. The monologue is performed in character as if it were a scene from a play.

4. The Monologue Rubric (Appendix 2.3) is distributed or the teacher and students develop it together. Additional time for co-ordination of staging and timing is necessary near the performance time to ensure cohesion within the thematic group. Time is given for students to revisit the drama structure approach in order to either process their old theme or to explore a new topic or biblical story.
5. *Class discussion:* Class time is spent exploring the following questions: What characteristics or qualities are evident when I improvise this person? What is my relationship to the other characters on the stage? Does my character bring prejudice or any other sort of misunderstanding to this situation? Am I being truthful to the role, without stereotyping? Which acting approach will allow me to create a more realistic character for the audience?
 - Answer: -if 'outside-in' approach... "What prop, item of clothing, physical position, or vocal qualities might you choose to help you find the character?"
 - Answer: -if 'inside-out' approach... "Can you relate to the emotions expressed by the character? Have you met them before? How does the character deal with them?"
6. Students share within a small group which acting approach they feel most comfortable using and are reaffirmed that every actor chooses the style that best suits him/her. The group members help each through analysis of the monologue and positive critiquing of the rehearsal performance.
7. **Peer Reflection:** Prior to completion of this activity and before each performance, each monologue is peer critiqued.
 1. Working in pairs, students perform their monologue for one member of the class.
 2. Formative assessment of the presentation is completed in the form of a verbal discussion, focusing on each individual's strengths and weaknesses.
 3. Each student reflects on the suggestions of their peer through a journal entry.

Assessment & Evaluation of Student Achievement

- Journal/portfolio entries to reflect on character development.
- Directed assignments, such as writing-in-role are assessed for accuracy and believability.
- Teacher observation checklist (Appendix 2.5). This form of assessment could be modified to become a student or peer directed observation checklist.
- Use of the monologue rubric (Appendix 2.3) or one created by the class establishes clear expectations for students. The teacher outlines the method of summative evaluation prior to the performance.

Portfolio

- Which approach to acting worked most effectively for me?
- Would I use the same approach next time or try something different?
- Can I be more like Christ and accept the differences in others?
- Will I be able to demonstrate more sympathy and understanding of my neighbour after exploring the life of another?

Accommodations

- Allow additional time where necessary, for completion of reading activities.
- Read aloud to students and/or encourage the use of peer tutors to read to students
- Provide oral discussion prior to writing.
- Provide peer assistance for students with special needs if necessary during warm-up, main activities, and writing.
- Adapt the time-line for the monologue rehearsal needed and the level of difficulty according to the student's IEP.
- Arrange for remedial opportunities with the Special Education Department when assembling the monologue piece.
- Have students audio tape their draft writing or as an alternative to support journal writing.
- Encourage students to review weekly, to the teacher or a peer, the completeness of notebooks.
- Provide print copy of board notes, if necessary (e.g., photocopy of teacher or peer's notes).

Resources

Books

Boal, Augusto. *Theatre of the Oppressed*. Theatre Communications Group, 1985. ISBN 0930452496

Cameron, Ron. *Acting Skills for Life*. Simon & Pierre, 1999. ISBN 0889241953

Cohen, Robert. *Theatre*. Mayfield Publishing Co., 1988. ISBN 0874847566C

Easty, Edward Dwight. *On Method Acting*. Ballantine Books, 1991. ISBN 0804105227

Ellis, Roger. *Scenes & Monologues from the best new plays*. Meriwether Pub. Ltd., 1992. ISBN 0916260933.

Fairbanks, Stephanie. *Spotlight Scenes for Student Actors*. Meriwether Pub. Ltd., 1996. ISBN 1566080207

Hamill, Tony, ed. *The Perfect Piece: Monologues from Canadian Plays*. Playwrights Canada Press (PLCN), 1991. ISBN 0887544983.

Hamill, Tony, ed. *Another Perfect Piece: More Monologues from Canadian Plays*. Playwrights Canada Press (PLCN), 1999 ISBN 0887545424

Kennedy, Brian, ed. *Two for the Show: Scenes for Student Actors*. Playwrights Canada Press, 1999. ISBN 0887545424

Lundy, Charles and Booth, David. *Interpretation: Working with Scripts*. Harcourt Brace Jovanovich, 1983. ISBN 0774712104

Novelly, Maria. *Theatre Games for the Young Performers*. Meriwether Pub. Ltd., 1985. ISBN 0916260313

Orlin Johnson, Kevin. *Expressions of Catholic Faith*. NY: Vallantine Books, 1994 ISBN 0345381165

Perkins, Heme. *Reading the New Testament*. NY: Paulist Press, 1988. ISBN 0809129396

Scanner, Harry H. *Stage & School*, 7th ed. McGraw Hill, Inc., 1989. ISBN 0070551456

Smillie, Ruth and Kelly Murphy (CAN). *Story Circles*. Saskatchewan Teachers' Federation (STF) 1986. Order no. S111.5

Spolin, Viola. *Theatre Games for the Classroom*. Northwestern University Press, 1986. ISBN 0810140047

Swartz, Larry. *Classroom Events Through Poetry*. Pembroke Publishers. ISBN 1551380080

Trafford, Larry. *Educating the Soul*. Institute for Catholic Education, 1998.

Wansbraugh, Henry, ed. *The New Jerusalem Bible*. Doubleday, New York, 1990.

Websites

African Canadian Playwrights Festival – <http://www.africanadian.com>

Catholic Encyclopedia – <http://www.newadvent.org/cathen>

National Conference of Catholic Bishops – <http://www.nccbuscc.org>

Course Profiles

Dramatic Arts Grade 9 Open – <http://www.curriculum.org>

Dramatic Arts Grade 10 Open – <http://www.curriculum.org>

Activity 4: Watch Me...!

Time: 5 hours

Description

Students perform their monologues, using either the “outside-in” approach, or the “inside-out” approach. They analyse all the monologues through peer assessment and continue adding to their portfolio as they analyse their own experiences, examine the different approaches, perform their developed characters, and continue to accumulate pictures to create an ongoing repertoire of characters.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.01 - describe various approaches to acting;

THV.02 - demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;

CRV.01 - interpret a variety of roles/characters, using the techniques of character development;

CRV.02 - create and present an original or adapted dramatic work;

CRV.03 - identify strategies for audience involvement and response, and incorporate them in the creation and performance of dramatic presentations;

CRV.04 - use technology to develop a drama, or to enhance the communicative power of a drama;

ANV.01 - evaluate each of the steps taken in the process of creating and presenting their dramatic pieces, using appropriate dramatic arts terminology;

ANV.02 - evaluate dramatic performances presented in the school and the community;

ANV.03 - explain how dramatic arts represent, influence, and contribute to culture and society;

ANV.04 - explain how the study of dramatic arts can foster self-development and global awareness.

Specific Expectations

- TH1.01 - describe the process of creating a character (e.g., script analysis, character analysis, experimentation with movement and voice);
- TH1.02 - describe acting strategies developed by theatre teachers (e.g., Uta Hagen, Lee Strasberg);
- TH1.03 - describe methods of re-creating roles and characters in a script, and of presenting them convincingly (e.g., methods involving observation, analysis, improvisation, rehearsal);
- TH1.04 - describe the acting styles of one or more historical periods (e.g., method approach, “body as instrument” approach, “inside-out” and “outside-in” approaches to acting);
- TH2.01 - describe the mechanics of voice production;
- TH2.02 - describe how movement and non-verbal communication can be used to portray character, to define relationships among characters, and to communicate dramatic tension;
- CR2.02 - demonstrate a working knowledge of all aspects of organization needed to present a drama (e.g., planning, rehearsal scheduling, set preparation);
- CR2.03 - demonstrate a working knowledge of all aspects of organization needed to present a drama (e.g., planning, rehearsal scheduling, set preparation);
- CR2.06 - demonstrate an understanding of the dynamic role of the audience in a live performance (e.g., the audience may laugh in response to an action, or may “give advice” to characters);
- CR2.07 - use technology effectively (e.g., synthesized music for sound effects, animated slides projected as backgrounds) to convey theme, setting, or time;
- AN1.01 - evaluate their dramatic presentations, using specific criteria;
- AN1.02 - identify and evaluate their personal artistic strengths and weaknesses;
- AN1.04 - justify their artistic choices of elements, principles, and techniques in their dramatic presentations;
- AN1.05 - demonstrate an ability to review theatre performances given in the school, in the community, or on video;
- AN2.01 - analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;
- AN2.02 - explain how the portrayal of roles and characters in drama is connected to their personal experiences, to universal truths, and to specific aspects of the human experience;
- AN2.03 - explain how personal, professional, and social skills (e.g., collaborating, analysing, empathizing, speaking, communicating) can be developed through dramatic arts and then applied in a variety of contexts (e.g., personal, social, career).

Ontario Catholic School Graduate Expectations

See Appendix 2.1.

Prior Knowledge & Skills

- Collaborative group skills; drama skills from Units 1, 2, and 3; trust at the class level to ensure that individual risk taking is supported by the group; the ability to critique and to use critique as a positive, constructive tool.

Planning Notes

- Refer to the Dramatic Arts Grade 9 and/or Grade 10 Course Profiles for Prior Skill development and Assessment/Evaluation checklists.
- The student and/or the teacher assembles props/clothing.
- The portfolio is used extensively with the additions of journal entries, character sketches, picture anthology, etc.

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- Use of video technology to aid in evaluating the performance is highly recommended as it is an invaluable tool for self, peer, and teacher critique. Appropriate permissions must be in place.
 - The performance depends upon the activities chosen from Unit 3. The teacher makes a judgement for the individual/class performance, based on the needs of the group, to best highlight the monologues.

Teaching/Learning Strategies

1. Monologue performance

Students perform their monologues for the class. The monologues can be performed individually as stand-alone monologues, based on Activity 3, Strategy 1; as theme-based monologues, based on Activity 3, Strategy 2; or as monologues developed from the drama structure in Unit 1, based on Activity 3, Strategy 3. If possible, the monologues should be videotaped, with appropriate permissions.

2. Summative Evaluation

Each student completes the rubric for the monologue presentation (Appendix 2.3), assessing a peer. The teacher completes the rubric on either the same sheet or a duplicate, including anecdotal comments.

Portfolio

- What was successful about my characterization?
- What changes would I make when creating my next character?
- Ideas I used that were the most valuable were ... why?
- My best moment during either the rehearsals or performance was... The reasons were...
- What I contributed to the activity...

Assessment & Evaluation of Student Achievement

- Performance Assessment: Appendix 2.4
- Written assignments (writing-in-role/character development)
- Reflection: portfolio/response journal

Accommodations

- Match challenged students and ESL students with students who can act as mentors.
- Assignments can be tailored to meet the needs of students with an Individual Education Plan.
- Provide peer assistance for students with special needs during warm-up, main activities, and writing.
- Arrange for remedial opportunities with Special Education staff for students with special needs when necessary.
- Allow extra response time for students with special needs, including ESL students.

Resources

Teachers should consider the rich resources within their communities for research and guest artists.

The parish priest and the school chaplain may be consulted when preparing dramas for school masses and/or the church.

The Internet is a valuable tool for both the students and the teachers and should be used where appropriate, following the policy guidelines and practices established by the school and school board.

Appendix 2.1

Catholic Graduation Expectations, referenced to the Activity which each addresses

Catholic Graduation Expectation	Activity			
	1	2	3	4
1h: respects the faith traditions, world religions and the life-journeys of all people of good will;			✓	
2a: listens actively and critically to understand and learn in light of gospel values;			✓	✓
2b: reads, understands and uses written materials effectively;	✓	✓	✓	✓
2c: presents information and ideas clearly and honestly and with sensitivity to others;	✓	✓	✓	✓
3b: creates, adapts, evaluates new ideas in light of the common good;	✓		✓	
3c: thinks reflectively and creatively to evaluate situations and solve problems;			✓	
3f: examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.			✓	✓
4a: demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;	✓		✓	✓
4b: demonstrates flexibility and adaptability;	✓		✓	✓
4c: takes initiative and demonstrates Christian leadership;	✓		✓	✓
4f: applies effective communication, decision-making, problem-solving, time and resource management skills;	✓	✓	✓	
4g: examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;				✓
5a: works effectively as an interdependent team member;	✓	✓	✓	✓
5b: thinks critically about the meaning and purpose of work;		✓		✓
5e: respects the rights, responsibilities and contributions of self and others;		✓	✓	✓
5g: achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;		✓	✓	✓
5h: applies skills for employability, self-employment and entrepreneurship relative to Christian vocation				✓
7f: respects and affirms the diversity and interdependence of the world's peoples and cultures.			✓	

Appendix 2.2

Drama Essentials

This self-assessment is kept in the portfolio and is completed after Activity 1 in Unit 2. A conference with the teacher or a peer to critique strengths and areas of development concludes the exercises for this unit.

Focus	Basic drama skills: cooperation, concentration, control, trust	Personal Strengths	Improvement plan
Warm ups	Level 1: minimal demonstration of basic drama skills within the warm-ups Level 2: occasional use of basic drama skills within warm-ups Level 3: routine incorporation of basic drama skills within warm-up Level 4: consistent, disciplined incorporation of basic drama skills into warm-ups.		
Body Awareness <ul style="list-style-type: none"> • body language 	Level 1: minimal demonstration of basic drama skills within body awareness activities Level 2: occasional use of basic drama skills within body awareness activities Level 3: routine incorporation of basic drama skills within body awareness activities Level 4: consistent, disciplined incorporation of basic drama skills into body awareness activities		
Voice <ul style="list-style-type: none"> • articulation • relaxation • volume • expression 	Level 1: minimal demonstration of basic drama skills in vocal warm-ups Level 2: occasional use of basic drama skills in vocal warm ups Level 3: routine incorporation of basic drama skills in vocal warm ups Level 4: consistent, disciplined incorporation of basic drama skills in vocal warm-ups.		
Comments:			

Appendix 2.3

Activity 4 Monologue Rubric

Criteria and Expectations	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Communication Approach THV.01, TH1.02, TH1.04	- limited use of chosen acting style	- moderate use of chosen acting style	- successful use of chosen acting style	- outstanding use of chosen acting style
Communication Characterization CRV.01, TH1.01, TH1.03	- understood and portrayed the character with limited effectiveness	- understood and portrayed the character with moderate effectiveness	- understood and portrayed the character with considerable effectiveness	- understood and portrayed the character with thorough effectiveness
Application Voice THV.02, TH2.01	- voice used with limited effectiveness	- voice used with moderate effectiveness	- voice used with considerable effectiveness	- voice used with thorough effectiveness
Application Physicalization THV.02, TH2.02	- limited characterization portrayed through the body	- adequate characterization portrayed through the body	- proficient characterization portrayed through the body	- highly successful characterization portrayed through the body
Application Audience dynamic CR2.06	- communicated with purpose and limited clarity	- communicated with purpose and moderate clarity	- communicated with purpose and considerable clarity	- communicated with purpose and high degree of clarity
Application Presentation CRV.02, CR2.02, CR2.03	- limited script memorization	- moderate script memorization	- considerable script memorization	- thorough script memorization

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 2.4

The Actor's Approach

How does an actor approach a role? How do they prepare themselves to simulate a character, to embody a character? These questions have been answered in many ways and the answers are shrouded in subjectivity and controversy. Historically, the answers have generally gravitated toward one or the other of the two basic methods, called “external” or “technical” and “internal” or “truthful”. As these terms are inexact, the historical importance and wide dissemination demand exploration.

The “external”-“internal” dichotomy refers to the basic paradox of the theatre itself, and to the fact that the actor both simulates and embodies the role. The “external” methods of approaching a role have concentrated on the acquisition of technique, the development of virtuoso abilities and on simulating emotions and behaviours without regard to personal feelings. Diderot, who first articulated the paradox, was an extremist in this position, contending that the best acting was done with cool dispassion, and that “the great actor watches appearances...he has rehearsed to himself every particle of his despair. He knows exactly when he must...shed tears; and you will see him weep at the word, at the syllable, he has chosen, not a second sooner or later.” Believers in such an external approach treat the actor’s performance as simulation of reality rather than a direct embodiment of it, a calculated ‘presentation’ of a character’s life rather than its living representation on stage.

“Internal” methods focus on the personal assumption of character, the actor’s “use of him/herself” in the portrayal of the role and the actual “experiencing” of the events of the play. These methods tend to expand the psychological dimensions of a performance. They aid the actor in assimilating the physiological reality of their character, down to the heartbeats, flushes, and hormonal activities the character would undergo if the dramatized situation was real. Internal methods profess to reach the actor’s rationally uncontrollable states, and to awaken in them feelings and reflexes that are beyond sheer technical manipulation. Konstantin Stanislavski, the founder of the Moscow Art Theatre (1898), is the most closely associated with the “internal” method, so much so that his approach has become known as “The Method.” Stanislavski’s maxim was “You must live the life of your character on stage.” To achieve this, he researched the subconscious, studied the intricacies of the lives of the characters he was to play, and demanded that his actors be “in character” not only during intermissions and while waiting for cues in the wings, but for the entire day to the performance.

The follower of the “internal” approach is likely to judge the “external” performance to be “hollow,” “unbelievable,” “shallow,” “merely technical,” “empty,” “unfeeling,” “cold”. The “externalist’s” criticisms of the “internal” performance uses words such as “unclear,” “muddy,” “self-indulgent,” “over-emotional,” “melodramatic,” “sentimental,” “confused”.

The two traditional methods have had an extraordinary impact on the theatre of the present century. European acting has been responsive to many of the presentational techniques suggested by Diderot, whereas North American acting has been particularly influenced by Stanislavski’s and his followers who studied at Lee Strasberg’s celebrated Actor’s Studio in the 1950s and 1960s.

Current theatre makes the division between the two approaches obsolete. Contemporary theatre has come to realize that acting involves BOTH simulation and embodiment, both impersonation and virtuosity, and that both external and internal processes are involved. Acting approaches now integrate the best of the traditional methods, and combine with new approaches suggested by recent discoveries in psychology and communications.

Appendix 2.5

Activity 3 Teacher Observation Checklist: Preparation for Student Monologue

(to be developed with class)

Student Name: _____ Date: _____

Criteria	Level 1 limited	Level 2 moderate	Level 3 considerable	Level 4 thorough
works cooperatively with peers				
demonstrates depth of thought when creating or choosing a monologue				
demonstrates an acting approach				
uses class time effectively				
incorporates body and voice warm-up exercises while rehearsing the monologue				
demonstrates memorization of the monologue				

Comments:

Unit 3: Reaching Back

Time: 27 hours

Unit Description

Formal analysis promotes engagement with both heart and mind as students are introduced to themes, symbols, language and character, based upon a representative play from the early 20th century. Acting strategies developed in Unit 2 deepen the developmental and analytical approaches used, which students apply in the rehearsal and performance of key scenes. The role of technology, the concept of ‘theatre company’, and the career applications of theatre are introduced in the context of performance. Reflection on both process and product provides opportunities for students to explain, justify, analyse, and assess. The analysis of the play selected for this unit and an examination of the historical, political, and social contexts of early 20th century plays are models for students’ independent study of other plays from this time period. Initiated at the conclusion of Unit 3, the independent study continues throughout Unit 4, and forms the basis of the final evaluation in Unit 5.

Key questions, which frame this unit, are:

- How does modern theatre reflect the universal human condition?
- What skills are developed by working in a theatre company model? How can they transfer these skills beyond the stage?
- How does one become an appreciative audience member?

Unit Synopsis Chart

Activity	Time	Expectations	Assessment	Tasks
1: Exploring Within and Beyond Text	8 hours	THV.01, THV.02, CRV.01, CRV.02, ANV.03, TH1.01, TH1.03, TH1.04, TH2.02, TH2.04, TH2.05, CR1.01, CR1.02, CR1.03, CR1.04, CR1.05, AN1.07, AN1.08, AN2.02 CGE2a, 2b, 2c, 3c, 4b, 4f, 5a, 5b, 5e, 5g	Knowledge/ Understanding Thinking/Inquiry Application Communication	Examine and define symbol, theme, character development
2: Preparation and Interpretation of Text	11 hours	THV.02, CRV.01, CRV.02, CRV.04, TH1.01, TH1.03, TH2.02, TH2.04, TH2.05, CR1.01, CR1.02, CR1.03, CR1.04, CR1.06, CR2.01, CR2.02, CR2.03, CR2.05, CR2.07, ANV.01, AN1.04 CGE2a, 2b, 2c, 3b, 3c, 4a, 4b, 4c, 4f, 5a, 5b, 5e, 5f, 5g, 7j	Knowledge/ Understanding Thinking/Inquiry Application Communication	Creating and Rehearsing
3: Performing the Text	9 hours	THV.02, CRV.01, CRV.02, CRV.03, ANV.01, ANV.02, ANV.05, TH1.03, TH2.02, TH2.04, TH2.05, CR1.03, CR1.04, CR1.05, CR2.01, CR2.02, CR2.03, CR2.05, CR2.06, CR2.07, AN1.01, AN1.02, AN1.03, AN1.04, AN1.05, AN1.06, AN1.08, AN2.01, AN2.02, AN2.03 CGE2a, 2e, 3c, 3f, 4f, 4g, 5b, 5d, 5e, 5g, 5h	Knowledge/ Understanding Thinking/Inquiry Application Communication	Performing and Analysing

4: The Early 20th-Century Context	2 hours	THV.03, ANV03 CGE2a, 2b, 3c, 3d, 3f, 4c, 4e, 4f, 4g, 5b, 5e	Communication	Begin research of early 20th-century plays
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Activity 1: Exploring Within and Beyond Text

Time: 8 hours

Description

Students use developmental drama to “unpack” the definitions of symbol and theme. Both developmental drama and written analysis are used to develop character using early 20th century scripts as source.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.01 - describe various approaches to acting;

THV.02 - demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;

CRV.01 - interpret a variety of roles/characters, using the techniques of character development;

CRV.02 - create and present an original or adapted dramatic work;

ANV.03 - explain how dramatic arts represent, influence, and contribute to culture and society.

Specific Expectations

TH1.01 - describe the process of creating a character (e.g., script analysis, character analysis, experimentation with movement and voice);

TH1.03 - describe methods of re-creating roles and characters in a script, and of presenting them convincingly (e.g., methods involving observation, analysis, improvisation, rehearsal);

TH1.04 - describe the acting styles of one or more historical periods (e.g., method approach, “body as instrument” approach, “inside-out” and “outside-in” approaches to acting);

TH2.02 - describe how movement and non-verbal communication can be used to portray character, to define relationships among characters, and to communicate dramatic tension;

TH2.04 - describe how the elements of a dramatic setting are affected by the type of drama, the identified theme, and the available performance space;

TH2.05 - identify and describe sources of conflict in a play (e.g., power relationships between the protagonists and antagonists);

CR1.01 - create the inner and outer life of a character, using a variety of strategies (e.g., improvisation, research, textual analysis);

CR1.02 - develop the background of a character, using appropriate techniques (e.g., writing-in-role; analysing a character’s motivation and influences);

CR1.03 - reinterpret roles in rehearsal and performance, demonstrating insight into the characters;

CR1.04 - apply appropriate voice and movement techniques in rehearsal and performance;

CR1.05 - create an original or adapted dramatic presentation, using a variety of strategies (e.g., research, improvisation, workshop techniques);

AN1.07 - analyse the connections between the theatre, themselves, and society;

AN1.08 - analyse stereotypes and prejudices portrayed in plays and assess their impact on the audience.

AN2.02 - explain how the portrayal of roles and characters in drama is connected to their personal experiences, to universal truths, and to specific aspects of the human experience.

Prior Knowledge & Skills

- Ability to work collaboratively; to imaginatively explore character and role; to apply various acting techniques from Unit 2 (method, inside/out, outside/in, etc.).

Planning Notes

- The symbols, themes, and characters “unpacked” in Strategies 1-10 should be from the play selected by the teacher to represent the early 20th century. The process of “unpacking” means reserving the use of the terms “symbol” and “theme” until students have discovered their meaning.
- The teacher must observe class participation, active listening, contribution, and interpretive skills.
- Some exercises may prove more useful than others for a particular group of students, and more time may be spent on them than on others.
- The thematic thread begun in the drama structure work in Unit 1 should be continued in Unit 3 with the selection of a play which explores the same or similar themes.
- The teacher should consider scenes from a variety of early 20th-century plays; *A Doll’s House* is used here only as a model. Many other plays from a wide variety of cultures may be as appropriate for the activities of this unit. If another is chosen, the teacher should make adjustments as appropriate to the suggested culminating activity of Unit 5.
- Teachers using *A Doll’s House* must be prepared to deal with issues of gender bias and should be aware of their own language and student responses when dealing with the play.
- Reading the complete play chosen is not necessary for the use of these strategies or fulfillment of the expectations covered in this unit, but it is recommended. Strategy 5 provides the necessary framework. A video of the play chosen may be shared at the conclusion of Activity 3 or the beginning of Activity 4. Teachers must comply with copyright regulations when using videos.
- Approximately 5 of the 8 hours suggested for this unit should be spent in Activities 5-10.

Teaching/Learning Strategies

1. Responding to Symbol

Students brainstorm responses to one or more concrete or suggested objects which have been selected by the teacher because of their use in the selected play. For example, using *A Doll’s House*: What does a dollhouse or the sound of a door slamming or a songbird or an unopened letter suggest to you? Imagine the roles of people for whom this object may have significance?

Selected responses are made concrete by the means of tableaux, which are shared with the class. A variety of responses to the tableaux are elicited by framing questions. For example,

- What seems to be the significance of the object to the character?
- By what means did the actors demonstrate the character’s relationship to the object? (e.g., facial expression, proximity)
- What possible situations might the tableaux represent?
- What conflicts are evident in the tableaux?

2. Context-Building

To deepen the context, teachers utilize the Still Image convention of exploring a contrasting image. Tableaux are shared once more to provide the opportunity for thought tracking.

Students reflect through discussion:

- How did your understanding of the relationship change? Why?
- What is the meaning of that object in the situation presented by this tableau?
- What role does perspective play in interpreting the meaning/significance of an object?

3. Defining and Deepening the Use of Symbols

After being introduced to the specific and universal significance of the object, students are introduced to the term *symbol* and given the definition: A symbol is a concrete object which represents a concept.

Neelands' explication of symbol is also informative: "The importance of symbols lies in their capacity to go on generating further and deeper meanings as the drama develops and also in their capacity to serve as reference points or motifs which bind the various stages of the development of the drama" (Neelands, p. 68).

Students revisit the objects from Strategy 1 to apply this definition in the oral and/or written identification of symbol within the context of the tableaux. To explore the development of symbol, students use their initial tableau as a central moment, then create "before" and "after" tableaux. For example, what happens if the songbird becomes "caged", or if those who expect the girl to play with the dollhouse still expect the woman she becomes to play with the dollhouse?

Reflect upon/discuss these tableaux series: How have the conflicts identified in Strategy 1 changed or become more complicated?

Extension/Enrichment: Revisit Strategy 2 (thought tracking, etc.) and apply the new material developed in Strategy 3.


4. Identifying Theme

Students link their three tableaux with action and dialogue and share the resulting scenes. Students are asked, "What is the drama about?" Redirect responses such as, "It's about these characters who...", because such answers are really about plot. Framing questions might include:

- Having identified the conflict in Strategy 1, what is the conflict about?
- How can we translate this into an idea or issue?
- What point is being made about his idea?

The teacher encourages students to be as specific as possible in identifying and discussing the characters' points of conflict.

The teacher writes the issues identified by each group on the board to help focus the next task. The teacher asks "How might we combine these specific issues into a single, larger idea?" Using this larger issue, the class creates a still image using a minimum of characters (up to three) to crystallize the idea. The students join the still image one at a time, building a more complex image which represents the various contexts surrounding the core image.

 Portfolio or whole group discussion:

- How have the issues originally represented in the tableaux series been changed, deepened, or extended by means of this group image?
- How have the original symbols been used in ways which promote a new understanding of the general issue?
- What atmosphere has been created a) as a whole? b) in the various surrounding images?
- How does the general issue apply to people and to life apart from their drama?

Debrief/define:

The teacher asks "What might the play be about?", and directs the resulting discussion to an awareness and understanding that the answers to the question focus on theme – what idea or issue the drama is about, and the point being made about this idea. A conflict is about something specific, but it is also general – something that applies to people and life apart from the play as well – or else the play would not hold the audience's interest. That general issue is the theme, even if the characters rarely, if ever, discuss it. Most plays have one major theme and several related, minor themes. A theme is not the same as a moral. Plays with a moral try to make a point from which the audience is expected to learn, for example, "you get what you deserve." Many plays reveal several sides of a theme, showing a complex world in which a simple moral could not apply. A moral always has a theme, but a theme does not always result in a moral.

5. Character Development through Textual Cues

The teacher selects key scenes from the representative script. These scenes should be selected based on their development of symbols, themes, and conflict. The number of scenes selected and the number of characters to be included in these scenes depend of the size of the class. Students read the text assigned to their group and discuss:

- Where and when does this take place? (setting)
- What is happening in the scene? (plot, action)
- How do the characters relate to one another in this scene? (characterization)
- What are the conflicts in this scene? (dramatic tension)

After discussing each question, each group creates a tableau of the key moment in the scene.


Tableaux are shared in order to develop the skeleton of the story they will explore within this play, and the context of their scene within the play as a whole. The teacher leads the class to establish the answer to the questions above, discussing the changing relationships of characters throughout the tableaux series and identifying the conflicts evident in the play. Students transfer this information to their portfolio.

6. Intention, Objective, and Goal (Grote, pp. 68-70)

The teacher asks a student to volunteer to tell the story of Goldilocks to the class. The teacher writes on the board the words “intention, objective, goal”. The teacher asks students to explain Goldilocks’ choices in relation to the meaning of the words; what she chooses to do is based on what she wants.

- What the character wishes to accomplish immediately is the intention (e.g., Goldilocks wants to eat the porridge).
- What the character wants to happen next is the objective and can be expressed with the preface “I want...” (e.g., I want to stop feeling hungry).
- What the character wants from the action of the play is her goal (e.g., in investigating porridge, chairs, and bed, Goldilocks, through various objectives, reveals the goal of wanting to be comfortable).


Students examine the intentions, objectives, goals and obstacles, for the character in the scene assigned.

 Portfolio: Intention, Objective, and Goals:

- What does your character want in this scene?
- What is your character’s motivation for doing what he or she wants?
- What obstacles stand in his or her way?
- What happens when your character confronts these obstacles?

7. Character Development from Subtextual Cues

Groups recreate the tableaux created in Strategy 5. Thought-tracking provides interior thoughts of each character as the teacher “taps in”. Students create a contrasting still image which reveals these interior thought physically. Tableau 1 is revisited to incorporate the subconscious physically through proximity, level, symbols, and other creative means.

 Portfolio: A bird’s eye view diagram and/or frontal (stick person) drawing of this refined tableau is completed in the student’s Portfolio, along with an explanation. Groups title the tableau.

8. Character Development from Developmental Drama Techniques:

Depending on the class, the play/scenes chosen, and the needs of students, the teacher introduces developmental drama techniques which will “flesh out” the characters. Students explore more than their own character, and gain insight from other students working with their character. These techniques (from Neelands and others) include: role play, improvisation, role on the wall, writing-in-role, still image, overheard conversation, interviews, telephone/radio conversation, a day in the life, hotseating, meetings, forum theatre, re-enactment, prepared roles, marking the moment, voices in the head, giving witness, this way/that way, gestalt.

9 Put It All Together: the Tridimensional Character Sketch

✎ Portfolio: Based on the components of a tridimensional sketch (Appendix 3.1 see CODE website – <http://www.code.on.ca>) and based on exploration of character in Strategies 5-9, students complete a tridimensional character sketch.

10. Character Into Action

Using the “actioning formula” (Cameron, p. 213-219), students work from the scene to translate the lines of the text into a series of active verbs. This process enables students to understand the feelings behind the words. Specifically, students examine each line of the script and reduce it to the pronoun “I” plus a particular active verb. For example,

Nora: You want to speak to me? (I struggle for composure)

Krogstad: Yes. (I demand)

Nora: Today? But it’s not the first of the month yet. (I stall)

Krogstad: No, it is Christmas Eve. Whether or not you have a merry Christmas depends on you. (I threaten)

Assessment & Evaluation of Student Achievement

- Appendix 3.4 – Exploring Within and Beyond the Text: an Observation Checklist
- Teacher observation for formative assessment and feedback to students is ongoing; students’ written work is assembled in the Portfolio for assessment and conferencing.

Accommodations

In consultation with Special Education Specialists and the Student Services Department, and with reference to students’ IEPs, the teacher may use some of the following learning accommodations:

- providing direct instruction for areas of reading needs;
- adapting suggested texts to students’ reading levels;
- teaching the meaning of words specific to the text;
- encouraging oral discussion prior to and after reading;
- allowing additional time where necessary for completion of reading and writing activities;
- reading aloud to students and/or encouraging the use of peer tutors to read or scribe for students;
- using the computer for word processing, proofreading, and editing;
- allowing opportunities for collaborative writing;
- encouraging students to read their work aloud or on tape to help with self-editing;
- providing extra time for students to process spoken responses.

Resources

Grote, David. *Theatre: Preparation and Performance*. Glenview, Illinois: Scott, Foresman and Company, 1989. ISBN 0673271900

Neelands, Jonothan. *Structuring Drama Work*. Cambridge: Cambridge University Press, 1990. ISBN 0521376351

Egri, Lajos. *The Art of Dramatic Writing*. New York: Simon & Schuster Inc., 1946. ISBN 0671213326

Taylor, Philip. *The Drama Classroom: Action, Reflection, Transformation*. London: Routledge Falmer, 2000. ISBN 0750707798

Appendices

Appendix 3.1 (see CODE website – <http://www.code.on.ca>)

Appendix 3.4 – Exploring Within and Beyond the Text: an Observation Checklist

Activity 2: Preparation and Interpretation of Text

Time: 11 hours

Description

Students explore the text of the scenes selected in Activity 1. Using a developmental drama approach, students explore the actions and interactions that develop the scene. They apply the acting techniques developed in Unit 2 to explore further and enhance their scene and character. At the end of this activity, students complete the ‘Rehearsal Hall’ preparation of their scenes. They develop their character, blocking, voice, etc and memorize their dialogue.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.02 - demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;

CRV.01 - interpret a variety of roles/characters, using the techniques of character development;

CRV.02 - create and present an original or adapted dramatic work;

CRV.04 - use technology to develop a drama, or to enhance the communicative power of a drama;

ANV.01 - evaluate each of the steps taken in the process of creating and presenting their dramatic pieces, using appropriate dramatic arts terminology.

Specific Expectations

TH1.01 - describe the process of creating a character (e.g., script analysis, character analysis, experimentation with movement and voice);

TH1.03 - describe methods of re-creating roles and characters in a script, and of presenting them convincingly (e.g., methods involving observation, analysis, improvisation, rehearsal);

TH2.02 - describe how movement and non-verbal communication can be used to portray character, to define relationships among characters, and to communicate dramatic tension;

TH2.04 - describe how the elements of a dramatic setting are affected by the type of drama, the identified theme, and the available performance space;

TH2.05 - identify and describe sources of conflict in a play (e.g., power relationships between the protagonists and antagonists);

CR1.01 - create the inner and outer life of a character, using a variety of strategies (e.g., improvisation, research, textual analysis);

CR1.02 - develop the background of a character, using appropriate techniques (e.g., writing-in-role; analysing a character’s motivation and influences);

CR1.03 - reinterpret roles in rehearsal and performance, demonstrating insight into the characters;

CR1.04 - apply appropriate voice and movement techniques in rehearsal and performance;

CR1.06 - create a working script for production, using a variety of strategies (e.g., improvisation, revision of drafts, experimentation with time and place);

CR2.01 - interpret and present a dramatic text from the turn of the twentieth century;

CR2.02: demonstrate a working knowledge of all aspects of organization needed to present a drama (e.g., planning, rehearsal scheduling, set preparation);

CR2.03 - demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in a theatre ensemble (e.g., make artistic decisions, give support to others);

CR2.05 - select and prepare an original or adapted dramatic presentation for a specific audience (e.g., scenes from a Shakespeare play for an English class, a presentation on violence against women for a health education class);

CR2.07 - use technology effectively (e.g., synthesized music for sound effects, animated slides projected as backgrounds) to convey theme, setting, or time;

AN1.04 - justify their artistic choices of elements, principles, and techniques in their dramatic presentations.

Prior Knowledge & Skills

- Ability to work collaboratively as part of ensemble; to manage time and create a rehearsal schedule; to memorize script; to creatively use voice and movement; to use various acting techniques (e.g., Method, Outside/In & Inside/Out, etc.); to imaginatively explore character and role play; to use elements of creative drama to develop a collaborative, creative group (e.g., Trust, Awareness, Relaxation, Concentration, Physical Warm-ups, etc.); an understanding and application of theatre terminology.

Planning Notes

- Teachers should adapt the activities to reflect resources and constraints of their particular classrooms.
- An extensive explanation of possible developmental drama activities is contained in Neelands' *Structuring Drama Work*. Teachers should consult it for specific suggestions.
- Creative movement, voice, role play, and acting techniques have been taught in Unit 2, as well as in Grades 9 and 10. However, a review of some of the main concepts may be necessary.
- Teachers may need to review basic theatre terms with the class. These terms should be used extensively in the context of this unit.
- See the website for CODE (Council of Drama and Dance in Education – <http://www.code.on.ca>) for further resources for this activity.

Teaching/Learning Strategies

1. Students started to analyse their character and the scene at the end of Activity 1. The aim of the following activities is to deepen their understanding of the characters within the context of the scene. In addition, students now develop an understanding and appreciation of 'ensemble' through the 'rehearsal hall' process.
2. Teachers should use drama exercises to develop a creative and collaborative atmosphere among the casts of the assigned scenes. These should be explored within the group, rather than in the full class. That may mean sectioning the working space, using 'break-out' spaces, or staggering the activities. Select these exercises with a deliberate goal in mind, related either to the creation of ensemble or the development of an appropriate rehearsal atmosphere. Creating additional exercises that students can use to 'tune up' for their later ensemble rehearsals is vital for developing a creative ensemble. Helpful resources are cited below.
3. Teachers should also introduce students to developmental drama approaches to enrich the rehearsal process. Listed below are several key strategies. Again, resources are cited; Neelands is particularly useful. These strategies are not listed in any particular order, nor is it an exhaustive list; the headings are descriptive, not prescriptive. The teacher can gauge best how and when these exercises can benefit the rehearsal process and introduce them as tools that the ensembles may wish to use to enrich the rehearsal process. Add freely to these.
4. As the unit progresses, students create an Actor's Promptbook. This allows the players to make specific script notations concerning their role, as well as marking both text and subtext cues. This promotes creative deconstruction and reconstruction of the text. They should always have their promptbook and a sharp pencil with them even when 'off book'. They can add and revise margin notes as they explore and develop their character and the text.

Character Exploration Strategies

Writing-in-Role. Players compile a personal diary, or write a letter in their character's voice. They share these aloud with their group or with a partner.

Hotseating. Students, in role, answer questions posed by other members of the ensemble. They must answer them imaginatively and truthfully. They must remain true to the textual facts, but can create subtext by imaginatively adding personal information and reflection that takes them beyond the text, yet fits their vision.

Round Tabling. Students in role improvise a conversation with the other characters from their scene. This may be directly linked to the events of the scene, or can reflect a totally different time and place shared by these same characters.

A Day in the Life. Players in role improvise the actions prior to or following the scene. Working backwards and projecting forward allows the players to add complexity to their scenes, creating subtext.

Voices in the Head. Students explore their character's motivations and create subtext by verbalizing the thoughts of their character in the scene situations. Other members of the ensemble also offer 'thoughts' by tapping the player on the shoulder, and offering a 'thought'. Variation: In *Running the Gauntlet* or an *Advice Line*, students move down a corridor of their peers while 'hearing' their subconscious thoughts. Their peers whisper the thoughts or advice they feel would be appropriate at the time.

Script Analysis Strategies

News Report. A media news report is written individually or collaboratively to explore the various events of the scene. This reveals the different perspectives and looks into the events leading up to the scene.

These reports may be newspaper, radio, or television news. Investigative journalism should be encouraged and various styles explored: national daily, news magazine, national evening report, print or television tabloid.

Story Boarding. The scene is depicted by a series of captioned key scenes drawn freehand, or developed in collage. This technique is borrowed from film and video and helps the group to identify the key moments in their scene. The captions and headlines should use strong verbs to suggest actions and emotions.

Naming Moments. The group collaboratively identifies key moments in the script and names them. They can be imaginative, playful, even irreverent, as long as they create fitting and memorable names. Besides developing catchy references, students develop consensus about the predominant aspect of these key moments. Consider using Story Board headlines as the named moments.

Creative Movement Strategies

Still Image or Tableaux. Because blocking is a challenge even for professional actors, it often helps to identify the most important emotional moments in the scene. Develop group or individual tableaux that vividly depict these moments. Order them chronologically, so the audience sees the story as a series of snapshots. They might be the outline of the scene's blocking. These powerful still images become dramatic moments, however brief, in the performance. These become the 'anchors' of the scene. Players can now move in character from one key moment to the next.

Mimed Activity. Players run their scene as a silent movie, exaggerating their movements and expressions slightly. The movements, although stylized, will help students become more physically expressive in their later rehearsals.

Acting Techniques and Strategies

This is an ideal opportunity for students to apply some of the techniques introduced in Unit 2. Method Acting approaches such as sense memory and affective memory, inner and outer character, etc. are useful. The concepts of justification and physicalization are helpful, as are the relaxation exercises. Creative improvisation also helps students develop the character.

Keeping the 'Play' in the Rehearsal:

- Often rehearsals can become repetitive and stale. To avoid this, continue to use developmental drama techniques whenever appropriate.
- After the players have a clear understanding of character, ask them to run their scene in different genres. Run the scene as a soap opera, a karate movie, a western, an opera, etc. This will engage them in the text again, in a new and playful way. The teacher discusses with the class what genres work. How did they work? Why or why not?
- When players are self-assured, run a rehearsal in which the performers run their lines as quickly and as accurately as possible, but with all the actions intact.
- The performers lie on their backs, heads together, like spokes on a wheel. With eyes closed and quiet music playing, they run their lines. Ask them to concentrate on their voice and pacing, with appropriate tempo and pauses.

Assessment & Evaluation of Student Achievement

- Teachers share with students the rubric (see the CODE website: <http://www.code.on.ca>) mentioned in the next activity to make students aware of the evaluation criteria they are working towards.
- Teacher observation for formative assessment is ongoing.
- Students keep a 'diary in role' and/or write 'letters in role' to be included in their portfolio.

Accommodations

- The ensemble planning process should help those students who lack organizational skills. The group could assign a peer to conduct a 'rehearsal call', reminding their fellow ensemble members of the rehearsal times.
- Students can pair up with 'prompting partners'. This helps weaker readers gain fluency and comprehension. This should be done for all cast members, but the teacher takes into account the needs of the individuals when matching partners.
- A paced, taped reading of the scene will benefit any student seeking fluency or struggling to get "off book". The involvement of the Resource Teacher may be helpful.
- A useful enrichment activity is to assign some ensemble members the task of leading exercises which apply some of the techniques taught in Unit 2 (method, 'inside/out', etc.), or developmental drama exercises that build ensemble (trust, awareness, relaxation, concentration).
- The script may be modified or adapted for any player who is struggling with a particular word or phrase. This may be helpful with ESL students.
- Rehearsal and performance space must be safe and accessible for all class members.
- Teachers should review all IEPs and consult the Special Education Teacher for specific suggestions.

Resources

Berry, Cicely. *The Actor and the Text*. London: Virgin Books, 1997. ISBN 0863697054

Berry, Cicely. *Voice and the Actor*. London: Virgin Books, 1993. ISBN 024552021X

Cameron, Ron. *Acting Skills For Life*. Toronto: Simon & Pierre, 1999. ISBN 052137651

Corson, Richard. *Stage Makeup*. Toronto: Allyn and Bacon. 1998. ISBN 0138405395

Grote, David. *Theater: Preparation and Performance*. Glenview, Illinois: Scott, Foresman, & Co., 1984. ISBN 0673271900

Harrop, John and Sabin Epstein. *Acting With Style*. New Jersey: Prentice-Hall. 1982. ISBN 0130030619

Lundy, Charles J. and David W. Booth. *Interpretation: Working with Script*. Toronto: Harcourt and Brace, 1983. ISBN 0774712104

McCallion, Michael. *The Voice Book*. New York: Theatre Arts/Routledge. 1998. ISBN 0878300929

Neelands, Jonathan. *Structuring Drama Work*. Cambridge: Cambridge University Press. ISBN 0889241953

Philips, Gordon. *Take It Personally. On the Art and Process of Personal Acting*. New York: Applause Books. 2000. ISBN 1557833907

Stern, Lawrence. *Stage Management*. Toronto: Allyn and Bacon, 1998. ISBN 0205273033

Taylor, Don. *Directing Plays*. New York: Routledge/Theatre Arts, 1996. ISBN 0713643269

Taylor, Philip. *The Drama Classroom: Action, Reflection, Transformation*. London: Routledge Falmer, 2000. ISBN 0750707798

Appendices

See the CODE website at <http://www.code.on.ca> for further resources.

Activity 3: Performing/Analysing Text

Time: 9 hours

Description

Key scenes of the representative play explored and rehearsed in Activities 1 and 2 are performed for an audience. Students apply a ‘Theatre Company’ model and use technical production elements in their final dress rehearsal and performance. Students also explore theatre professions while working in the final preparations of their performance. They adopt specific theatre company roles as well as their acting role.

Strand(s) & Learning Expectations

Strand(s): Theory, Creation, Analysis

Overall Expectations

THV.02 - demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;

CRV.01 - interpret a variety of roles/characters, using the techniques of character development;

CRV.02 - create and present an original or adapted dramatic work;

CRV.03 - identify strategies for audience involvement and response, and incorporate them in the creation and performance of dramatic presentations;

ANV.01 - evaluate each of the steps taken in the process of creating and presenting their dramatic pieces, using appropriate dramatic arts terminology;

ANV.02 - evaluate dramatic performances presented in the school and the community;

ANV.05 - analyse the personal, social, and career skills acquired through the study of dramatic arts.

Specific Expectations

TH1.03 - describe methods of re-creating roles and characters in a script, and of presenting them convincingly (e.g., methods involving observation, analysis, improvisation, rehearsal);

TH2.02 - describe how movement and non-verbal communication can be used to portray character, to define relationships among characters, and to communicate dramatic tension;

TH2.04 - describe how the elements of a dramatic setting are affected by the type of drama, the identified theme, and the available performance space;

TH2.05 - identify and describe sources of conflict in a play (e.g., power relationships between the protagonists and antagonists);

CR1.03 - reinterpret roles in rehearsal and performance, demonstrating insight into the characters;

CR1.04 - apply appropriate voice and movement techniques in rehearsal and performance;

CR1.05 - create an original or adapted dramatic presentation, using a variety of strategies (e.g., research, improvisation, workshop techniques);

CR2.01 - interpret and present a dramatic text from the turn of the twentieth century;
CR2.02 - demonstrate a working knowledge of all aspects of organization needed to present a drama (e.g., planning, rehearsal scheduling, set preparation);
CR2.03 - demonstrate a working knowledge of all aspects of organization needed to present a drama (e.g., planning, rehearsal scheduling, set preparation);
CR2.05 - select and prepare an original or adapted dramatic presentation for a specific audience (e.g., scenes from a Shakespeare play for an English class, a presentation on violence against women for a health education class);
CR2.06 - demonstrate an understanding of the dynamic role of the audience in a live performance (e.g., the audience may laugh in response to an action, or may “give advice” to characters);
CR2.07 - use technology effectively (e.g., synthesized music for sound effects, animated slides projected as backgrounds) to convey theme, setting, or time;
AN1.01 - evaluate their dramatic presentations, using specific criteria;
AN1.02 - identify and evaluate their personal artistic strengths and weaknesses;
AN1.03 - explain how skills, concepts, and theories in dramatic arts are applied in the creation and performance of a drama;
AN1.04 - justify their artistic choices of elements, principles, and techniques in their dramatic presentations;
AN1.05 - demonstrate an ability to review theatre performances given in the school, in the community, or on video;
AN1.06 - identify the artistic choices made by the actors, director, designer, and technicians in a dramatic production, and assess the effectiveness of these choices;
AN1.08 - analyse stereotypes and prejudices portrayed in plays and assess their impact on the audience;
AN2.01 - analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;
AN2.02 - explain how the portrayal of roles and characters in drama is connected to their personal experiences, to universal truths, and to specific aspects of the human experience;
AN2.03 - explain how personal, professional, and social skills (e.g., collaborating, analysing, empathizing, speaking, communicating) can be developed through dramatic arts and then applied in a variety of contexts (e.g., personal, social, career).

Prior Knowledge & Skills

- Ability to work collaboratively; to problem solve; to memorize script; to research a career topic; to plan and schedule; to accept constructive criticism.

Planning Notes

- Teachers should adapt the activities to reflect resources and constraints of their particular classroom.
- Students are given a copy of the Scene Performance Rubric prior to their final rehearsals. The evaluation criteria can then be made explicit to them (see CODE website <http://www.code.on.ca>)
- Teachers may involve Student Services or the Resource Centre when introducing the exploration of theatre profession activity. Theatre Ontario publications and website may be beneficial.
- Students work concurrently on both the career exploration tasks and their final scene preparations. This promotes better group planning, i.e., one or two groups doing the research tasks, and one or two in the rehearsal space. The teacher chooses when to rotate the groups from one task to the other. Students have the opportunity for practical application while working to prepare their performance.

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- The career study component could be done individually or in pairs. A ‘writer’s workshop’ model could be followed, with students sharing their written work with an editing partner and working collaboratively in a small group.
 - Depending on individual school facilities, students may need to organize final rehearsal times outside of regular class hours in order for all groups to access performance space.

Teaching/Learning Strategies

1. Students now have completed the ‘rehearsal hall preparation’ of their scenes and character roles in Activity 2. Students now add a technical or professional role of a theatre company member. In the final preparation of their scene, while working collaboratively in their company, they explore various roles in Theatre. This is done while completing their full dress rehearsals and tech runs.
2. Company member
Students create a company promptbook, including a technical script and plots (see CODE website) to explore the key roles of theatre professionals while preparing their final technical and dress rehearsals. These roles may be selected from a list provided by the teacher or may be generated by teacher-directed brainstorming, asking, “What are some jobs that need to be done behind the scenes to make a successful performance?”
3. Career Exploration
Students are assigned to research a specific theatre career role, using the Theatre Career Exploration Sheet (see CODE website). The student becomes an ‘expert’ on that specific profession and presents a single page summary handout to their classmates and makes a brief oral presentation. Alternatively, the teacher uses a ‘jigsaw’, collaborative learning approach. Each student joins an ‘expert’ group to research and develop a specific theatre profession. Members then join the ‘reconstituted group’, bringing their expertise and a detailed handout of each key career. The reconstituted group could be their ‘company’. The result is a complete collection of theatre career profiles to be included in their individual portfolios.
4. Performance
The audience for the final performance is their class peers. Teachers may invite other classes if appropriate. The performance is evaluated using the detailed Scene Performance Rubric (see CODE website). The teacher shares this with students prior to the full technical and full dress rehearsals so they are aware of the assessment criteria. Each student in the audience also peer assesses each performance, using the rubric.
5. Reflection
Students reflect upon their own performance and those of their peers. This is done with sensitivity in a teacher-directed discussion following each performance and is reflected in the student’s personal journals. Students assess their own performance and their contribution to the company. The teacher may wish to ask some focussing questions for the students’ journals.
6. Review
Students review one of the performances in a more structured manner, with clear direction given by the teacher. Background information and suggestions are given on the Theatre Ontario website - <http://www.theatreontario.org> and the CODE website: <http://www.code.on.ca>.

Assessment & Evaluation of Student Achievement

- Teacher observation for formative assessment and feedback to students is ongoing; students’ written work is assembled in the portfolio for assessment.
- Students write a theatre review of a selected performance other than their own. This is assessed and included in their personal portfolio.

- CODE website appendices:
 - Scene Performance Rubric addresses Overall Expectations CRV.01, THV.02 and CRV.01 and may be used by teachers and students (self and peer assessment).
 - Creating the Company Promptbook and Creating the Actor's Promptbook address expectations CR2.02 and CR2.03.
 - The Theatre Career Exploration Sheet addresses ANV.05 and forms part of the portfolio.
 - How To Get 'Off Book': Hints for Memorizing Scripts suggests methods of memorizing scripts.
 - The Guide To Writing a Theatre Review suggests methods of approaching the task of writing a theatre review.

Accommodations

- Teachers should review IEPs and consult the Resource Teacher for information and suggestions. Consultation with the student's other teachers might be beneficial in learning how s/he works best on written assignments.
- Encourage students to continue using their ensemble setting in both the performance and the career study components, talking through their work with their peers.
- Emphasize the oral as well as the written. Encourage students to use audio tape recorders in the planning process.
- Formal organizational planners should be used by all students. The theatre company model allows teachers to do this in the context of the production. Production calendars, rehearsal calls, prompt books, stage managers duties, etc., are protocols developed over the years to help the disorganized in theatre. Adapt this to the needs of individual students and their groups.
- Allow appropriate time to prepare. This is especially needed for technical preparations. Feeling rushed creates enormous stress in performance. Some stress is natural and enhances performance. Help students manage stress by reasonable time allocation.

Resources

Print

Corson, Richard. *Stage Makeup*. Toronto. Allyn and Bacon, 1998. ISBN 0138405395
 Stern, Lawrence. *Stage Management*. Toronto. Allyn and Bacon, 1998. ISBN 0205273033
 Taylor, Don. *Directing Plays*. New York. Routledge/Theatre Arts. 1996. ISBN 0713643269

Websites

See CODE website for further resources – <http://www.code.on.ca>
 Theatre Ontario – <http://www.theatreontario.org> (training, publications, career opportunities, and resources)
 Theatre Action – <http://www.theatreaction.on.ca> (organization serving the francophone theatre community)
 Sears Drama Festival – www.searsdramafestival.com (enrichment opportunities, publications, scholarship/career opportunities)
 Cultural Careers Council of Ontario – <http://www.workinculture.on.ca> (arts and cultural industries)
 Alliance of Canadian Cinema Television & Radio Artists – <http://www.actra.com> (union for performers)
 Canadian Actors' Equity Association – <http://www.caea.com> (the professional organization representing performers as well as directors and stage managers working in live theatre)
 Canadian Institute of Theatre Technology – <http://www.citt.org> (technical theatre professionals)
 Acting and Modelling Information Service – <http://www.amisontario.com> (volunteer professionals who answer questions concerning the entertainment industries)

Playwrights Union of Canada – <http://www.puc.ca> (information about Canadian playwrights)
Professional Association of Canadian Theatres – <http://www.pact.ca> (represents most commercial and non-profit theatres in Ontario)
Cultural Careers – <http://www.culturalhrc.ca> (information on careers in the cultural sector)

Helpful Publications for Research

Now What? The Guide to Post Secondary Theatre Training in Canada. Toronto. Theatre Ontario. 2000. ISBN 0968249558
Guide to Producing in Community Theatre. Toronto. Theatre Ontario.
Stage Managing the Arts. Toronto. Theatre Ontario. 1998.

Activity 4: The Early 20th-Century Context

Time: 2 hours

Description

The social and historical contexts of early 20th Century drama are introduced. Students are given the foundations for independent research on selected plays from this period. Continuing throughout Unit 4, this foundation begins the script analysis on which Unit 5’s culminating performance is based.

Strand(s) & Learning Expectations

Strand(s): Theory, Analysis

Overall Expectations

THV.03 - demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;

ANV.03 - explain how dramatic arts represent, influence, and contribute to culture and society.

Prior Knowledge & Skills

- Working knowledge of the terms plot, theme, symbol, setting, characterization and stage directions from Activities 1-3; ability to work independently and to plan and schedule.

Planning Notes

- Teacher observation of participation, active listening, contribution, and interpretive skills is ongoing.
- This activity builds on the knowledge of the play explored in Activities 1, 2, and 3.
- Selection of scenes from those analysed forms the basis of Unit 5’s Final Evaluation.
- If the teacher chooses to work with scenes from a variety of plays representative of the period in Activities 1, 2 and 3, these strategies may need adaptation.

Teaching/Learning Strategies

1. The Historical Context of Early 20th-Century Plays

Students are provided with a model of the expectations for their research and analysis through teacher-led discussion of plot, theme, setting, characterization, and stage directions from the play selected for use in Activities 1, 2, and 3. Students transfer this information to their portfolio.

Based on the resources available, the teacher provides the context of this time period, or the means by which students may research this context. This may include use of the Internet, video or written texts, and can be collaboratively planned through the “Partners In Action” program offered by the school’s Resource Centre. If student researched, jigsawing provides both a realistic focus and a means of sharing information within a relatively short time period.

Headings to be covered may include:

- political, social, historical backgrounds
- theatrical innovations/dramatic and performance conventions
- general themes & concerns of dramatists

Appendix 3.2 provides a sample overview of some of these contexts, and gives further information on Ibsen, whose work *A Doll's House* provided examples for Activity 1.

2. Explication of Independent Study

Students, individually, in pairs or in small groups (depending on the availability of resources and class needs) select a representative play from this period to analyse. This assignment is based on knowledge gained in Strategy 1, thus students' analyses may identify how their selected play reflects:

- the political, social, and historical backgrounds of the period
- the theatrical innovations and/or conventions of the period
- common concerns/themes of the period.

Further script analysis is based on knowledge gained in Activities 1, 2, and 3 (plot, theme, symbol, setting, characterization, and stage directions).

Appendix 3.3 – Independent Study Assignment provides an overview of an Independent Study Assignment. Students may prepare written and/or oral presentations of this information, to be shared at the beginning of Unit 5. Selection of scenes from those analysed form the basis of Unit 5's Final Evaluation.

Assessment & Evaluation of Student Achievement

- Teacher observation for formative assessment and feedback to students is ongoing; students' written work is assembled in the portfolio for assessment and evaluation in Unit 5.

Accommodations

In consultation with Special Education Specialists and Student Services Department, and with reference to students' IEPs, the teacher should use appropriate Learning Accommodations:

- Provide direct instruction for areas of reading needs.
- Adapt suggested texts to students' reading level.
- Promote use of plays available on audiocassette and/or video.
- Teach the meaning of words specific to the text.
- Encourage oral discussion prior to and after reading to increase the student's level of comprehension.
- Allow additional time where necessary for completion of reading and writing activities.
- Read aloud to students and/or encourage the use of peer tutors to read or scribe for students.
- Encourage students to use the computer for word processing, proofreading, editing.
- Allow opportunities for collaborative writing.
- Have students read their work aloud or on tape to help with self-editing
- Provide extra time for students to process spoken response.

Resources

Bert, Norman, ed. *Theatre Alive! An Introductory Anthology of World Drama*. Colorado Springs, Colorado: Meriwether Publishing Ltd., 1994. ISBN 0916260747

Barnet, Berman, Burto, Draya, eds. *Types of Drama: Plays and Contexts*, 7th ed. New York: Longman, 1997. ISBN 0673525147

Appendices

Appendix 3.2 – Historical Context of Early 20th Century Plays

Appendix 3.3 – Independent Study Assignment

Appendix 3.2

The Historical Context of Early 20th-Century Plays

Modern Theatre of the 20th Century is the product of Late Nineteenth Century Realism.

Political/Social/Philosophical Backgrounds

- The belief, kindled by science, that no question which concerned humanity or nature was unsolvable;
- A passion for progress, science, and technology;
- A period of optimism.

Influential thinkers included

- Charles Darwin (1809-1882): cause/effect process applies to biology through heredity and environment; evolution suggests that science can help improve the world;
- Karl Marx (1818-1883): human effort improves the world through government and economic systems; theatrical realism takes aim against the rich, the powerful, and the middle class; leads to theatre as a revolutionary weapon in the 20th century;
- Sigmund Freud (1856-1939): deviant behaviour results from uncontrollable psychological causes; instead of punishment, people need healing; leads to theatrical realists portraying characters with mixed motives; actors can now explore the psychology of their roles in depth.

Theatrical Innovations/Conventions

- Edison's invention of incandescent electric lighting approximates natural lighting in the theatre.
- Fresnel invents the step-lens which led to the Fresnel spotlight used today.
- Realistic playwrighting combines the Renaissance's "well-made" play (exposition, suspense, climax and resolution) with realism (a refusal to romanticize characters or present obvious conclusions).
- The role of "director" is initiated (Georg II, Duke of Saxe-Meiningen, 1826-1914).
- Konstantin Stanislavsky revolutionizes acting styles with the creation of Method Acting as a technique. Artificial acting is eliminated by focussing on the internal life of a character as motivation for action and speech.
- The "fourth wall" convention is established by Andre Antoine, who instructs his actors to ignore the audience. Realism is carried out to extremes; real props like animal carcasses are used in the scene of a butcher shop.

General Themes and Concerns of Dramatists

Major realists include:

- Anton Chekov (1860-1904): *The Seagull* (1896), *Uncle Vanya* (1899), *Three Sisters* (1901), and *The Cherry Orchard* (1904), all of which convey the dual emotions of Russia on the brink of Revolution;
- George Bernard Shaw (1856 –1950): *Mrs. Warren's Profession* (1893), *Arms and the Man* (1894), and *Major Barbara* (1904-07), uses comedy to attack the English middle class;
- Henrik Ibsen (1828-1906): *A Doll's House* (1879), *Ghosts* (1881), and *An Enemy of the People* (1882) expose the greed, lies, and self-righteousness of the middle class. *The Wild Duck* (1884) and *Hedda Gabler* (1890) use symbolism to explore personal relationships and obsessions.

Appendix 3.2 (Continued)

Realism gave rise to two other theatrical movements – naturalism and symbolism:

- August Strindberg (1849-1912) extends realism in an attempt to present “a slice of life” in *Miss Julie* (1888). Emphasizing the environment, naturalists dethrone both reason and free will for biological drives (e.g., hunger and sex). Symbolism rejects realism’s focus on surface reality. Influenced heavily by Freud’s work with dream interpretation, symbolists attempt to convey the world beyond appearances, using poetic language and dream-like settings, as in Strindberg’s *A Dream Play*.

In the period after the turn of the Century, expressionists agreed with the symbolists that reality, or truth, was not observable and measurable. Distorted, exaggerated plays explored the human spirit alienated from his world using both cause-effect and episodic structures. In contrast to the work of the early realists, this gave rise to two-dimensional characters with generic names (“The Man”, “Number One”). Playwrights who worked in the expressionist mode include Frank Wedekind, *Spring Awakening* (1906), Georg Kaiser, *From Morn to Midnight* (1917), and later playwrights Karel Capek, *RUR* (1921) and Elmer Rice, *The Adding Machine* (1923). The latter are greatly influenced by the destructiveness of humanity and technology as witnessed by World War One.

Appendix 3.3

Independent Study Assignment

Choose a play from the list and identify how this play reflects:

- the political, philosophical, and social background of the period;
- the theatrical innovations and/or conventions of the period;
- common concerns/themes of the period.

Through a close reading of the script, answer the following questions:

SETTING

1. Where and when is the play set? What is its prevailing mood?

PLOT

1. Outline the basic story line.
2. Describe the major conflicts.

THEME

1. Outline and discuss the playwright's theme.
2. How do the following elements help to illustrate the theme of the play? Setting (including mood), plot, style, characterization (including dialogue), conflict, stage directions.

SYMBOL

1. Discuss the predominant symbols in the play.
2. What concepts/ideas are represented by these concrete objects?
3. How does they help us understand theme and/or character?

CHARACTERIZATION

1. To what extent are the characters believable in the context of the style and plot? What is their role in the plot and in relation to the other characters?
2. Describe the feelings they arouse in the reader/spectator. Are their actions in keeping with their motives?
3. What are the intentions, objectives, and goals of the main characters?
4. What are the psychological, sociological and physiological influences on the main characters?

STAGE DIRECTIONS

1. How extensive are the stage directions? How detailed are they? Why do you suppose this is?
2. How is this in keeping with the style and themes of the play?

Appendix 3.4

Exploring Within and Beyond the Text: an Observation Checklist

The following expectations can be observed in student participation and discussion.
Key: N - Needs Improvement; S - Satisfactory; G - Good; E - Excellent

Observable Criteria	N	S	G	E
Participates in discussion				
Participates in activities				
Identifies and describes sources of conflict in a scene				
Describes how the elements of a dramatic setting are affected by the type of drama and the identified theme				
Portrays character, defines relationships among characters and communicates dramatic tension through movement and non-verbal communication				
Uses a variety of strategies to create the inner and outer life of a character				
Uses appropriate techniques to develop the background of a character				
Applies appropriate voice and movement techniques in rehearsal and performance				
Uses a variety of strategies to create an original or adapted dramatic presentation				
Demonstrates insight to the characters				

Questions for discussion and/or portfolio:

- Describe the process by which you have created this character.
- How can an actor recreate roles and characters in a script, and how does one present them convincingly?
- What connections between yourself, the theatre, and society have you discovered through this character work?
- What stereotypes and prejudices were evident in this source? Trace your response to this.
- How are the characters and roles in this course connected to you? To the human experience?