

Course Profile

Dramatic Arts

Grade 9

Open

• *for teachers by teachers*

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Acknowledgments

Public District School Board Writing Team - English Literacy Development

Lead Board

Toronto District School Board

Course Profile Writing Team

Jane Campbell
Hazel Excell
Denise Gordon
Jane Hill
Elaine Iannuzziello
Paula Markus (Team Leader)
Eleanor Minuk
Jane Sims
Ero Siouga
Betty Ann Taylor

Unit #2: Me... *Introspection*

Time: 25 -75 minute classes

Description

In this unit, students will explore and increase their knowledge of themselves and demonstrate understanding of their own identity in the classroom and beyond. Through individual and collaborative exercises, students will share life experiences, interests, hobbies, etc. with the class and listen actively to other students. Through role playing, improvisation and/or formal rehearsed presentations, students will identify and practise the most effective ways, both physically and vocally, to present various facets of themselves. At the completion of the unit, students will be able to reflect on their experiences in oral and written form. Their reflections will demonstrate empathy and tolerance and enable them to identify biased language and recognize stereotyping. Activities will foster respect for self and others.

Strand(s): Theory, Creation, Analysis

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

Specific Expectations: DT1.02X, DT1.03X, DC1.01X, DC1.02X, DC1.05X, DC1.06X, DC1.07X,

DC2.01X, DC2.03X, DA1.01X, DA1.04X, DA1.09X, DA2.02X, DA2.03X, DA2.05X

Activity Titles (Time & Sequence)

Activity #	Activity Title	Time in 75 minute periods
#1	My Story... <i>Remembering Me</i>	3
#2	Trust Me... <i>Creating the Now</i>	3
#3	Who Am I...? <i>Determining My Values</i>	2
#4	Finding My Place... <i>Developing Self Confidence</i>	4
#5	My Choices... <i>Making Decisions</i>	7
#6	Presenting Me... <i>Creating an Image</i>	6

Prior Knowledge Required

Unit #1 “Me and You... *Collaboration*” provides the fundamentals for this unit, i.e., effective listening and speaking skills, collaborative skills, reflection and conflict resolution.

Unit Planning Notes

Teacher should prepare to model presenting a story. Listen to the “Vinyl Café” on CBC Radio for example or read and prepare to tell a story from one of Chinen, Herriot, Keiller or Yashinsky’s books. (See Bibliography)

Assessment/Evaluation (Summary)

	Theory/ Knowledge/ Understanding	Thinking/ Inquiry	Communication	Creation/ Application
Purpose	assessment	reflection	feedback	transfer of personal experience to stage
Method	self-assessment	self-assessment	teacher, peer, self-assessment	student written monologue
Strategies	determining criteria	writing	discussion/ comparison	group presentation
Tools	T-chart	journal (see App. # 2)	checklist (see App. # 10)	rubric (see App. # 4)

Teaching and Learning Strategies (Summary)

Continue to use the warm-up, main activity, reflection and extension model. Refer to Appendix #8

Resources

Bibliography and Appendices #1 to #11. See activities for specifics.

Activity # 1: My Story... *Remembering Me*

Time: 3 - 75 minute classes

Description

Through individual role playing, collaborative improvisation, journal writing and recollecting, students will reconstruct past experiences. To provide an understanding of how drama can influence others emotionally, students will structure personal experiences and will experiment with the elements of theatre - specifically characterization (2-D, 3-D characters) and narrative (sequencing, tone, audience).

The acting skill that students will focus on is concentration; the audience skill is listening.

Strand(s) & Expectations:

Strands: Theory, Creation, Analysis

Overall Expectations: At the end of grade 9, students will: DTV.01X, DCV.02X, DCV.03X
DCV.04X, DAV.02X

Specific Expectations: Students will: DC1.05X, DA1.04X, DA2.02X, DA2.03X, DA2.05X

Planning Notes

Ensure that students have learned how to work in small groups. Teachers will model appropriate material by telling a story that connects to every day life. For example, the teacher prepares to tell, "The Devil's Noodles" from Yashinsky's book. Students, as audience, will be encouraged to demonstrate empathy by listening and asking appropriate questions (e.g., Why do you like this story? How does it connect to your life?). Teachers must create an atmosphere which allows students to feel

comfortable and secure while telling stories. (e.g., physical arrangement of room, use of a talking stick or special object for the speaker, a reminder that listening is the beginning of empathy). Teacher emphasizes that meaningful stories connect to our lives. In this unit the journal will be the vehicle for collecting stories with which students have connected and capture important memories.

Prior Knowledge

These skills have been introduced in Grade 8 and in Unit #1:

Collaborative skills	Practice in reflective writing, listening and presenting
Effective speaking techniques	Questioning techniques

Teaching/Learning Strategies

Day 1

Warm-up

Teacher models storytelling through delivery of a mini monologue, based on an anecdote. Teacher becomes storyteller, and students become audience. Students will record details of their story, in point form, in their journal. Students will then choose a partner and share their story (5 minutes each).

Main Activity

Form working groups of four; share details of their first day at school, and develop three tableaux to show on the way to school, lunch, and return home. From the tableaux, ask students to create brief improvisations. Students will comment on the structure of each group's performance.

Extension/Reflection

Students will write in their journals about a treasured object from their childhoods to be shared with the class during the following period. Reflection will focus on vivid description and sensory appeal.

Day 2

Warm-up

With a partner, students will re-enact a discovery, in an old trunk, of their treasured object .

Main Activity

In circle, have each student recall one of the following: the funniest thing, the scariest thing, the bravest thing or the nicest thing, that happened to them before the age of twelve. (If any students are unable or uncomfortable reporting a recollection institute the "Pass" rule. They can simply say, "Pass", no questions asked, if they feel unable or uncomfortable reporting to the class.)

Then, experimenting with sequencing, have them retell, after private rehearsal time, the five main events of their recollection. Following a selection of presentations to the full class, students will collaboratively create a "T- chart" for self assessment of an effective monologue. (In this case a "T- chart" is two columns with headings such as: "An effective monologue is..." and "A monologue is not...".

Extension/Reflection

Students will write a response in their journals to one of the following prompts: *I remember when...*; *I've always wondered why...*; *I knew I was special when...* This activity will provide the details from which students will generate a mini-monologue for presentation to the class. Students will structure their recollections into mini-monologues for a presentation without notes. Assessment will focus on action words, ordering of events, believable characters and point of view.

Day 3

Warm-up

Vocal Warmup: Simultaneously, students will tell their recollections as though they were whispering, yawning uncontrollably, eating with their mouths full and shouting over traffic.

Main Activity

Students will present mini-monologues to the class. Teacher reviews criteria for assessment with the class.

Students will rehearse with a partner. Students will present the mini-monologues to the class.

Extension/Reflection

Students will peer assess their partners using the T-chart, and self assess in their journals.

Assessment/Evaluation Techniques

Formative assessment of personal reflection for completion and application to assigned task.

Formative assessment of collaborative skills (See Appendix #1 “Collaborative Problem Solving”).

Students use “T- chart” to assess peers. Teacher uses “T- chart” to assess students.

Accommodations (Special Needs)

Pre-recorded stories are available on tape for students who cannot remember or read a story.

A peer tutor could relate another student’s mini-monologue.

Resources

See Bibliography: Herriot, Keiller, Maguire and Yashinsky

Appendices

#1 - “Collaborative Problem Solving”

#8 - “Drama Strategies and Techniques”

Activity # 2: Trust Me... *Creating the Now*

Time: 3 - 75 minute classes

Description

Through brainstorming, games, tableaux, role playing, monologues and rehearsed improvisation, students will determine how memories may be structured for a dramatic impact. In an environment of trust students will uncover universal feelings. In small groups, students will interview classmates. This process is designed to encourage open discussion about significant thoughts and emotions. Using the interview material as a source students will translate it into presentation form. The acting skill that students will focus on is empathy; the audience skill is active listening.

Strands: Theory, Creation, Analysis

Overall Expectations: At the end of Grade 9, the student will: DTV.01X, DTV.02X, DCV.01X, DCV.02X, DCV.03X, DCV.04X, DAV.02X

Specific Expectations: Students will: DT1.01X, DT2.02X, DC1.01X, DC1.03X, DC1.05X, DC1.07X, DC1.08X, DA1.01X

Planning Notes

Ensure that students have learned how to work in small groups.

Teachers will find a story on a topic of teen human-interest from a local newspaper or magazine.

Teachers must continue to foster an atmosphere which allows students to feel comfortable and secure while deepening their exploration of memories (e.g. trust games, brainstorming).

Prior Knowledge

Active listening skills
Collaborative skills
Practice in reflective writing, listening and presenting
Questioning and interviewing techniques
Understanding of tableaux

Teaching/Learning Strategies

Day 1

Warm-up

Teacher leads trust exercises (See Bibliography, Booth and Fluegelman). Teacher introduces teen human interest news story to the class. Students, in small groups, record the emotions of people involved in the story and also the emotions they felt as the story unfolded. Through discussion, students will determine the cause of their emotions. As a full group, students will list the emotions discussed in their groups. Students will record all notes in their journals.

Main Activity

Students will individually experiment with creating tableaux which depict the emotions generated. In groups of six, students will choose a dominant emotion and, using various levels of space and depth, form a unified frozen picture that can be placed in a Museum of Emotions. The Museum should be viewed by class members. In the same groups of six, students will create their own human interest news story and present the events and their accompanying emotions in a series of six tableaux. Each student will come 'alive' and step out of the frozen picture to explain his/her role in the incident.

Extension/Reflection

Students will orally provide three positive comments on: staging, emotional realism and relevance of the commentary.

In preparation for the following main activity, students will reflect on and decide upon a single item that is important to them. Students will record this information in their journals. Students will bring this item, or a facsimile (prop), to class the following day.

Day 2

Warm-up

Teacher directed trust exercise. See Bibliography for possibilities.

Main Activity

Students bring important items to class and place them on the display table. The class observes all of the items on the table. In their journals, students privately note the three items they find most interesting and record the emotions, memories, and/or connections they associate with each one. One at a time, students will explain the importance of their item to the class. The class will be expected to demonstrate active listening skills and positive audience behaviour.

Extension/Reflection

In their journals, students will use the following questions to frame a response: What did I feel when I heard you talk about...? How does it make me feel now? They should focus on feelings.

Day 3

Warm-up

Teacher directed trust exercise.

Main Activity

Students work with a partner and complete the “Stuff and Things About You” chart (See Appendix #3). When they are completed they should cut the charts into four parts and place the parts in like piles. Each student should randomly select one completed form from each pile. These will form the basis for writing a realistic character sketch.

Extension/Reflection

By examining the information on the chart and by choosing one dominant emotion and one secondary emotion from the list in their journals, students will describe a real life character. This character will be placed in an improvised high school setting.

Day 4

Warm-up

Vocal warm up: Students will explore the vocal/sound qualities of words that express emotion (e.g., frightening, envious, frustrated, exhilarating, happiness, stress). Students will use these sounds as transitions within the following improvisation.

Main Activity

In groups of four, students will use their character sketches to develop an interactive improvisation entitled “This is Grade Nine!!”. Focus will be on setting (e.g., the Caf, the Locker Bay, the Bus, 8 p.m. on the Phone) and the portrayal of the emotions both physically and vocally.

Extension/Reflection

As a class, chart the positive things students did to create character, the use of emotions, the inventiveness within the setting, and the use of vocalization. Follow the activity with a journal entry.

Assessment/Evaluation Techniques

Formative assessment of personal reflection and collaborative skills

Students will orally provide positive comments

Teacher provides oral feedback to students

Accommodation (Special Needs)

Post summary of positive ways to create a character.

Resources

See Bibliography:

Spolin, Viola. **Improvisation for the Theatre.**

Brandes, & Phillips. **Gamester’s Handbook.**

Appendices

#3 - “Stuff and Things About You”

Activity #3: Who Am I...? *Determining my Values*

Time: 2 - 75 minute classes

Description

Through games, improvisation, role play, simulation and choral speaking students will extend their understanding of universal experience. Students will take part in exercises designed to help them understand differences, acknowledge conflicts and establish connections among people. Students will dramatize the perspective of others and thereby gain an expanded awareness of self. The acting skill that students will focus on is character development; the audience skill is attentive listening.

Strands: Theory, Creation, Analysis

Overall Expectations: At the end of Grade 9, students will: DTV.02X, DCV.01X, DCV.02X, DCV.05X, DAV.02X

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

Planning Notes

Teachers will continue to ensure that the classroom environment provides trust.

Prior Knowledge

Improvisation and role playing; character development; spontaneity in improvisation.

Teaching/Learning Strategies

Day 1

Warm-up

In groups of four students will play, “Translating Gibberish” - two students converse in gibberish while their partners provide a simultaneous translation. Each speaker has a translator on the side who converts the gibberish to English. Possible topics: a found object, asking for directions, selling an invention.

Main Activity

The teacher will lead students in a discussion to define, “norm”. Class will brainstorm to define the norms of the school. In pairs, students will generate their own list of norms (e.g. my family, the community). Unite two pairs, and in groups of four students invent a new situation in which the norms run contrary to expectations. One member of the group will then enter this world, opposing the new system of norms represented by the other three.(e.g., eye contact is the norm and the new member to the group refuses to look anyone in the eye).

Extension/Reflection

Students will reflect on the following questions and then respond in their journals: 1) How did you feel when what you assumed would happen did not? 2) Relate a time when you felt like, “a fish out of water”.

Day 2

Warm-up

Vocal work with a focus on choral speaking techniques (e.g. single voice, unison, responsive, repetition, dynamics, volume and rate)

Main Activity

Using techniques explored in the warm up circle, students will build a twenty line chant that reflects the character of the class. The sample prompts are: “We are a group of people who value...”, “Our hopes for the future are...”, “Together we enjoy...”.

Extension/Reflection

Record the chant and reflect on its effectiveness.

Assessment/Evaluation Techniques

Formative assessment of reflective writing in journal.

Observational checklist assessment (on-task behavior, active participation, thoughtful responses)

Teacher conference with groups as they work on the chant.

Accommodation (Special Needs)

Provide percussive accompaniment.

Resources

Poetry or sections of a script that lend themselves to choral speaking

Student created chants.

Activity #4: Finding My Place... *Developing Self-confidence*

Time: 4 - 75 minute classes

Description

Students will be provided with opportunities through interpretative movement, prepared scenes, improvisation and reflection to take risks in order to determine strategies for positive conflict resolution. The acting skills that will be stressed are experimentation with new forms and character conflict; the group skill is collaborative problem solving (See Appendix #1).

Strands: Theory, Creation, Analysis

Overall Expectations: At the end of Grade 9, students will: DTV.01X, DTV.03X, DCV.02X, DCV.03X, DAV.02X

Specific Expectations: Students will: DC1.01X, DC1.05X, DA1.01X, DA1.04X, DA2.03X, DA2.03X, DA2.05X

Planning Notes

Teachers will provide:

Pictures or words that are cut up into jigsaw pieces numbered on the back and placed in a large box. (One puzzle piece will be missing for each puzzle. Every student must have one piece.); several pieces of music which suggest different moods; a source that focuses on the theme of belonging (e.g., “Everyone has a place in the Circle”, First Nations poem, “The Circle of Life” from *The Lion King*).

Teachers should consult school-based resources on conflict resolution (e.g., Peer mediation programs).

Prior Knowledge

Conflict resolution; character development and role playing

Teaching/Learning Strategies

Day 1

Warm-up

Begin with a puzzle piece activity. All students must choose one puzzle piece. They must determine where their piece fits. Students have five minutes to complete the activity.

Teacher Note: Teacher will observe how the students interact and must not interfere (knowing that one piece is missing) and make note of the conflicts and any attempts to resolve them. Students are encouraged to consider their feelings and how they coped with the frustration. Teacher elicits possible strategies for resolving conflict from students. Students record the strategies in their journals.

In pairs make notes in your journal on each of the following scenarios:

How do you feel when

... you are excluded from an activity that your friends are involved in?

... your best friend changes groups?

... you are really good at something that others consider uncool?

... you know that something is 'wrong' but your friends expect you to do it anyway ?

... you know something that one of your friends did that should be reported to an adult but would land your friend in trouble?

Main Activity

Using the technique "Inside/Outside Voices" (where two actors represent one character's spoken words and inner thoughts) have pairs structure a situation of their choice for presentation to the class.

Extension/Reflection

In groups of four, students brainstorm and record the importance of inner conflict in establishing characters. Each group will present and defend their findings (This could be done in-role as the character or out-of-role as a student.)

Day 2

Warm-up

Teacher will direct exploratory improvisations to allow students to deal with conflict resolution from a variety of perspectives. Situations are focused on real-life incidents familiar to the students. Conflicts will be between a teenager and an adult, a teenager and a friend and a teenager and a teacher. In the improvisation students will have the opportunity to assume both roles. Use newspaper articles as a source for ideas.

Main Activity

In groups of three, students will generate a list of possible conflicts and explore resolutions. Possibilities might be: gang bullying, vandalism, shoplifting or unfounded rumours. As a group, they will structure one of the conflicts into a dramatic form for presentation. The presentation will involve two interpretations of the same scene. The first will have a negative resolution, the second will end positively. A suggested structure: characters are introduced in their own environments and are on stage simultaneously in multiple settings. Through monologue, phone conversations or answering voices off, (off stage character) they establish the problem. The scene shifts to a downstage common setting when each character enters the new scene and they determine the actions that should be taken because of the problem.

Extension/Reflection

Read the assigned news story about a local issue.

Day 3

Warm-up

Using a tableau, re-create the central event of the assigned news story. Ask students to create a tableau that shows the event and the tension within the moment. (Perhaps a fight at a basketball game.)

Main Activity

Explore and discuss questions that have not been answered by the newspaper article. Focus on the central dilemma facing a main person in the story. (Perhaps someone witnessed something the police need to know.)

From the article or other sources, find examples of the various perspectives people have concerning the issue. (The school has concerns, the parents have concerns, the witness needs to decide, the community has a perspective.)

Conclude the role play with a large group meeting in which the class and the teacher play the various roles (See Appendix #8) suggested by the newspaper article. (This could be a Town Hall meeting.) The teacher will facilitate to ensure all voices are heard. A resolution must be reached through consensus.

Extension/Reflection

In their role from the large group meeting, write a letter to the editor of the local paper regarding the resolution of the issue.

Day 4

Warm-up

Individual journal response to: “Sometimes the hardest thing to do is give - in.” In a circle, students will discuss what it felt like when the expectation was to reach consensus. In a circle, with hands joined, students will create sculptures that show various emotions (e.g. joy, struggle, tranquility).

Main Activity

In groups of eight to ten, students will use expressive movement and effective staging designs to interpret the source (the newspaper article) chosen to reflect the theme of, “**belonging**”

Extension/Reflection

Each group explains their performance choices to the class.

Assessment/Evaluation Techniques

Formative assessment of personal reflection for completion and application to assigned task. (Use Appendix #2 “Reflection”)

Formative assessment of collaborative skills (Use Appendix #1)

Teacher writes anecdotal responses to each student regarding personal growth.

Accommodations (Special Needs)

Read the article out loud.

Prepare a radio editorial rather than a written one.

Resources

See Bibliography:

Neelands, Jonathan. Edited by Tony Goode. **Structuring Drama Work.**

Appendices

#1 “Collaborative Problem Solving”

#2 “Reflection”

#3 “Drama Strategies and Techniques”

Activity #5: My Choices... *Making Decisions*

Time: 7 - 75 minute classes

Description

Through discussion, movement, role play, reflection, and character work, students will distinguish and integrate various aspects of personal identity into their drama work. Students will complete a personal inventory program (e.g., “True Colours”) and make decisions based on a decision making model (e.g., de Bono’s “Six Hat Theory”). Using this knowledge, students will take part in role play that allows them to explore career choices, family choices and lifestyle choices. This personal exploration will serve as preparation for a dramatic self portrait, to be developed more extensively in the culminating activity #6, “Presenting Me”.

Strands: Theory, Creation, Analysis

Overall Expectations: At the end of grade 9, students will: DTV.01X, DCV.01X, DCV.02X, DCV.03X, DCV.04X, 02X

Specific Expectations: Students will: DT1.01X, DT2.02X, DC1.01X, DC1.03X, DC1.05X, DC1.07X, DC1.08X

Planning Notes

The teacher will contact Student Services to arrange for a personal inventory program, for example, *True Colors*. The teacher will become familiar with the theory of Edward de Bono in *Six Thinking Hats*.

Teachers will need to book a performance space and have chart paper and markers for the final day’s activity.

Prior Knowledge

Role playing

Skills in critiquing presentation

Reflecting and responding

Teaching/Learning Strategies

Days 1-4

Allow 1 to 4 days depending on the personal inventory resource that is available (e.g. *True Colors*, *Six Thinking Hats*).

Day 5

Warm-up

Using the “hat theory”, students will respond through improvisation to teacher prompts based on conflicts drawn from teenagers’ experiences: family versus friends, old friends versus new friends, school versus “other stuff”, my ma’s choice versus my choice. The focus should be on altering the emotional response to a situation faced by a single realistic character.

Main Activity

The teacher will introduce the concept of “offer” in improvisation; an offer is an opening line spoken by one character to another which immediately establishes the WHO, WHAT and WHERE. (e.g. “This tooth is killing me”, “Clean your room!”, “Wanna buy this car?”) Each student will create an offer line. In pairs, students will deliver their offer lines to their partners, and develop a brief improvised response limited to thirty seconds. Students should have the opportunity to experiment with these offers with several partners. (A simple method for arranging this might be an inner circle; each circle moves in an opposite direction.)

Extension/Reflection

Students will choose a partner, and develop a vignette (short scene) that naturally results from the offer lines. Pairs share with pairs.

Day 6

Warm-up

Simultaneously, students respond to teacher directed prompts. These prompts should elicit conflict, and provide a springboard for developing a character’s intent, focus and physical attitude. Suggested prompts include: “You’re babysitting this Friday!”, “I’m going to have to call your parents!”, “You’re going out with who?”, “You haven’t tried that yet?”, “You’re going out in that?”

Main Activity

In pairs, students develop one of the improvisation prompts into a scene, focusing on intent, focus and physical attitude. Pairs share with pairs, and provide feedback about the other pair’s ability to portray these qualities.

Extension/Reflection

Students will reconstruct the dialogue from the main activity in their journals.

Day 7

Warm-up

Review through teacher directed improvisation the concepts of levels of space and balance in staging.

Main Activity

In groups of four, students will develop **offer lines** that reveal a **dominant emotional trait** tied to a specific **personality colour**. Character interaction should connect to the personal inventory previously used, in this case de Bono. They will place these characters in a given **setting** – a subway car has broken down, an elevator has stalled, a pop machine has broken down. Students will develop scenes with beginnings, middles and ends that arise from their offer lines. Students will present these scenes to the class; oral feedback will focus on staging and the believability of the characters and the conflicts.

Extension/Reflection

To evaluate the students’ understanding of de Bono, the colour theory, and the development of a three-dimensional character, students will write a detailed character description such as one might find at the beginning of a play. What is the character’s brightest colour? What is the character’s secondary colour? What activities would this character be involved in? In stressful situations,

where decisions have to be made, what hat would this character wear? This piece must be submitted for teacher assessment.

Assessment/Evaluation Techniques

Knowledge checklist for personal inventory
Teacher's anecdotal feedback to individual characterizations
Teacher's anecdotal feedback to character description in journal

Accommodation (Special Needs)

Peer helper supports activities and transcribes journal entry

Resources (See Bibliography)

de Bono, *Keys to Successful Counselling*,
Spolin 31 & 32
True Colours

Appendices

#8 - "Drama Strategies and Techniques"

Activity #6: Presenting Me

Time: 6 - 75 minute classes

Description

This is an independent, self-directed project. Creating a self-portrait and collaboratively structuring it into a dramatic form is the culminating activity for this unit. The form and content that the students use in the presentations will be drawn from their journals, class presentations and their experiences in this unit.

Strands: Theory, Creation, Analysis

Overall Expectations: At the end of Grade 9, students will: DTV.01X, DTV.03X, DCV.02X, DCV.03X, DAV.02X

Specific Expectations: Students will: DT1.02X, DT1.03X, DT3.02X, DC1.01X, DC1.02X, DC1.05X, DC1.07X, DC1.09X, DC1.10X, DC2.01X, DE2.03X, DC2.04X, DC2.05X, DA1.01X, DA1.07X, DA2.01X

Planning Notes

The teacher will use the rubric titled, "Culminating Event Rubric" to assess and evaluate student work in this activity. The teacher might need to book the stage space for the activity planned on Day 1. The teacher will need to review lists of the terms and concepts studied in this unit. The teacher will prepare a series of "Jeopardy" answers about various stage terms to be covered in the unit.

Prior Knowledge

Anthology structure as used in connecting tableau to a topic or connecting a series of improvisations to a theme
Skills in critiquing presentation
Reflecting and responding

Teaching/Learning Strategies

Day 1

Warm-up

Students hand in their character sketches from Activity #5 and the teacher redistributes them anonymously. The students use these character sketches as a basis for assuming character.

Hot Seat Activity – The teacher as an interviewer questions students who play the role of the character they received. This is a technique called the “hot seat”. (e.g., How old are you? What do you like? Tell me about a time you...) The student answers in character. The students continue quizzing other characters.

Main Activity

The teacher hands out the “Master Self-assessment Checklist,” (Appendix #11), to test knowledge out of context. The teacher prepares a series of “Jeopardy answers” to basic questions about the performance space and staging, e.g., It is a moveable portion that attaches to the stage front. (What is an apron?) Entering from the side of the stage to the audience’s left. (What is ESR?) Walking from one side of the stage to another. (What is CROSS?)

The students provide questions to match the Jeopardy answers. Then to place the new knowledge in context, the class moves to the schools’ performance space where the students identify and note the terms from the Jeopardy activity and fill in the checklist.

Extension/Reflection

Review all Jeopardy items on the checklist assuring that students have recorded all the terms.

The students practise the following “Crossing the Stage “ activity. Using their Hot Seat characters, students will practise crossing the stage in character; placing the characters in the contexts the teacher suggests. Possible directions could include: cross the stage with the intent to escape from the police, cross the stage with the intent to satisfy a great thirst, cross down stage right with the intent to search for a lost child. The purpose is to reinforce two concepts: focus and intent.

Day 2

Warm-up

In pairs, students search through all their journal work to compile two lists. The first is a list of concepts and ideas covered in the unit so far, (e.g., conflict resolution, dominant character traits, making choices that suit me, inner self and outer self). The second list is of forms of dramatic presentation that they have been exposed to during the unit, (e.g., mini-monologue, tableaux, improvisation, interpretative movement, movement to music). Students check the completeness of their lists by comparing them to the others in the class. Teacher records concepts to ensure that all of the concepts and ideas and all of the drama forms covered in the unit are included.

Main Activity

“At The Art Gallery; Four self-portraits All About Us”

In groups of four, students write to create the “All About Us” presentation. Each student decides on a dramatic form different from the other group members. Each student’s section of the work must feature that student with the other three in supporting roles. Students develop their presentation collaboratively. The presentation of these four individual self-portraits should not exceed fifteen minutes in length. The four group members must divide this time equally. A suggested structuring device to aid in transition between the four segments is four empty picture frames and stop freeze action.

Teacher introduces the rubric, which will be used to assess this activity and to evaluate the final product.

(See Appendix #7)

Extension/Reflection

The groups show the class the initial freezes that will fit into each of their four pictures. Students complete the following chart.

TICKET OUT THE DOOR

Name:	Drama form chosen:
Supporting Players:	Why?

Day 3

Warm-up

In circle, the teacher reviews the expectations of the “All About Us” assignment and answers questions that come from the groups.

Main Activity

Building/Rehearsing

In their groups, students frame their work around the expectations and begin to develop two of the self-portraits for the anthology. The work is collaborative and students begin to act as playwrights as they frame their script. The teacher’s role becomes dramaturgy as they discuss scripts with students. As they discuss their work the teacher hands out the sheet titled, “Getting Ready for a Performance,” Appendix #5.

Extension/Reflection

Completion of the “Getting Ready for a Performance” sheet for homework.

Day 4

Warm-up

A repeat of Day 3 with students working on the other two segments of their group’s portrait anthology

Day 5

Warm-up

The classroom becomes a large gallery of frozen pictures. Students, on cue, unfreeze and speak about what it is like to be a gallery display: only able to observe but not take part in life.

Main Activity

Rehearse and perform in front of the whole class for positive suggestions for improvement.

Record suggestions for improvement in journal.

Extension/Reflection

In their journals, students will reflect on the following questions:

What are you looking forward to tomorrow? What do you know will be successful?

What are you nervous about? What would you do differently if you had more time?

Day 6

Warm-up

Refer to improvements noted in journals.

Individual rehearsal

Main Activity

Presentation of self-portrait anthologies

Extension/Reflection

Students use the rubric from Day 2 (See Appendix #7) to assess their work (process and product).
Teacher will use the same.

Assessment/Evaluation Techniques

Formative assessment of personal reflection for completion and application to assigned task.

Formative assessment of collaborative skills

Knowledge checklist

Accommodation (Special Needs)

Use a peer tutor to transcribe a script. Teacher as side coach.

Appendices

#5 - "Getting Ready for Performance"

#8 - "Drama Strategies and Techniques"

#7 - "Cumulative Event Rubric"

Unit #4: Getting Our Act Together... *Presentation*

Time: 22 - 75-minute classes

Description

In this unit students will apply to the rehearsal and performance process ideas and concepts previously developed. Exposure to various performance vehicles will allow students to gain experience with dramatic forms and genres (e.g., monologue, scenes, interpretive movement, storytelling, docudrama, tableau, play). Working together students will create and perform an anthology which focuses on an aspect of Canadian culture. They will learn and apply specialized theatre terms and concepts (e.g., costuming, lighting). Students will explain their choices and demonstrate an understanding of how aspects of a dramatic production may be organized.

Strands: Theory, Creation, Analysis

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

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

Activity Titles (Time & Sequence)

Activity #	Activity Title	Time in 75 min. periods
# 1	Getting it Together... <i>Locating</i>	3
# 2	Playing Around... <i>Experimenting</i>	4
# 3	Making It Fit... <i>Selecting</i>	4
# 4	From the Top... <i>Polishing</i>	3
# 5	Behind the Scenes... <i>Reviewing</i>	5
# 6	Getting Our Act Together... <i>Presenting</i>	1
#7	The Critics Speak... <i>Evaluating</i>	2

Prior Knowledge Required

The previous three units develop skills and knowledge for Unit #4 and its emphasis on presentation.

Unit Planning Notes

The teacher will provide Canadian artifact(s) (e.g., large Canadian flag, maple leaf) for the brainstorm activity at the outset of the unit. Since this is a presentation unit, daily organization will vary according to the demands of the activity. One goal of the unit is to create a presentation for an outside audience. As a class, create a rubric that sets the criteria. If the class feels they are not ready or if there is no audience available the teacher becomes the audience. The important thing is that students create a presentation with a particular audience in mind. (Is the presentation for junior aged children or adults?) Although students will learn about elements of stagecraft and production, set pieces and props for the final performance should be merely representational.

Teachers will need to reproduce copies of the self-evaluation form, the peer-evaluation form, the rubric for presentation evaluation, and the "ticket out the door" for audience assessment of the final performance.

Assessment / Evaluation (Summary)

	Theory/ Knowledge	Thinking/ Inquiry	Communication	Creation/ Application
Purpose	assessment	assessment	assessment	evaluation
Method	self-assessment	self-assessment	self, peer, teacher and audience	self and peer
Strategy	collection, assembly, selection, research	reflection editing	feedback	presentation
Tools	check-list for research (to be developed by student, teacher and librarian)	“Individual Work Skills”(App. # 4); “Collaborative Problem Solving” (App. # 1); “Reflection” (App. # 2); “Getting Ready for Performance” (App. # 5); “Conferencing” (App. # 10)	journal: anecdotal comment (based on class rubric)	journal: “Final Evaluation: Self and Peer” (App.# 7)

Teaching and Learning Strategies (Summary)

“Unit #4 Getting Our Act Together... *Presenting*” requires research, script development and presentation.

Teacher becomes guide. Students must assume responsibility for using their journals to reflect on their daily progress and artistic choices.

Teachers will be conducting student conferences.

See “Sears Ontario Drama Festival Guide for Stage Management” as a source for managing rehearsals.

Resources

See Bibliography:

Native Canadian stories and other stories of people who immigrated to Canada. As well, material on the people and history of Canada from past to present will be necessary.

Linnell, **Theatre Arts Workbook**, and Spolin, **Theatre Games for the Classroom**

Activity #1: Getting It Together... *Locating*

Time: 3 - 75-minute class

Description

As a class students will choose an aspect of Canadian culture to research. They will design a research plan and select material appropriate to their topic and present them to the class.

Strands: Theory, Creation, Analysis

Overall Expectations: At the end of Grade 9, students will: DTV.03X, DCV.02X, DCV.03X, DCV.05X, DAV.02X

Specific Expectations: Students will: DT3.02X, DT3.04X, DC1.03X, DC1.05X, DC1.08X, DC1.09X, DC2.02X, DA1.09X, DA2.04X

Planning Notes

Where possible, teacher will book the school's Resource Centre and consult with the teacher librarian for Canadian art books, Canadian popular culture magazines, and internet resources.

Prior Knowledge

See Bibliography:

Awareness of Canadian culture, *The Ontario Curriculum, History & Geography, Grades 7-8*, and *The Ontario Curriculum, Grades 1 - 8, The Arts*

Teaching/Learning Strategies

Days 1 to 3

Warm-ups

At the beginning of each class the teacher will present one Canadian artifact to the class. Students will formulate ideas about the potential dramatic uses of this artifact.

Main Activity

Locate and collect materials from the library.

Students and teacher will compile a list of various aspects of Canadian culture.

Sample list:

Young Canadian heroes - past, present	Canadian popular culture
Canadian geography	Native Mythology
Canadian inventors/inventions	Famous Canadians
Local issues and interests	

Through whole class consensus students will decide which aspect of Canadian culture will be the basis for their anthology. Once the list is complete and the aspect of Canadian culture has been decided on, students do their research. In consultation with the teacher librarian, students will design a research plan (Who? What? Where? How? Why?). Sample list of possible sources: poems, stories, interviews, diaries, anecdotes, photographs, music, newspapers, media, plays.

Extension/Reflection

At the end of each class take 15 minutes to share discoveries. The students will make a brief oral presentation of their research findings to the class.

Students will categorize the research according to genre.

Assessment/Evaluation Techniques

Checklist for completion of research plan as agreed upon in consultation with student, teacher and librarian (e.g. documentation, variety of sources and completion).

"Individual Work Skills", rubric (See Appendix #4, "Individual Work Skills")

Accommodation (Special Needs)

Students with special needs can research books on audio tape, film, Internet, and phone interviews.

Resources

Canadian sources in the Bibliography

Appendices

"Individual Work Skills" #4

Activity #2: Playing Around... *Experimenting*

Time: 4 - 75 minute classes

Description

Students will determine the presentation form which most effectively dramatizes the researched material. Students will be grouped according to their interests in working with a specific performance vehicle. Each group will examine the research and select one piece to work on. They will interpret the source, experiment with the form, shape the piece, and rehearse.

Strands: Theory, Creation, Analysis, Theory

Overall Expectations: At the end of Grade 9, students will: DTV.02X, DTV.03X, DCV.02X, DCV.03X, DCV.05X

Specific Expectations: Students will: DT2.01X, DT2.02X, DT3.01X, DT3.04X, DC1.03X, DC1.08X, DC1.09X, DC2.02X

Planning Notes

Refer to Linnell's or Albert's books for ideas on production organization. Review methods of presentation.

Provide copies of textual material for the anthology. Refer to Appendix #9 "Dramatic Arts Form".

Prior Knowledge

Collaborative problem-solving skills

Teaching/Learning Strategies

Days 1 to 4

Warm-ups

Each class will begin with a production meeting at which the class and teacher will assess their progress.

On day 1: In the large group, students will determine the presentation form which most effectively dramatizes the researched material. Students will be grouped according to their interests in working with a specific performance vehicle. Teacher will encourage students to choose from a variety of performance vehicles.

Sample list of possible methods of presentation: monologues, choral speaking, dramatic reading, movement to music, scenes, tableaux. On days 2 to 4 each group will report on their progress as they interpret the material and shape it.

Main Activity

Each group will examine the research and select one piece to work on.

Groups will interpret the source, experiment with the form and shape the piece.

Students will rehearse the piece.

Extension/Reflection

At the end of each class have a full class production meeting at which the main focus is: where are the students in the process of creating a script and what they have to bring to class tomorrow to help with creating the script.

Assessment/Evaluation Techniques

Formative assessment of personal reflection (See Appendix #2 - “Reflection”)

Formative assessment of collaborative skills (See Appendix #1-“Collaborative Problem Solving”)

A reflective exercise (See Appendix #5 - “Getting Ready for a Performance”)

Accommodation (Special Needs)

Ensure heterogeneity of presentation groups.

Resources

Student-collected and developed material

Canadian cultural stories, histories, myths, people and events

Appendices

#2 “Reflection”

#4 “Individual Work Skills”

Activity #3: Making it Fit... *Selecting*

Time: 4 -75 minute classes

Description

Student working pieces will be presented and sequenced. The teacher will design transitions and direct a full class opening and closing. Decisions will be made regarding elements and principles of drama (See Appendix # 9) as they apply to costume, props, lighting, sound and set pieces.

Strands: Theory, Creation, Analysis

Overall Expectations: At the end of Grade 9, students will: TV.02X, DCV.01X, DCV.02X, DCV.03X, DCV.05X, DAV.01X,

Specific Expectations: Students will: DAI.02X, DA1.09X, DA2.02X

Planning Notes

Students and teacher will complete conference sheet (see Appendix #10) to use as the basis for teacher/student conferencing. Prepare a presentation space. Provide sound system and a selection of music and sounds.

Prior Knowledge

Collaborative problem-solving skills as they apply to rehearsal and script creation
Staging

Teaching/Learning Strategies

Days 1 to 4

Warm-ups

Each class will begin with a brief vocal and physical warm-up. Refer to Spolin, *Theatre Games for Rehearsal* for ideas.

Main Activity

Each class will be run as a rehearsal with the teacher as director dealing with practical staging issues and transitions between each group's scene. Appoint a student to make notes regarding decisions made around staging and transitions. Students will present their working pieces to the class. Working together, the teacher and the students will sequence the pieces. The teacher will design transitions and direct a full class opening, middle and closing. Teacher and students will develop a rubric for the final product. (see Appendix # 9)

Extension/Reflection

At the end of each class/rehearsal, students will be given 15 minutes to make notes in their working script regarding staging and transition decisions. The working script is part of their journal.

Assessment/Evaluation Techniques

Teacher conferences with students

Formative assessment of personal reflection for completion and application to assigned task.

“Getting Ready for Performance” reflective exercise. (See Appendix #5 - “Getting Ready for a Performance”)

Accommodation (Special Needs)

Peer tutor providing support and direction.

Resources

Student photocopied scripts.

Appendices

4 - “Individual Work Skills”

10 - “Conferencing”

Activity #4: From the Top... *Polishing*

Time: 3 - 75 minute classes

Description

Students will rehearse and polish their performance through incorporating critical feedback from teacher and peers.

Strands: Theory, Creation, Analysis

Overall Expectations: At the end of Grade 9, students will: DTV.02X, DTV.03X DCV.03X, DCV.03X, DAV.01X, DAV.02X

Specific Expectations: Students will: DT2.01X, DT2.02X, DT3.02X, DT3.03X, DC1.01X, DC1.03X, DC1.05X, DC1.08X, DC1.09X, DC2.01X, DA1.02X, DA1.03X, DA1.09X

Planning Notes

Teacher will need Appendix #5, “Getting Ready for a Performance” for class use.

Prior Knowledge

Time management and collaborative problem-solving skills.

Teaching/Learning Strategies

Days 1 to 3

Warm-ups

The teacher will continue to lead vocal and physical warm-ups that connect to the challenges students are facing in rehearsal.

Main Activity

Students will rehearse and polish their performance based on journal notes and rehearsal feedback.

Extension/Reflection

In the last 15 minutes of class/rehearsal the teacher will provide the “Getting Ready for a Performance” sheet to allow students to critique their own rehearsal time.

Students will comment in a positive fashion on the performance and offer suggestions for improvement by using prompts (e.g. “What I liked best was...”, “The staging worked well when...”, “The emotions were clear when...”.)

The teacher will provide on-going feedback to individual students and to the class as a whole.

Assessment/Evaluation Techniques

“Getting Ready for Performance” reflective exercise (see Appendix # 5)

Accommodation (Special Needs)

As rehearsal progresses special needs students can find contributions to the anthology presentation that suit their abilities. Peer-tutor provides support and direction.

Resources

See Bibliography:

Alberts, **Rehearsal Management for Directors**

Student script.

Sears Ontario Drama Festival Guide for Stage Management

Appendices

#4 - “Individual Work Skills”

#5 - “Getting Ready for Performance”

Activity #5: Behind the Scenes... *Reviewing*

Time: 5 - 75 minute classes

Description

Students will review production concepts, theatre safety and performance conventions. Costumes, props, lighting, sound and set pieces will be presented in a technical/dress rehearsal format.

Strands: Theory, Creation, Analysis

Overall Expectations: At the end of Grade 9, students will: DTV.02X, DCV.02X

Specific Expectations: Students will: DT3.03X, DC1.04X, DC2.02X, DC2.04X, DC2.05X, DA1.05X, DA1.06X, DA1.07X, DA1.09X

Planning Notes

Teacher should be familiar with protocol for use of the performance space.

Ensure technical requirements can be met.

Provide for the safe and organized storage of props, costumes and set pieces before and during anthology presentations.

Create and post a presentation order.

Prior Knowledge

Staging terminology

Teaching/Learning Strategies

Days 1 to 5

Warm-ups

The first 15 to 20 minutes of each class will be set aside for warm-ups. The warm-up will be the responsibility of each group. During this time, technical warm-up will be setting the performance rehearsal space, setting props and costumes, and checking sound and lights.

Main Activity

Technical/Dress Rehearsal of anthology. As the director the teacher will prepare to take notes on the rehearsal. The teacher should also appoint a stage manager to run the rehearsal.

Extension/Reflection

Allow enough time to clean up, give notes and make a journal entry. Notes include things that are working, things that need improvement and things that are forgotten. The focus of the journal is preparation for the next rehearsal.

Assessment/Evaluation Techniques

Teacher will provide anecdotal feedback regarding how prepared the class was for the presentation.

Student reflection is a journal entry on “What I must remember to do in order to make our presentation successful” (e.g., be prepared to improvise, bring a prop, stick to what was rehearsed, support others, listen)

Accommodation (Special Needs)

Peer tutor provides support and direction.

Resources

Albert, **Rehearsal Management for Directors**

Linnell, **Theatre Arts Workbook**

Activity #6: Getting OUR Act Together... *Presenting*

Time: 1 - 75-minute class

Description

Students present the final product.

Strands: Theory, Creation, Analysis

Overall Expectations: At the end of Grade 9, student will: DTV.02X, DCV.01X, DCV.02X, DCV.03X

Specific Expectations: Students will: DT1.02X, DT1.03X, DT1.04X, DT2.01X, DT2.02X, DT3.01X, DT3.03X, DT3.04X, DC1.01X, DC1.02X, DC1.03X, DC1.05X, DC1.06X, DC1.08X, DC2.01X, DC2.03X, DC2.05X, DA2.03X

Planning Notes

Teacher will need to confirm the availability of the performance space and preset technical equipment.

Teacher will confirm arrangements for an audience if there are any.

Make copies of the “Ticket out the door.”

Ticket out the Door

Most memorable moment:	Something I learned:
Most powerful image:	The most emotional moment was when...

Prior Knowledge

Unit # 4, Activities # 1 to # 5, and Units # 1, to #3

Teaching/Learning Strategies

Day 1

Warm-up

Teacher conducts a full class vocal and physical warm-up

Main activity

Students present the final product in a performance space. Present to an audience if consensus was reached regarding this.

Extension/Reflection

Clean up the performance space, props, costumes, and technical equipment. Provide the “ticket out the door” to the audience if there is one.

Assessment/Evaluation Techniques

Teacher will take “director’s notes” during the presentation based on the rubric developed by the class in Activity # 3. These notes will serve as the basis of post-performance discussion.

“Ticket out the Door”

Accommodation (Special Needs)

Peer tutor support and direction

Resources

See Bibliography:

Albert, **Rehearsal Management for Directors**

Linnell, **Theatre Arts Workbook**

Appendices

#7 - “Cumulative Event”

Activity #7: The Critics Speak... *Evaluating*

Time: 2 - 75 minute classes

Description

The students will receive critical analysis of the presentation from four sources: self, peer, teacher and audience. Students will reflect on their own contributions to the entire process.

Strands: Theory, Creation, Analysis

Overall Expectations: At the end of Grade 9, students will: DCV.02X, DAV.01X

Specific Expectations: Students will: DT1.03X, DT2.01X, DT3.03X, DT3.04X, DC1.10X, DC2.04X, DA1.01X, DA1.04X, DA1.05X

Planning Notes

Teacher will provide the prompts for the self and peer evaluation.
Teacher will provide the “Ticket out the Door” sheets for the audience.

Prior Knowledge

Self-evaluation through reflection (see Appendix #2)

Teaching/Learning Strategies

Day 1 and 2

Warm-ups

Review the purpose of reflecting on what was accomplished. Go around the class circle and ask each student to mention one moment in the presentation that really worked. Do half the class each day.

Main Activity

Teacher will provide prompts for self and peer evaluation.

Sample prompts for Self-evaluation are: “I was best at...” (See Appendix #6)

Sample prompts for Peer-evaluation are in Appendix #7: “Final Evaluation - Self & Peer”

Extension/Reflection

End each day with a ten-minute journal entry. For day #1 use the prompt: “What have I learned about Canadian culture?”, for day #2 use the prompt: “What have I learned about drama as a collaborative art form?”

Assessment/Evaluation Techniques

Teacher will use the Performance Rubric to evaluate the presentation.

Final self and peer evaluation sheet. Culminating event rubric.(See Appendix #7: “Cumulative Event”)

“Ticket out the Door

Accommodation (Special Needs)

Peer tutor could conduct an interview and take notes.

Resources

Rubrics

Appendices

#2 - “Reflection”

#6 - “Final Evaluation - Self & Peer”

RESOURCES (Bibliography)

Note: Sources such as literature, newspapers, photographs, film, the web, recordings (sound, music, video, digital), primary sources (letters, interviews) are often the starting point for drama work. These are all readily available and should be connected to the students' community.

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APPENDICES

APPENDIX #1

Rubric Title: Collaborative Problem Solving

Criteria	Level 1	Level 2	Level 3	Level 4
Demonstrates Ability to Find Solutions	demonstrates limited ability to generate ideas	demonstrates some ability to generate ideas	demonstrates considerable ability to generate ideas	demonstrates a thorough ability to generate ideas
Facilitates Group Decisions	demonstrates limited ability to be a willing efficient worker that encourages others and takes responsibility	demonstrates some ability to be a willing efficient worker that encourages others and takes responsibility	demonstrates considerable ability to be a willing efficient worker that encourages others and takes responsibility	demonstrates a thorough ability to be a willing efficient worker who encourages others and takes responsibility
Shows Initiative	demonstrates limited ability to do required work and creates solutions	demonstrates some ability to do required work and creates solutions	demonstrates considerable ability to do required work and creates solutions	demonstrates a thorough ability to do required work and creates solutions
Contributes Ideas	demonstrates limited ability to be supportive, recognize problems and make connections	demonstrates some ability to be supportive, recognizes problems and make connections	demonstrates considerable ability to be supportive and recognize problems and make connections	demonstrates a thorough ability to be supportive, recognize problems and make connections
Listens	demonstrates limited ability to actively listen and include observations & ideas from others	demonstrates some ability to actively listen and include observations & ideas from others	demonstrates considerable ability to actively listen and include observations & ideas from others	demonstrates a thorough ability to actively listen and include observations & ideas from others
Observes	demonstrates limited ability to be attentive, focused and to generate observations	demonstrates some ability to be attentive, focused and generate observations	demonstrates considerable ability to be attentive, focused and generate observations	demonstrates a thorough ability to be attentive, focused and generate observations

APPENDIX #2**Rubric Title: Reflection**

Note: The focus of reflection in Grade 9 will be on their drama work as individuals as separate from and as part of their community. The purpose of reflection is to foster respect for self, others, and their drama work. Ultimately, reflection should encourage, develop and demonstrate empathy, tolerance and creativity.

Criteria	Level 1	Level 2	Level 3	Level 4
Active Listening Theory	demonstrates limited support and expansion of others' ideas through discussion, writing and drama work	demonstrates some support and expansion of others' ideas through discussion, writing and drama work	demonstrates considerable support and expansion of others' ideas through discussion, writing and drama work	demonstrates thorough support and expansion of others' ideas through discussion, writing and drama work
Role Player	communication through role playing is a balance of self, circumstances and others with limited effectiveness	communication through role playing is a balance of self, circumstances and others with moderate effectiveness	communication through role playing is a balance of self, circumstances and others with considerable effectiveness	communication through role playing is a balance of self, circumstances and others with a high degree of effectiveness
Question Self	uses questions to examine personal knowledge, skill and behaviour with limited effectiveness	uses questions to examine personal knowledge, skill and behaviour with moderate effectiveness	uses questions to examine personal knowledge, skill and behaviour with considerable effectiveness	uses questions to examine personal knowledge, skill and behaviour with a high degree of effectiveness
Adjust & Adapt	uses feedback positively and transfers creatively to new contexts in role playing with limited effectiveness	uses feedback positively and transfers creatively to new contexts in role playing with moderate effectiveness	uses feedback positively and transfers creatively to new contexts in role playing with considerable effectiveness	uses feedback positively and transfers creatively to new contexts in role playing with a high degree of effectiveness.

APPENDIX #3

Stuff & Things About You... *An Interview*

Your Name:

My Name:

Stuff I like	Stuff I hope for
Things that bug me	Things I'm proud of

APPENDIX #4**Rubric Title: “Individual Work Skills”**

Criteria	Level 1	Level 2	Level 3	Level 4
Initiative	-rarely self starts -rarely takes appropriate risks -rarely poses questions	-sometimes self starts -sometimes takes appropriate risks -sometimes poses questions	-frequently self starts -frequently takes appropriate risks -frequently poses questions	-routinely self starts -routinely takes appropriate risks -routinely poses questions
Commitment to the Task	-rarely spends time on task -rarely perseveres with the task when faced with problems	-sometimes spends time on task -sometimes perseveres with the task when faced with problems	-frequently spends time on task -frequently perseveres with the task when faced with problems	-routinely spends time on task -routinely perseveres with the task when faced with problems
Self-Monitoring	-rarely monitors own work -rarely makes adjustments to improve processes/products	-sometimes monitors own work -sometimes makes adjustments to improve processes/products	-frequently monitors own work -frequently makes adjustments to improve processes/products	-routinely monitors own work -routinely makes adjustments to improve processes/products
Attention to Quality	-rarely ensure that work is complete -rarely strives for quality work	-sometimes ensures that work is complete -sometimes strives for quality work	-frequently ensures that work is complete -frequently strives for quality work	-always ensures that work is complete -always strives for quality work

APPENDIX #5

“Getting Ready for a Performance”

Performance Date: _____

Today’s Date: _____

My name: _____

Parts I understand so well I could teach someone else are:

Parts I don’t get at all are:

Two things I need the teacher to do before the next rehearsal:

Three things I plan to do before the next rehearsal:

Explain why one piece you’ve created has the ending that your group gave it.

Explain why you feel the form you’ve chosen (e.g., tableaux, choral reading) is an effective choice for one of your pieces.

List some props, set pieces or technical effects you will use in your presentation.

APPENDIX #6 Canadian Anthology - “Final Evaluation - Self and Peer”

Use these prompts to reflect in your journal about your work on this project:

I was best at...

I am most proud of...

If I had to do it again, I would...

The thing I will remember most will be...

I learned more about Canada because...

Use these prompts to reflect in your journal about the work of others on this project:

The person I enjoyed working with most was...because...

The work that showed the greatest improvement was...because...

The best work habit I observed was...because...

The most artistic piece in the anthology was...because...

The piece which best showed the use of stage space was...because...

APPENDIX #7**Rubric Title: Cumulative Event**

Criteria	Level 1	Level 2	Level 3	Level 4
Productive Rehearsal	works to improve and strengthen production, design & performance skills with limited effectiveness	works to improve and strengthen production, design & performance skills with moderate effectiveness	works to improve and strengthen production, design & performance skills with considerable effectiveness	works to improve and strengthen production, design & performance skills to a high degree of effectiveness
Collaborative Behaviour	reliable, supportive & co-operative in groups with limited effectiveness	reliable, supportive & co-operative in groups with moderate effectiveness	reliable, supportive & co-operative in groups with considerable effectiveness	reliable, supportive & co-operative in groups with a high degree of effectiveness
Effective Communication	listens, and stays focused and connected to task with limited effectiveness	listens, and stays focused and connected to task with moderate effectiveness	listens, and stays focused and connected to task with considerable effectiveness	listens, and stays focused and connected to task with a high degree of effectiveness
Effective Interpretation of Source	connects content to drama form with limited effectiveness	connects content to drama form with moderate effectiveness	connects content to drama form with considerable effectiveness	connects content to drama form with a high degree of effectiveness
Effective Performance	vocally & physically focused and connected to other performers with limited effectiveness	vocally & physically focused and connected to other performers with moderate effectiveness	vocally & physically focused and connected to other performers with considerable effectiveness	vocally & physically focused and connected to other performers with a high degree of effectiveness
Reflection	adjusts to feedback from others and external sources with limited effectiveness	adjusts to feedback from others and external sources with moderate effectiveness	adjusts to feedback from others and external sources with considerable effectiveness	adjusts to feedback from others and external sources with a high degree of effectiveness

A - Games and Exercises

Any game or exercise can be used to focus the central challenge of a drama. For example, a game could be used to introduce and develop group collaboration. An exercise that includes an interview could be used to introduce a drama that interviews characters from history.

Games and exercises can...

- exercise the imagination
- promote collaboration
- develop trust
- focus the theme or topic for students
- lead directly into the drama

Different games stress different activities...

- movement
- exercise the imagination
- language, play or thought

Games should...

- be non-threatening
- be non-competitive
- encourage participation
- encourage social interaction

Games can...

- teach social skills
- release tension
- give opportunities for responding to and following directions
 - develop listening skills
 - increase concentration

B - Tableau

Tableaux are frozen pictures, like snapshots created by the students. They represent a theme, idea, action or story.

Tableaux can...

- allow focus on a significant moment
- contribute to group effort
- represent different points of view
- highlight body and spatial awareness
- develop the important moments in a story through a series of tableau
- represent a feeling or concept

To be successful, tableaux need...

- a focal point
- a tension or development of story line
- a variety of levels
 - e.g. standing, crouching, sitting

Tableau conventions include...

- count down and freeze
- time freeze frame
- relax out

Questioning the tableaux...

The teacher and the viewers can question the participants while in tableau. This is done by tapping one or more of the people on the shoulder and asking for a response to a direct question.

Getting Information

- What are you concerned about?
- How do you explain...?
- Compare...to...
- What might happen if...?

Shaping Understanding

- Who are you?
- What is your relationship to...?
- Do you want to...?
- Explain what you are doing
- Describe the...

Tableau, continued

Reflecting

What are you concerned about?
Suppose...happens? Then what?
How could this have been different?
What are you thinking, feeling?
Were you (they) right to...?

C - Sound/Movement/Dance

Sound/movement/dance in drama allow students to express thoughts, feelings, stories, characters and situations through physical action. The patterns, rhythms and sounds blend with the conflict in the drama.

Sound/movement/dance...

Encourage interaction with others and group effort
Allow creative, spontaneous expression
Develop concentration
Extend and improve kinesthetic and spatial awareness
Promote sensitivity to and trust of others
Increase body awareness and self control

Sound/movement/dance conventions include...

An awareness of the four basic body shapes...round and curled; stretched and wide; twisting and turning; thin and pointed
Familiarity with various movements such as travelling, stopping, balancing, turning, jumping
Various types of sounds, voices, body percussion, percussive instruments

D - Interview

An interview... Has a questioner(s) and respondent(s)
Can be done in role
Gathers further details and information
Persuades someone to do something
Makes a decision about something or someone

Interviews can help students... Practise questioning skills
Deepen individual participation
Represent different points of view
Elicit personal thoughts and feelings of the character's role
Take the roles beyond the obvious
Delve more deeply into the story
Explore a time before, after, during a story

To be successful, interviews need...Teacher description of roles in the "NOW" tense e.g., "Person 'A', you ARE..." (not: "Person A you will be...")
Teacher listening carefully and if necessary entering the pairs' work in a third role to deepen commitment, heighten urgency, or return them to task.
Reporting on results - What did you find out? How much did you tell? How did you feel? What kinds of questions did you ask?
Were you successful? Why? Why not? Sometimes reporting is done by the participants reporting on their partner's role

E - Meetings

Meetings are a whole group in role. Students assume similar roles e.g., the town's people, gang members. The teacher assumes an appropriate role for the situation e.g., leader of the group, one of the group, outside messenger, reporter...

In role, people at Meetings can: gather information, discuss problems and possible solutions, decide on actions needed, deepen belief and commitment to the drama and the individual roles, impart important details and set the tone of the moment.

G - Improvisation

Improvisation (improv, Theatre Sports or Improv Olympics) are all spontaneous reaction sculpted by **character, place, situation and time**

Improvisation can be used as part of the creative process in order to allow participants to: exercise the imagination, explore feelings connected to an issue, assess and develop group identity, prepare for a play and perform (Storytelling, Clown and Street Theatre are improvisational forms of theatre)

H - Teacher in Role

Taking a role can be used: to be within the drama, to view what is happening from within the drama, to control the pace and tension naturally, to support and encourage from within the drama, to share important discoveries and moments, to allow students to take responsibility, leadership and make decisions, and to allow students to speak honestly to the teacher's role and not be inhibited by the teacher.

Examples of Teacher in Role

The Authority - One in Control

-Teacher is in charge with full control and authority. He/she is the "one who knows".

The Second in Command

-Teacher has some authority and control by virtue of being "next to" the authority. He/she is the go-between

One of the 'Gang'

-Control is not directly in teacher's hands but he/she can keep the direction moving forward by asking questions and making suggestions

The Helpless One

-The teacher needs the help of the class in the role. He/she depends on the class in the role He/she depends on them to find answers and help her solve her problem.

The Outsider Opposed to the Group

-Like #1, the teacher has authority here, but not over the group. He/she plays an outsider who somehow threatens the group's plan.

The Devil's Advocate

-The teacher is a member of the group as in #3 but challenges the group's decisions at every turn.

The Late Arrival

-The teacher can be in role as #1, 2, 3, or 6 but he/she has missed the meeting/announcement etc. He/she must find out from the class what is going on. NOTE: the teacher probably lead the meeting or made the announcement in another role and has left the class to "talk it over" for a moment, and returns in the new role, but arrives "late".

The Fringe Player

-Either as an authority who can supply information or just as a member of the group, this role is on the fringe of the action. This role is often used when the class, in role, are doing small group planning, or interviews and the teacher wants to monitor, in role, what they are doing and be able to ask questions, give information or advice, or prod the class toward more depth.

Problem Solving Drama - In Role

Problem Solving Drama...

Allows the dramatic arts to work at their most engaging and empowering level. Within an imaginary context, students role-play characters engaging in a problem. They are empowered to creatively explore possible solutions to the problem from the perspective of their role.

1. First, a dramatic context of who, when and where must be created.
2. Next, a problem is introduced.
3. Finally, the students in role plan to solve the problem by determining: why the problem occurred, what the possible solutions are, how they will create a solution, all the while predicting possible consequences.

APPENDIX #9**Dramatic Arts...Form**

ELEMENTS	PRINCIPLES & TECHNIQUES
SPEAKING	Projection, Quality, Dynamics, Pace & Rhythm
LISTENING	Active, Comprehension, Interpretation and Response
WRITING (FROM LITERATURE)	Letter/Diary/Journal In-Role, Character and Script
BODY (FROM DANCE)	Stillness, Movement, Shape, Line, Rhythm, Balance and Harmony
SPACE e.g., SET AND STAGE (FROM VISUAL ARTS)	Balance, Contrast, Repetition and Harmony
OBJECTS e.g., PROPS AND FURNITURE (FROM VISUAL ARTS)	Colour, Line, Shape, Texture and Value
LIGHT (FROM VISUAL ARTS)	Colour, Value, and Intensity
COLOUR	Value and Hue
SOUND (FROM MUSIC)	Tonality, Consonance, Dissonance, Contrast, Repetition, Tension and Release
TIME (FROM MUSIC)	Duration, Interval and Rhythm

APPENDIX #10**Conferencing**

Please comment on your contribution to this project. For each scene/segment you were in comment on:

Cooperation, including

1. Your ability to work with members of your group
2. Demonstrated support of/for others
3. Your leadership/group member role
4. Your positive attitude - verbal, physical
5. Demonstrated attitude towards your learning and others'
6. Your willingness to apply theory
7. Your contribution to the rehearsal process

Individual responsibility, including

1. Self-directing
2. Bringing characterizations to rehearsal
3. Assuming responsibility for rehearsal (punctuality, preparation, focus)
4. Privately advancing technique (vocal variety, suitable actions, using blocking)

Technique advancement, including:

1. Application of a variety of blocking patterns
2. Varied vocalization
3. Levels of space
4. Concentration on-stage and back-stage
5. Displaying knowledge/attitude that rehearsal is as important as performance
6. Making material relevant

APPENDIX # 11**Student Self Assessment Checklist**

STAGE TERM	I am not familiar with this term at all	I have heard of this term but do not know what it means	I have heard of this term and sort of know what it means	I know this term and use it all the time	I know this term so well I could teach it to others
continue terms,...					