

*Catholic District School Board Writing Partnership*

# Course Profile **Dramatic Arts**

Grade 9

Open

• *for teachers by teachers*

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Course Profiles are professional development materials designed to help teachers implement the new Grade 9 secondary school curriculum. Writing partnerships of catholic school boards and subject associations created these materials. The Ontario Ministry of Education funded the development of these resources. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

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## Course Overview

### Dramatic Arts, Grade 9, Open

#### Identifying Information

**School:****District:** Durham Catholic District School Board**Course Title:** Dramatic Arts**Grade:** 9**Course Type:** Open**Ministry Course Code:** ADA10**Secondary Policy Document:** *Ontario Curriculum: Grades 9 & 10, The Arts***Publication Date:** 1999**Credit Value:** 1**Department:** The Arts**Course Developer(s)**

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**Development Date:** March 1999**Course Revisor(s):****Revision Date:** July 1999**Additional Codes:**

#### Description/Rationale

This course emphasizes the active exploration of dramatic forms and techniques, using materials from a wide range of authors, genres, and cultures. Students construct, discuss, perform, and analyse drama, and then reflect on the experiences to develop an understanding of themselves, the art form, and the world around them. Drama is a social art form. Constructing, performing, and analysing drama involves a collective experience through social interaction. By communicating in both their real and imagined worlds, students develop proficiency in listening, speaking, questioning, and negotiating. Through the process of “stepping into the shoes of others”, students develop and express empathy.

#### How This Course Supports the Ontario Catholic School Graduate Expectations

The study of the dramatic arts and our Catholic faith are natural partners because they are both focussed on the fundamental question of what it means to be human. Nearly all of the OCSG expectations are met during the students’ journey through the program, and the unit planning creates an effective process for self-discovery, community building, and communication. At the end of the course, students have a deeper understanding of themselves and others, as well as the skills and orientation necessary to meet the challenges of doing the Lord’s work in the new millennium.

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## Unit Titles

Unit 1	Beginning Drama	16.9 hours
Unit 2	Dramatic Technique and Script	36.8 hours
Unit 3	Improvisation and Role-play	24 hours
Unit 4	Drama Themes: Self-discovery	31.3 hours
Unit 5	4. Drama Themes: Making a Difference	16.5 hours

## How to Use This Course Profile

### A: Philosophy and Rationale

As writers of this course profile as well as teachers of Dramatic Arts, it is our intention to deliver a document that is comprehensive, user-friendly, and pedagogically sound. To this end, we have kept the following guidelines in mind:

- The content of this document is directed toward the successful and thorough teaching of all learning expectations included in the Dramatic Arts Curriculum guidelines for Grade 9, as well as the vast majority of Ontario Catholic School Graduate Expectations.
- It has been our experience that the teaching and learning of Dramatic Arts happens best in integrated contextual situations. Therefore, the majority of the document (part of Unit 3 as well as all of Units 4 and 5) provides dramatic situations through which the students may apply and utilize the skills they learn during the first part of the course (Units 1, 2, and part of 3). This approach facilitates the development of the student as a life-long learner who can make appropriate choices and connections in the thinking/learning process, and who can then take responsibility for these choices in everyday situations throughout his/her life.
- This document is designed and structured as a practical working sample course of study for the teacher. Daily activities are outlined in great detail. It is, however, the teacher who brings the course to life. The teacher is therefore strongly encouraged to be equally as attentive to the varied learning environment of each and every drama class as to the components of the document. We suggest that the teacher assume a great deal of latitude in planning the activities, keeping in mind at all times that the quality and direction of the drama in the moment is the best vehicle for meaningful learning.

### B: Explanation of the Course Profile Structure and Components

#### 1. Course Overview

This section summarizes the **content** for each unit, and indicates which **specific expectations** are covered in each unit. The **strategies, resources,** and **additional information** sections provide detailed resources for the teacher and address specific areas of interest and concern to the drama teacher.

#### 2. Unit Structures

- a. Each unit begins with a two-page **Unit Overview** that describes the content of the unit, indicates the learning expectations being covered and evaluated (those with a symbol beside them are formally evaluated), and includes specific planning notes, strategies, assessment/evaluation procedures, and resources. The codes for overall and specific expectations are translated in a key included at the end of the document.
- b. Specific **Activities** are then included. A time frame, activity description, list of expectations, and planning notes introduce the activity as a whole.

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**Teaching/Learning Strategies** are further broken down under three subtitles: *i. warm-up*, *ii. main exercise*, and *iii. extension/reflection*. This structure is consistent throughout the course profile, with very few exceptions. It should be noted, however, that the length of time devoted to one main exercise might vary greatly. Some may be covered in one class while others take days to complete. The subtitles serve to organize the mode of learning for the teacher as well as to assist in planning.

**Assessment tools** and **resources** as well as suggestions for the **accommodation** of students with learning/physical differences conclude the activity content. **Appendices**, where indicated, are included in a package at the end of the document.

- c. Each unit includes a **Rubric** as a tool to assist the teacher in assessment and evaluation of the activities.

### **C: General Suggestions for Using the Document**

1. The tools and strategies for assessment and evaluation included in each activity are directly linked to the specific expectations being taught. The content itself is much more meaningful if the teacher has a clear sense of the expected learning outcomes.
2. All time frames are suggested as guidelines. The individual teacher is at liberty to continue extending a certain activity at the expense of others if there is a rich and rewarding learning experience occurring in the class. Bear in mind, however, that the expectations need to be addressed in order for the evaluation tools to be effective.
3. Careful perusal of the planning notes, resources, and accommodation suggestions for each activity prior to teaching it will be of great benefit to the teacher. They provide a sense of general direction for the activity as well as details essential to careful preparation of the material.
4. We have included resources that are current and excellent in pedagogy and content. They provide material for direct use in various activities as well as comprehensive supplementary reading for the teacher.
5. This course profile provides many opportunities for the teacher to develop a sense of Christian community in the classroom. Experiences of prayerful sharing and compassionate outreach should be maximized. Often, it is these moments more than any other that shape the self-concept of the student.
6. Finally, it is important to emphasize that the course profile can only be as effective as the teacher teaching it. In Dramatic Arts perhaps more than in other subject areas, the connection between teacher and learner is the ultimate foundation for effective learning and human development.

### **Unit Organization**

The following units have these expectations in common:

**Overall Expectations:** DCV.02X, DCV.03X.

**Specific Expectations:** DA2.02X, DA2.05X.

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## **Unit 1: Beginning Drama**

**Time:** 16.9 hours

### **Description**

Students are introduced to the class through a series of high energy, ice-breaking, co-operative games which help them break down their inhibitions, encourage risk-taking, foster self-awareness and build team spirit. Rules, structures, and routines are set in place and by the end of the unit, students have the necessary orientation to proceed successfully into the study of drama.

### **Strand(s) and Expectations**

**Ontario Catholic School Graduate Expectations:** 1a,f, 2a,c,d, 3b,c,d, 4a,b,c,e,f,h, 5a,b,c,d,e,f,g, 7a,b,c,d,e,f,g,i,j.

**Strand(s):** Creation, Analysis

**Overall Expectations:** DAV.02X.

**Specific Expectations:** DC1.10X, DA2.06X.

## **Unit 2: Dramatic Technique and Script**

**Time:** 36.8 hours

### **Description**

Preliminary exercises in listening, focus, imagination, and concentration are followed by explorations in tableau, movement, pantomime, and voice to give students the basic tools necessary to work dramatically. They then work on improving their self-expression and building belief while in role, developing the ability to effectively critique their own work as well as that of their peers. Basic stage terminology is touched on to facilitate class presentations.

### **Strand(s) and Expectations**

**Ontario Catholic School Graduate Expectations:** 2a,c,d, 3c,d, 4c,d,f, 5a,b,c,d,e,f,g, 7a,b,c,d,e,f,g,i,j.

**Strand(s):** Creation, Analysis, Theory

**Overall Expectations:** DCV.01X, DCV.04X, DAV.01X, DAV.02X, DTV.01X, DTV.02X, DTV.03X.

**Specific Expectations:** DC1.01X, DC1.02X, DC1.04X, DC1.05X, DC1.06X, DC1.08X, DC1.09X, DC2.01X, DC2.02X, DC2.03X, DC2.04X, DA1.01X, DA1.03X, DA1.04X, DA1.05X, DA1.06X, DA1.07X, DA1.08X, DA1.09X, DA2.01X, DA2.03X, DA2.06X, DT1.01X, DT1.02X, DT1.03X, DT2.01X, DT2.02X, DT3.01X, DT3.02X, DT3.03X.

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### Unit 3: Improvisation and Role-play

**Time:** 24 hours

#### Description

Beginning with a series of exercises designed to build improvisational ability, this unit teaches students how to effectively participate in a variety of types of improvisation: rehearsed, unrehearsed, small and large group. Improvisation skills are then extended and applied during a whole group role-play activity.

#### Strand(s) and Expectations

**Ontario Catholic School Graduate Expectations:** 2d, 3b,c,d, 4b,c,d,f, 5a,b,c,d,e,f,g, 7a,b,c,d,e,f,g,i,j.

**Strand(s):** Creation, Analysis, Theory

**Overall Expectations:** DCV.01X, DCV.04X, DAV.02X, DTV.01X, DTV.03X.

**Specific Expectations:** DC1.01X, DC1.02X, DC1.03X, DC1.06X, DC2.01X, DC2.03X, DC2.04X, DC2.05X, DA1.01X, DA1.02X, DA1.03X, DA1.09X, DA2.01X, DA2.03X, DT1.02X, DT1.03X, DT2.02X, DT3.02X, DT3.03X, DT3.04X.

### Unit 4: Drama Themes: Self-discovery

**Time:** 31.3 hours

#### Description

The journey to self-discovery can be fraught with pitfalls in a secular world. Adolescents struggle to find their place in the world, and are frustrated with the roles society demands of them. In this unit, drama students examine the plight of one teenager and journey with her as she gains deeper understanding of herself. Using their dramatic tools, students appreciate that all actions have consequences and that family, friends, and nurtured spirituality shape their development of self.

#### Strand(s) and Expectations

**Ontario Catholic School Graduate Expectations:** 1d,g,h,i,j, 2c,d,e, 3a,c,d,e,f, 4a,b,c,d,e,f,g, 5a,b,c,d,e,f,g, 6a,c, 7a,b,c,d,e,f,g,i,j.

**Strand(s):** Creation, Analysis, Theory

**Overall Expectations:** DCV.01X, DCV.04X, DCV.05X, DAV.01X, DAV.02X, DTV.01X, DTV.02X, DTV.03X.

**Specific Expectations:** DC1.01X, DC1.02X, DC1.03X, DC1.04X, DC1.06X, DC1.07X, DC1.08X, DC1.09X, DC1.10X, DC2.02X, DC2.03X, DC2.04X, DC2.05X, DA1.01X, DA1.02X, DA1.03X, DA1.05X, DA1.06X, DA1.08X, DA2.01X, DA2.03X, DA2.04X, DA2.06X, DT1.01X, DT1.02X, DT1.04X, DT2.01X, DT2.02X, DT3.01X, DT3.02X, DT3.03X, DT3.04X, DT3.05X, DT3.06X.

### Unit 5: Drama Themes: Making a Difference

**Time:** 16.5 hours

#### Description

This summative unit allows students to demonstrate the skills and knowledge gained during the course while applying what they have learned to the context of the Christian mandate to “be the salt of the earth.” In consultation with the teacher, students work in groups to create realistic, dramatic scenarios which illustrate the power of a single committed person to bring positive change to the world around him or her. The presentation of these scenarios reminds the whole group that each of us are called to walk in Christ’s footsteps, and that the skills learned in drama are tools which serve us well on this journey.

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## **Strand(s) and Expectations**

**Ontario Catholic School Graduate Expectations:** 1d,g,h,i,j, 2c,d,e, 3a,c,d,e,f, 4a,b,c,d,e,f,g, 5a,b,c,d,e,f,g, 6a,c, 7a,b,c,d,e,f,g,i,j.

**Strand(s):** Creation, Analysis, Theory

**Overall Expectations:** DCV.01X, DCV.04X, DCV.05X, DAV.01X, DAV.02X, DTV.01X, DTV.02X, DTV.03X.

**Specific Expectations:** DC1.01X, DC1.02X, DC1.03X, DC1.04X, DC1.06X, DC1.07X, DC1.08X, DC1.09X, DC1.10X, DC2.02X, DC2.03X, DC2.04X, DC2.05X, DA1.01X, DA1.03X, DA1.06X, DA1.08X, DA2.01X, DA2.02X, DA2.03X, DA2.04X, DA2.06X, DT1.01X, DT1.02X, DT1.04X, DT2.01X, DT2.02X, DT3.01X, DT3.02X, DT3.03X, DT3.04X, DT3.05X, DT3.06X.

## **Strategies and Resources**

### **Instructional Strategies**

Instructional strategies include the following:

#### **Brainstorming**

- group generation of initial ideas expressed without criticism or analysis

#### **Collaborating**

- student work with other students in partnership

#### **Conferencing**

- student to student and teacher to student discussion in the classroom as well as parent conferencing

#### **Game Playing**

- all students in the class have an opportunity to interact with each other

#### **Learning Log/Reflection**

- students have the opportunity to take time out to reflect on their thoughts and experiences for every class

#### **Performance/Presentation**

- students present individually, in pairs, small group/large group or as a class

#### **Teacher Modeling**

- teacher models activities as necessary to aid the students' understanding of the activity, i.e., storytelling

### **Assessment Strategies**

The assessment plan includes the following:

#### **Personal Communication**

- peer conferencing
- self-assessment
- student-teacher conferences
- roving conferences

#### **Paper & Pencil Tests**

- quizzes

#### **Observation**

- teacher formal/informal observation
- student observation

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### **Performance Assessment**

- formal written assignments (writing in role/character development)
- presentation/performance
- role play/simulations

### **Reflection**

- learning log/response journal
- self/peer-assessment

### **Assessment tools include:**

- Checklists
- Marking schemes
- Rubrics
- Anecdotal comments with suggestions for improvement

### **Main Resources**

The following resources are required to support teaching and learning:

#### **Textbooks**

*Beginning Drama*. London: David Fulton Publishers, 1997.

Booth & Lundy. *Improvisation*. Toronto: Harcourt Brace, 1985.

Colborne and Ramsden. *Character Building*. Scarborough: International Thomson Publishing, 1997.

*Drama: Intermediate General Dramatic Arts, Inter-board Drama Curriculum Project*. Catholic Curriculum Council (CCC).

Neelands, Jonathan. *Structuring Drama Work*. Cambridge: Cambridge University Press, 1990.

Novelly, Maria C. *Theater Games for Young Performers*. Colorado: Meriweather Publishing Ltd, 1985.

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

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

## Evaluation of Student Achievement

<b>Knowledge/Skill Category Weighting</b>	<b>%</b>	<b>Course Grade Weighting</b>	<b>%</b>
<b>Presentation/Performance</b>			
Knowledge/Understanding	20	Presentation/Performance	20
Thinking/Inquiry/Problem Solving	20	Dramatic Technique	15
Communication	30	Written Assignments	15
Application/Making Connections	30	Reflection/Journal	
<b>Dramatic Technique</b>			
Knowledge/Understanding	25	Group Dynamics	10
Thinking/Inquiry/Problem Solving	25	Quizzes	10
Communication	20	Final (Unit) Evaluation	30
Application/Making Connections	30	Course Grade	100
<b>Formal Written Assignments</b>			
Knowledge/Understanding	20		
Thinking/Inquiry/Problem Solving	20		
Communication	30		
Application/Making Connections	30		
<b>Reflection/Journal Writing</b>			
Knowledge/Understanding	15		
Thinking/Inquiry/Problem Solving	30		
Communication	30		
Application/Making Connections	25		
<b>Group Dynamics</b>			
Knowledge/Understanding	25		
Thinking/Inquiry/Problem Solving	25		
Communication	25		
Application/Making Connections	25		
<b>Quizzes</b>			
Knowledge/Understanding	30		
Thinking/Inquiry/Problem Solving	30		
Communication	20		
Application/Making Connections	20		

## Additional Information

### Course Notes

The basic structure of a drama class includes *warm-ups*, *main activity*, *extension* and *reflection*. **Unit 1: Beginning Drama** emphasizes the necessity of warm-ups specific to dramatic arts, and this includes physicalization, collaboration, concentration, and creation. *Warm-ups* indicate how classes begin and they are always, in some manner, connected to the *main exercise*. *Main exercises* express the main focus of the class and may be developed over several classes. The *extension* includes presentation, variations of the activities, adaptations for special needs, extra challenges, homework, research, or independent study. *Reflection* is an integral part of every class and can take the form of a discussion, a journal, or in-role observations. Classes should also include a daily prayer or meditation as well as an opportunity for community building.

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*Safety* is a major concern in the drama class. There are concerns with physical safety when doing activities such as movement and games. The drama teacher should take the precaution of preparing a formal warm-up and cool down for active games. Also, there are safety practices that should be introduced to the students at the onset of the course as well as further safety instruction when a class is doing technical theatre.

Teachers should check safety codes in regard to using ladders, lighting, and construction. Teachers may also want to consult their school board's policy on the use of hazardous materials when constructing props, masks, and sets.

The *Daily Journal* helps to consolidate the learning for students and connect the experience of the classroom to their own lives.

*Accommodations for Special Needs Students* - Students with special needs explore and discover a variety of ways to demonstrate dramatic skills. Some strategies that may be used to make drama activities more accessible to the special needs students are: match challenged students with students who can function as coaches or mentors, match exceptional students who can benefit from leadership and modelling, create a community-based environment in the classroom through community-based class activities, set up rules with non-verbal cues, and establish clear, positive reinforcement.

*Formal Performance* is not a course requirement for Grade 9 Drama. Teachers should have the freedom to perform in settings beyond the classroom if the class or individual students are ready.

*Guidance/Workplace* - The drama classroom prepares the student to acquire knowledge and skills that they can transfer to a variety of learning, work, and life situations. For example, students will learn to get along with others at school and in the workplace through social interactive game playing i.e., communication, collaborative and co-operation games.

*Adults as Students* - Students develop the understanding that they need to be self-directed, lifelong learners by recognizing through the example of the classroom teacher(s) that learning is a lifelong process.

*Co-operative Education* - Students discover the many opportunities for careers in the dramatic arts as well as co-operative education opportunities that may be available through school programs.

*Computers* - Depending on the availability within your school, students should have the opportunity to incorporate the use of computers or specialized computer systems in the Dramatic Arts program, i.e., sound boards, specialized assignments, and productions and performances within the classroom.

*Bias* - As drama teachers we look to many sources for our classrooms, i.e., textbooks, reference books, multimedia kits, display materials, charts, cartoons, games, computer software, the Internet, etc. Teachers are asked to make reference to "The Bias Assessor: A Framework For Identifying Bias in Learning Materials" to determine whether learning materials used in their classrooms contain bias. This document is available from the Ministry of Education (ask your principal).

*Glossary* - A glossary is provided in Appendix A.1.

*Prayer* - Begin each class with a daily prayer; invite special intentions from students; eventually allow individuals or groups of students to conduct the prayer at the beginning of class.

*Resource List* - an extensive resource list is located at the end of the document with ISBN numbers

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## Resource Summary

Drama teachers will find that there are a number of drama resources available to them in Ontario. There are qualified instructors in the Universities and Colleges of Education in Drama in Education and Theatre in Education as well as in our elementary and secondary schools. There is an active subject council, the Council of Drama & Dance in Education (CODE). Drama textbooks, resource books, and Canadian scripts are readily available. Teachers should also keep in mind the rich resource within our communities of amateur community theatre groups that can be used for field trips and guest lecturers who could discuss the technical and operational facets of running a theatre in our classrooms. Other resources used in the drama classroom come from the students and the community in the form of such things as newspapers, journals, biographies, and local issues.

## OSS Policy Applications

The foundation of the Grade 9 Drama program is based on the expectations found in *The Ontario Curriculum, Grades 9 and 10: The Arts, (1999)*. Specific elements in the OSS Policy documents for the disciplines of Drama Arts, Music, Art and Dance are used to create an integrated Arts program in which students learn about artistic principles and elements that are common to all the arts.

Another important component in the development of the Grade 9 Dramatic Arts course profile is the document created by the Institute of Catholic Education, *Ontario Catholic School Graduate Expectations (1999)*. The expectations of this document are incorporated in this course profile to enhance the students' awareness of their relationship with God, family, and community.

## Assessment and Evaluation

Assessment and evaluation of the Dramatic Arts class is ongoing. Assessment is the process of gathering information from a variety of sources (including assignments, demonstrations, projects, performances, and tests) that accurately reflects how well a student is achieving the curriculum expectation in a course. As part of assessment, teachers provide students with descriptive feedback to guide their efforts. Evaluation refers to the process of judging the quality of student work on the basis of established criteria and assigning a value to represent that quality. In Ontario secondary schools, the value assigned is in the form of an achievement level and an associated percentage *grade (Suggestions for Course Profile Writing Teams, Grade 9, and p.39)*.

## Course Evaluation

As for an overall evaluation of the course, teachers should allow for a formal review of content and teaching/learning strategies by the students during and at the end of the course.

Teachers need to maintain a reflective approach to the work during the school year in order to assess what unit/activities worked/did not work, what content needs to be added/deleted, and what teaching/learning strategies need further developing/eliminating. Teachers should also assess and evaluate their course in consultation with their departmental colleagues.

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## 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.

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**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.

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## Coded Expectations: Dramatic Arts, Open, Grade 9

### Theory

#### Overall Expectations

**DTV.01X**

- demonstrate an understanding of the conventions of role playing;

**DTV.02X**

- demonstrate an understanding of the elements and principles of dramatic expression (e.g., voice, movement, production values);

**DTV.03X**

- identify and describe a variety of dramatic forms (e.g., tableaux, storytelling, improvisation).

#### Specific Expectations

##### Role

**DT1.01X**

- demonstrate an understanding of “willing suspension of disbelief”;

**DT1.02X**

- demonstrate an understanding of role as a balance of self (student) and other (role and circumstances in the drama);

**DT1.03X**

- identify the skills necessary to remain engaged in role and the drama (e.g. concentration, listening, interpreting, questioning);

**DT1.04X**

- demonstrate an understanding of how roles may be developed (e.g. through research, interaction with other roles, understanding of past and possible future of the role).

##### Elements and Principles

**DT2.01X**

- demonstrate an understanding of volume, tone, pace, and intention in the development of expressive speech;

**DT2.02X**

- demonstrate an understanding of co-ordination, spatial awareness, kinesthetics, and gesture in the development of expressive movement.

##### Dramatic Forms and Sources

**DT3.01X**

- demonstrate an understanding of how a variety of dramatic forms can be used in the construction, communication and reflection of a drama (e.g. ritual, teacher-in-role, choral speaking);

**DT3.02X**

- identify possible reasons for selecting a particular form at a given stage in the creation of a drama;

**DT3.03X**

- demonstrate an understanding of how aspects of a dramatic production may be organized (e.g. costuming, lighting, set design, publicity);

**DT3.04X**

- demonstrate an understanding of the process of transforming a source into a dramatic text (e.g. interpreting a poem through movement);

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**DT3.05X**

- research a dramatic form prevalent before the twentieth century (e.g. commedia dell'arte, Greek comedy and Shakespearean tragedy);

**DT3.06X**

- trace the development of a convention of comedy (e.g. the clown in slapstick, Restoration comedy and vaudeville).

**Creation****Overall Expectations****DCV.01X**

- demonstrate acting technique by engaging in a variety of roles;

**DCV.02X**

- demonstrate effective communications skills, such as listening and speaking, both in and out of role;

**DCV.03X**

- demonstrate an understanding of drama as a collaborative art form;

**DCV.04X**

- interpret a variety of global sources (e.g. stories, photographs, music), using a wide range of dramatic forms (e.g. improvisation, storytelling);

**DCV.05X**

- demonstrate an understanding of the process of selecting and organizing dramatic forms and sources to construct a drama to communicate a specific intention.

**Specific Expectations****Constructing****DC1.01X**

- demonstrate an understanding of focus and concentration in playing a role;

**DC1.02X**

- identify and employ different kinds of questions to develop and deepen roles within a drama (e.g. open-ended questions, questions seeking information, questions that establish setting and context);

**DC1.03X**

- demonstrate an understanding of how to adapt or modify roles based on the input of other role players and the evolving drama (e.g. characterization and plot development);

**DC1.04X**

- explain how props, costume, masks, voice, and movement communicate a role;

**DC1.05X**

- identify and apply principles of listening (e.g. eye contact, focus, non-verbal cues and responses, paraphrasing) both in and out of role;

**DC1.06X**

- identify and apply different language registers in vocal technique associated with a role within a drama (e.g. high, low pitches);

**DC1.07X**

- identify biased and stereotyped language;

**DC1.08X**

- demonstrate an understanding of the tasks and responsibilities of an effective working group (e.g. mutual goal setting, task management, task completion);

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**DC1.09X**

- demonstrate an understanding of group process in negotiating decisions about form and content in the construction of a dramatic presentation (e.g. listening, questioning, consensus seeking);

**DC1.10X**

- identify problems that may occur in group setting, along with possible solutions.

**Communicating and Performing****DC2.01X**

- perform, in the classroom, a variety of dramatic presentations, using a range of forms (e.g. choral speaking, soliloquy);

**DC2.02X**

- explain how the ideas of a drama may be expressed through dramatic elements and forms (e.g., climax, storyline, plot, docudrama, dance drama);

**DC2.03X**

- demonstrate an understanding of when to use various structures or formations to effectively communicate drama (e.g., small groups simultaneously presenting to other small groups, traditional performer/audience configuration, formal rehearsed presentations);

**DC2.04X**

- identify reasons for presenting a work at a particular stage in its development, and the purpose of each presentation;

**DC2.05X**

- find the most effective way to position an audience and performers to attain a desired effect.

**Analysis****Overall Expectations****DAV.01X**

- use the vocabulary of theatrical criticism to evaluate their own dramatic presentations;

**DAV.02X**

- explain how role playing in dramatic arts can function as a catalyst for learning about self, others, and the world.

**Specific Expectations****Evaluation****DA1.01X**

- describe the various kinds of learning (e.g., social, personal, artistic, deepened understanding of content) made possible through drama;

**DA1.02X**

- generate criteria to assess individual contributions to the collective development of a drama;

**DA1.03X**

- use specific criteria to assess how forms, sources, and activities within a drama (e.g., clarity of communication, organization of ideas, research skills) may generate learning;

**DA1.04X**

- identify the characteristics of a receptive, discriminating audience (e.g., engagement, listening, focus);

**DA1.05X**

- use specialized vocabulary correctly in discussing and writing about drama (e.g., production value, role development, stagecraft, comic relief, satire, irony);

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**DA1.06X**

- explain how forms and elements are used to create a specific effect in live drama presentations (e.g., nineteenth century melodrama and realism);

**DA1.07X**

- identify the main aspects of a production (e.g., acting, set design, lighting, costumes);

**DA1.08X**

- identify areas of expertise essential to career possibilities in developing and presenting theatre (e.g., director, actor, designer, front-of-house manager);

**DA1.09X**

- explain the choices of form and stagecraft that can result in different interpretations of the same material.

**Reflection****DA2.01X**

- demonstrate an understanding of the purposes of reflecting – in and out of role, throughout and upon completion of a drama;

**DA2.02X**

- identify and describe the function of various methods of reflection (e.g., discussion, journal writing, writing in role);

**DA2.03X**

- demonstrate an understanding of how empathy functions as a component of role playing;

**DA2.04X**

- identify universal themes and issues in drama;

**DA2.05X**

- identify personal skills and qualities developed through engagement in the dramatic arts (e.g., negotiation, spontaneity, overcoming inhibition);

**DA2.06X**

- demonstrate an understanding of how these skills may be applied in academic and personal life (e.g. career possibilities).

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## Resources

**Note:** This is a partial resource listing. Sources such as literature, newspapers, photographs, film, web sites, recordings, and primary sources are often the starting point for drama work. These are all readily available and should be connected to the students' experiences and communities.

- Alberts, David. *Rehearsal Management for Directors*. Ingram, 1995. ISBN 0 435086 65 0
- Bailey, Sally Dorothy. *Wings To Fly: Bringing Theatre Arts to Students with Special Needs*. Woodbine House, 1993. ISBN 0 933149 58 1
- Barton, Bob. *Mother Goose Goes to School*. Pembroke, 1995. ISBN 1 55138 056 0
- Barton, Bob. *Stories to Tell*. Pembroke, 1992. ISBN 0 921217 80 3
- Bierhorst, John, ed. *The Monkey's Haircut and others Stories Told by the Maya*. Morrow and Company, 1986. ISBN 0 688 04269 4
- Boal, Augusto. *Games for Actors and Non-Actors*. Routledge, 1992. ISBN 0 415 06155 5
- Booth, David. *Games for Everyone*. Pembroke Publishers Limited, 1986. ISBN 0 921217 03 X
- Booth, David and Charles Lundy. *Improvisation: Learning Through Drama*. Harcourt Brace Jovanovich Canada, 1985. ISBN 0 7747 1211 2
- Brandes, Donna and Phillips, Howard. *Gamester's Handbook*. Stanley Thornes Pub., Ltd., 1977. ISBN 0 7487 0341 1
- Brandes, Donna. *Gamesters' Handbook Two*. Hutchinson, 1982. ISBN 0 09 159001 9
- Bray, Errol. *Playbuilding*. Heinemann, Portsmouth, NH, 1994.
- Cameron, Anne. *Dzellarhons: Myths of the Northwest Coast*. Harbour Publishing, 1986. ISBN 0 920080 89 8
- Caruso, Sandra and Clemmons, P. *Actor's Book of Improvisation*. New York: Penguin, 1977.
- Chinen, Allan B. *Once Upon a Midlife*. Jeremy P. Tarcher/Perige, 1993. ISBN 0 87477 725 9
- Cohen, David, ed. *The Circle of Life: Rituals from the Human Family Album*. Harper San Francisco, 1991. ISBN 0 06 250152 6
- Colbourne, R. Garnet and J.R. Ramsden. *Character Building*. ITP Nelson, 1997.
- Eaton, D. and G. Newman. *Canada: A Nation Unfolding*. Toronto: McGraw-Hill Ryerson, 1994.
- Fluegelman, Andrew, ed. *More New Games*. Dolphin Books/Doubleday, 1981. ISBN 0 385 17514 0
- Fluegelman, Andrew, ed. *The New Games Book*. Dolphin Books/Doubleday, 1976. ISBN 0 385 12516 X
- Hamilton, Virginia. *The People Could Fly: American Black Folktales*. Alfred A. Knopf, 1985. ISBN 0 394 86925 7
- Haviland, Virginia, ed. *North American Legends*. Faber and Faber, 1979. ISBN 0 571 13167 0
- Herriot, James. *All Creatures Great and Small*. Ingram, 1998. ISBN 0 312 96 5788
- Hoper, Kutzleb, Stobbe and Weber. *Awareness Games*. St. Martin's Press, 1974. ISBN 06300 8 (paperback)

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Karshner, Roger. *You Said a Mouthful*. Dramaline Publication, California, 1991.

Keillor, Garison. *News from Lake Wobogon*. (Audio tape) Ingram, 1997.  
ISBN 1 56 511 2091

Knappert, Jan, ed. *Myths and Legends of the Congo*. Heinemann Educational Books, 1971.  
ISBN 0 435 90083 8

Linnell, Rosemary. *Theatre Arts Workbook*. Hodder and Stoughton, 1991.  
ISBN 0 340 54110 5

Lundy, Charles and David, Booth. *Interpretation: Working with Scripts*. Academic Press Canada, 1983. ISBN 0 7747 1210 4

Neelands, Jonothan. *Beginning Drama 11-14*. David Fulton, 1997. ISBN 1 85346 528 3

Neelands, Jonothan. Edited by Tony Goode. *Structuring Drama Work*. Cambridge University Press, 1990. ISBN 0 521 37635 1

Novelly, Maria C. *Theatre Games for Young Performers*. Meriweather Pub., Colorado, 1985.

O'Neill, Cecily and Alber, Lambert. *Drama Structures*. Hutchinson, 1982.  
ISBN 0 09 147811 1

O'Neill, Cecily. *Drama Worlds*. Heinemann Publishing, Portsmouth, NH., 1995.

Spolin, Viola. *Improvisation for the Theatre*. Northwestern University Press, 1963,  
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Spolin, Viola. *Theatre Games for the Classroom*. Northwestern University Press, 1986.  
ISBN 0 8101 4004 7

Spolin, Viola. *Theatre Games for Rehearsal*. Northwestern University Press, 1985.  
ISBN 0 8101 4001 0

Stoate, Graham. *Dramastarters*. Harrap, 1984. ISBN 0 245 54065 2

Tarlington, Carole and W. Michaels. *Building Plays*. Markham: Pembroke Pub., 1995.

*Tales from the Longhouse by the Children of British Columbia*. Gray's Pub., 1973.  
ISBN 0 88826 058 X

*True Colours*. Don Lowry. 2875 Sampson Ave., Corona, CA 91719-9939

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

Wienstein, Matt and Joel, Goodman. *Playfair*. Impact Pub., 1980. ISBN 0 915 1166 50 X

Yashinsky, Dan. *Next Teller: A Book of Canadian Stories*. Ragweek Press, 1994.  
ISBN 0 921556 46 2

<http://members.home.net/4drama>  
Council of Drama and Dance in Education (CODE).  
[www.puc.ca](http://www.puc.ca)  
Playwrights' Union of Canada.  
[www.droit.umontreal.ca/](http://www.droit.umontreal.ca/)  
Virtual Canadian Law Library  
[www.cas.toronto.on.ca](http://www.cas.toronto.on.ca)  
Catholic Children's Aid Society of Toronto  
[www.lfcc.on.ca/after.htm](http://www.lfcc.on.ca/after.htm)  
"After the Verdict Booklet"  
[www.staircare.org](http://www.staircare.org)

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<http://home.earthlink.net>

Musical Selections: various, e.g., Carl Orff, *Carmina Burana* or Vivaldi, *The Four Seasons*.