

*Public District School Board Writing Partnership*

# Course Profile **Dramatic Arts**

Grade 9

Open

• *for teachers by teachers*

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## **Acknowledgments**

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## Unit 1: Me and You ... Collaboration

**Time:** 15 hours

### Unit Description

The expectations of this unit are developed, reviewed, and practised throughout the course. Students participate, observe, and generate criteria to assess individual contributions to drama activities. Students explore and practise effective communication skills in role and out of role. As well, they explore and practise collaborative skills and strategies using warm-ups, movement, games, and drama exercises. The demonstration of the expectations in this unit culminate with the effective use of speaking and listening skills when playing a role, using a variety of dramatic forms, and focusing on personal perspective and universal themes and issues. In their reflective work students make connections between drama activities, other classrooms, and the work place.

### Strand(s) and Expectations

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

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

**Specific Expectations:** DT1.02X, DC1.05X, DA1.02X, DA1.04X, DA1.08X, DA2.05X, DA2.06X.

### Activity Titles (Time and Sequence)

Activity 1	Establishing Classroom Practice - “One Two Three”	150 minutes
Activity 2	Game As Metaphor	225 minutes
Activity 3	Invitation to Pretend ... What If ...	300 minutes
Activity 4	Working in the Arts	225 minutes

### Prior Knowledge Required

Refer to *The Ontario Curriculum, The Arts, Grades 1-8, Dramatic Arts, Grades 7 and 8*.

### Unit Planning Notes

Teachers need a small notebook for each student to use as a journal, file cards, construction paper, magazines, and markers. The teacher selects appropriate music.

## Assessment/Evaluation (Summary)

	<b>Theory/ Knowledge/ Understanding</b>	<b>Thinking/ Inquiry</b>	<b>Communication</b>	<b>Creation/ Application</b>
<b>Purpose</b>	assessment	assessment	assessment	assessment
<b>Method</b>	self and teacher assessment	self and teacher assessment	teacher, self and peer assessment	self and teacher assessment
<b>Strategies</b>	reflection, discussion, writing, visual arts, role playing, movement	reflection, discussion, writing, role playing, visual arts, media	reflection, discussion (comparison), role playing	reflection, role playing, movement
<b>Tools</b>	Appendix 12- Journal, Appendix 2- Reflection, Appendix 13- Role Playing	Appendix 12 - Journal, Appendix 13 - Role Playing, student-created check list	Appendix 12 - Journal, Appendix 13 - Role Playing,	Appendix 4 - Individual Work Skills, Appendix 13 - Role Playing,

## Teaching and Learning Strategies (Summary)

This introductory unit uses games, exercises, and role play to explore the expectations. Reference to games books and connecting the game to the expectations is essential.

## Resources

Brandes. *The Gamesters' Handbook* series is a great resource. See the bibliography.

## Activity 1: Establishing Classroom Practice – “One, Two, Three”

**Time:** 150 minutes

### Description

Students participate in selected games and exercises to learn the nature of working and creating collaboratively in the dramatic arts. Students learn what they contribute to the class; what others contribute to the class, and how the teacher collaborates with the students to negotiate meaning. Guidelines built on such things as collaboration, co-operation, respect for self and others, and the work help to establish the culture of the class, the organization of the drama room as an open and safe environment, and the appropriate use of equipment. Students review the use of the journal in the drama classroom.

### Strand(s) and Expectations

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

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

**Specific Expectations:** DC1.05X, DA1.01X.

### Planning Notes

- Create a questionnaire for Day 1.
- Refer to games books in Resources and select appropriate name games and introductory games for the class. For Day 2 teachers require materials such as newspaper, straws, paper clips, pop cans, and tape.

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## Prior Knowledge Required

Students have had some experience with games and exercises in elementary school, however, they need to be introduced to the drama room and their new classmates.

## Teaching/Learning Strategies

The teacher uses games that serve as an introduction to the nature of drama work e.g., collaboration, safety, negotiation, co-operation, risk taking, and co-ordination. The teacher uses the drama games and exercises as a diagnostic tool.

### Day 1

#### Warm-up

In order to assess the experience of the class the teacher hands out a questionnaire that includes the following questions:

- Who is your favourite performer? Actor?
- Why did you sign up for drama?
- What makes a convincing performance?
- What do people gain from taking a drama course?

Students receive a file card. On the blank side they print their first name. On the other side they print their answers to the following:

- Name your favourite song and the band that plays it.
- Name everyone with whom you live including pets.
- Name someone you admire.
- What do you do with your recreational time?
- What do you imagine you will work at in the future?

Once the students have completed the file cards the teacher collects them. They can be used when asking individual students questions or for creating groups. To demonstrate their use the teacher randomly selects a few cards and asks for an expansion of what has been written. For example: “(Student name), I see you enjoy tennis. Have you considered joining the school team?” or “How would you go about getting a ticket

#### Main Activity

The teacher announces the following expression: “You are #3, the drama work is #2, and everyone else in the class is #1.” Next the teacher randomly selects cards (in order to address the students by name) and asks the student selected to offer an explanation of the expression. The expression summarizes the respect that is expected for the others in the class, and that what is done in the class is next as a priority. Finally, each individual considers themselves third, however, they are #1 in their classmates’ eyes.

Using the cards randomly divide the class into groups of three. Hand out a marker and a piece of paper to each group. Ask each group to decide on three rules for the drama class that support the “You are #3, the drama work is #2 and every one else is #1” rule. Each group creates a poster that has a creatively printed version of their rules. Students post their work on the wall. Use the cards to select one person from each group to explain their rules.

Now play a game in order to see if the rules work. Students are told to imagine that the floor of the room is an iceberg floating down the Niagara River in early spring. The whole class is on the iceberg and will reach safety only if it does not break up and they can get down stream. To prevent the iceberg from breaking up, as a group, they must distribute their weight over the whole surface of the iceberg evenly. Once the class has organized itself on the iceberg use the cards to ask individual students to suggest how the game relates to the rules.

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For the next game students number off in two's. The one's and two's form two lines facing each other that are about four metres apart. Students in each line number off chronologically from one. "Capture the Scarf" rules are as follows. A chair is placed at one end of the space created by the two lines. The odd student out after the numbering (or the teacher) stands on the chair holding a scarf. The teacher calls out a number and both 9's, for example, run and try to capture the scarf and return to their line. If they return to their line without being touched by the other number 9, their team gets one point. If they are touched in the process of trying to get to their line the other team gets a point. Usually a simple strategy develops. For example it is not always the case that you should run to the scarf and grab it. It might be better to wait for the other #9 to make the first move. After a few attempts suggest that each team meet to share any strategy they feel their team needs to consider.

### **Extension/Reflection**

Discuss with the class how the rules that were mentioned and posted make the game work. Note that this is a competitive game. The teacher could play a co-operative game for comparison (see *Games for Everyone*, Booth). Hand out their journals and ask students to create a poster that has a text of what they consider the most important rule so far and a picture that illustrates the rule.

## Day 2

### **Warm-up**

Where Do I Belong - Teacher calls out instructions for the group to organize themselves into a specific "line" followed by the signal "go". If students share similarities have them stand beside each other.

1. Get in a straight line according to last names, in alphabetical order.
2. Get in a straight line according to birthdays, with January birthdays at the head of the line.
3. Get in a straight line according to your street name, in alphabetical order.
4. Get in a straight line according to your first names, in alphabetical order.

Following the warm-up the teacher facilitates discussion with the class by asking students:

- Did someone take on the role of leader?
- How did you help people who just stayed in one place?
- What was difficult about this activity?
- If you did this activity again what might you do differently?
- How well did you collaborate?

### **Main Activity**

Build the Monster - The teacher divides the class into groups of four or five and hands out equal amounts of materials (newspaper, straws, paper clips, pop, and tape) to each group. The groups are given the instruction to build a monster that fulfills the following criteria:

- the monster must be free standing;
- all of the materials must be used;
- no extra materials can be used other than those that the teacher has supplied.

When students are finished, ask each group to create a story of the monster/creature. The story might answer some or all of the following questions. Where is the creature from? What is its name? Why is it considered monstrous? What does it do during a typical day?

Next the teacher, in the role of a journalist, interviews each group about their monster/creature. The teacher can use questions similar to those used by the students to create the story of the monster. The students play the role of the expert.

### **Extension/Reflection**

As a diagnostic tool have students use their journal to focus on their understanding of the group process, role playing, and story making. Use questions such as who organized the group, who was encouraging, who mediated, who managed the task, etc., and comment on how effectively the group members listened

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to each other and collaborated to complete the task. For role playing have students list what helped them stay in and sustain the expert role when the teacher/journalist interviewed them. For story discuss with students what makes a believable story.

### **Assessment/Evaluation Techniques**

The following assessment strategies may be used to assess the students work - journal, observation, anecdotal record, and checklist.

### **Accommodation**

Written work may be scribed by another student, or recorded on tape.

### **Resources**

Booth and Lundy. *Improvisation, Learning Through Drama*.

Brandes, Donna. *The Gamester's Handbook III*.

### **Appendices**

Appendix 4 - Individual Work Skills

Appendix 8 - Drama Strategies and Techniques

Appendix 13 - Role Playing

## **Activity 2: Game As Metaphor**

**Time:** 225 minutes

### **Description**

Through participating in specific games students demonstrate an understanding of the deeper meanings behind drama games and the games' connection to drama as metaphor. Students are introduced to the concept of role and the importance of making connections between emotional response, physical response, relevant issues, and structure when creating a role.

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

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

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

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

### **Planning Notes**

The teacher creates news headings appropriate to the issue chosen. Teacher selects appropriate music and magazines. As well the teacher ensures that the space being used is safe for the games to be played.

### **Prior Knowledge Required**

Co-operative game playing and an understanding of symbolism

### **Teacher/Learning Strategies**

Students work as a whole class and in small groups. Teachers reinforce group skills.

Teachers find drama games that can be expanded and seen by teens as metaphors that relate to their lives (e.g., the school game, life as a journey, class as winning team).

“Choosing the right game for the right moment is an art.” Brandes and Norris (1998)

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The theme in the following model is Inclusion/Exclusion. All of the drama work that follows enables students to begin to explore what it is like to be included and excluded and present their findings in a variety of dramatic forms e.g., grouping games, group tableaux, cross-over tableaux to appropriate music, and flocking. The games focused on are Huddle and a variation of Fox and Rabbit, Geometric Grouping, and Join the Conversation.

### Days 1 -3

#### **Warm-up**

Teacher leads Huddle Game. (Huddle is a getting-to-know you/spatial awareness/grouping game.) Individually, students walk in and around the room using all available space. (If students are comfortable, they can travel in a variety of ways e.g., slink, crawl, gallop, hop.) As students are travelling, teacher calls out “Huddle four” (or six or eleven, etc.) and students form groups of that number. To encourage inclusion, students are responsible for ensuring that any student who is not in a group is hidden within any of the groups. This process is repeated a number of times ending with “huddle two” to accommodate the pairing for the next activity.)

#### **Main Activity**

Fox and Rabbit is used to explore the theme of Inclusion/Exclusion and frame the drama work. In pairs students fill the available space leaving room around them. Teacher asks one pair to volunteer as “Fox” and “Rabbit”. The other pairs join hands with their partners to form a high bridge that becomes the “Rabbit Warren.” To play the game, the Fox chases the Rabbit around the pairs (not through). The object of the game is for the Fox to tag the Rabbit. The Rabbit’s goal is to escape the Fox by escaping into one of the rabbit warrens. The Rabbit now becomes a part of the warren by joining hands with the person s/he faces. The person who has been replaced (behind the Rabbit) becomes the new Rabbit. The Fox remains Fox until a Rabbit is tagged. If the Fox tags the Rabbit, the roles are reversed. Allow enough time for a few students to experience the game.

The teacher provides variations in order to illustrate the feelings of inclusion/exclusion by introducing new rules i.e., “The rules of the game remain the same with the following exception: each partner pair can choose to let the rabbit be safe or not. However, this decision can only be made as the Rabbit approaches and without any talking or signing. To indicate that the warren is closed, pairs lower their arms to block the entrance”. This variation should be played until a number of students have experienced the roles of Rabbit and Fox. With their partners, students determine between themselves whether or not they will allow the Rabbit to be safe and if so, always, never, how many times.

Following the game, the teacher leads a full class discussion to deconstruct the game focussing on questions such as:

- What did you notice that was different in the second version of the game compared to the first?
- What criteria did you use to decide whether or not you closed your warren?
- How did you negotiate this decision with new partners?
- How did it feel to be the Fox?
- How did it feel to be the Rabbit?

From the discussion the teacher has students compare this game with Huddle and determine the ways the games were similar and different. The teacher extracts the issues around inclusion and exclusion. Students brainstorm words that indicate feelings associated with both. Teacher records.

Have students choose a partner. Divide the class into two groups with one partner in each group. Using the recorded words to inform their decisions, one group focuses on creating a tableau on “Exclusion”, the other on “Inclusion” and builds a cross-over tableau. (See Appendix 8.) After the students’ have memorized their partner’s position and elements of tableau such as facial expression, body shape, and dominant emotion, they assume their position in their initial tableau. Teacher plays evocative music (e.g.,

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theme from *The Mission*) to dictate the mood and tempo of the cross-over movement. Students need to be aware of their space and to avoid bumping into others. When the music begins everyone slowly unfreezes and begins to move across the room to take up the opposing position of his/her partner, and then freezes. The freeze is held until the teacher signals the students to slowly crossover to their original tableau position. In the final freeze, while maintaining position, students observe the contrasting tableau to determine what they “see”.

### **Extension/Reflection**

Students record in their journals what they have learned through these activities about the drama work, about themselves, and about others. What elements of the tableaux were most effective in conveying the message of inclusion/exclusion? Students refer to their work and the work they observed. Students indicate three strengths that they bring to their drama work and one area for improvement.

Visual Arts Extension Collage: Students choose images of inclusion/exclusion from magazines provided and arrange them so that they convey a thematic message to the viewer. In their journal, students explain the most important image in their collage and why they chose it. Students share collages with others and through full class discussion contribute thoughts and feelings on the theme of inclusion/exclusion, for example the impact on their own life, playground experience, television/movies, and extension to the world at large. This serves as an introductory discussion leading into the role playing in the next activity.

As an introduction to rubric building, teacher and students generate a list of criteria to determine positive Collaborative Skills that will be used for self, peer, and teacher assessment. See Appendix 15 - Rubric Building for more details.

Teacher may choose to extend the inquiry or game as metaphor by having students use their knowledge and skills of game shows to create a show that applies to areas of their lives. Shows such as “The School Game”, “The Parent Game”, and “The Dating Game” could be created. Violence against women, playground bullying, and anti-racism may be explored and extended as further universal themes for exploration.

### **Assessment/Evaluation Techniques**

- Assessment of journal entries using Journal Rubric. (See Appendix 12.)
- Self/peer/teacher assessment based on criteria generated from the work.
- Teacher observation.

### **Accommodation**

- All writing may be scribed by a tutor or may be taped.
- Teachers select materials that ensure all students can fully participate regardless of physical, cultural, or linguistic differences. Perhaps an overhead could be used to post instructions.

### **Resources**

See bibliography

### **Appendices**

Appendix 12 - Journal Rubric

Appendix 8 - Drama Strategies and Techniques

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### **Activity 3: Invitation to Pretend ... What if ...**

**Time:** 300 minutes

#### **Description**

Through games, drama exercises and activities, students are introduced to role playing in a fictional context. Students are encouraged to willingly suspend disbelief and enter into the fictional world by thinking and feeling as someone else in an authentic and truthful manner. The framework provides students with opportunities to practise and gain knowledge of the conventions and learning possibilities of role play. Through working in and out of role in pairs, small groups, and whole class, students practise listening, speaking, responding, and reflecting.

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

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

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

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

#### **Planning Notes**

- Teachers consider the role they will play to model Who Am I.
- Teachers collect markers and chart paper for word collage on Day 3.

#### **Prior Knowledge Required**

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

- Role Play
- Practice in reflection through discussion and writing
- Collaborative Skills
- Communication Skills

#### **Teaching/Learning Strategies**

When beginning role playing in the classroom, have a brief discussion with the students highlighting the conventions of role playing. For example, remind students of working from the inside/out, of striving to be authentic and truthful in role, and of accepting the givens (circumstances of the drama). Students also need to be reminded that adopting a role means thinking and feeling as that person and does not require costume, accent, or physical changes.

Teacher and students should establish in and out of role signals and rules to enable smooth transitions within the work.

#### Day 1

##### **Warm-up**

Students are instructed to select a character from fiction or a famous person from the real world who they will bring to a party or dance. Teacher models through introducing his/her imaginary guest to the group. For example, “I would like you to meet Donovan Bailey. He really likes to dance, though he is worried about injuries at this time in his training for the 2000 Olympics. Who have you brought to the party?” At this point a student introduces her character to the teacher and they exchange guests. (Ensure that students realize that the guest is not literally present in the room, that we are all pretending to bring these guests to the party). The teacher now takes the student’s guest and continues to meet and exchange guests with all class members now participating in the exercise. Students try to meet and exchange as many guests as possible until the teacher feels the students have completed the task. At this point students

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gather together in a circle and introduce the guest they are now with, to the whole group. It is interesting to note which guests remain and which guests have disappeared.

### **Main Activity**

Who Am I is an exercise designed to help students and teachers establish and better understand the conventions of role play such as listening with another's ears, speaking with another's voice, accepting the imaginary context, and integrating feelings. During the Who Am I? activity, it is helpful for the teacher to stop and start the drama when the students need to clarify knowledge and re-examine and deepen questioning.

Who Am I?

Teacher decides what role she/he will play (e.g., Romeo or Juliet, Superman or Lois Lane, character from television) but does not reveal this information to the class.

The teacher, in role as the fictional character, is interviewed by students in role as journalists who are unaware of the identity of the interviewee. It is their task to uncover the identity through asking questions. Students cannot ask questions which reveal the fact that they do not know the identity of the teacher (e.g., any questions of age, gender, or physical appearance). Encourage students to develop and ask questions that provide information and insight into the role such as "Are you a doctor?" "Are you from the United States" "Could you tell us about your work life and your family life? Describe accomplishments in your life

Teacher adopts a second role to give students opportunities to further develop questioning skills and engagement in the fictional context of the interview.

At this time students are encouraged to volunteer to be the interviewee (using their own choice of role or accepting a suggestion from the teacher) and field questions.

### **Extension/Reflection**

Students answer the following questions in their journals:

- Which role did you find the most intriguing today? Why?
- State one way you helped the group uncover the identity of the role player.
- If you were going to be interviewed, who would you choose to be? Why?

## Day 2

### **Warm-up**

Working in pairs, students continue the work from Day 1 by playing Who am I? using the roles outlined in their journals. Students play Back to Back, Toe to Toe, a physical game useful in continuing to build the classroom community and move students into pairs. Students begin by standing beside a partner. Teacher calls out the names of parts of the body that the partners must connect together, for example, toe to knee, elbow to shoulder, etc. Every now and then teacher calls out "change partners" and students seek a new partner and, placing themselves in the position of the previous partner, continue the game.

### **Main Activity**

Working with the last partner in the previous game, students identify themselves as A and B. Teacher explains the givens of the role play. A and B are close friends and A has just telephoned B to say that A must come over immediately to talk about something very important. B sets up a physical space representing a room in B's home that serves as the setting.

While B arranges a set, A's meet with the teacher who secretly informs them of the situation. The situation is that A's have a special gift or power which enables them to see into the future. They have decided that they must now for the first time reveal this power to an important friend. A's decide the nature of the power, how long they have known about it, and whether or not they are able to control it.

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Most importantly, they must decide why they are revealing this information before improvising the scene. Students role play the scene.

Students in role report to the whole group using the inner/outer circle strategy (see Appendix 8 - Drama Strategies and Techniques.). Teacher, in the role of a “friend”, interviews students in the role of friends to discover the implications and consequences of A’s revelation. Teacher might ask, “Why did your friend decide to tell you of this power this evening? Were you able to help your friend at this time?”

Teacher in the role of the person with the power interviews the other A’s. “Was your friend helpful? What are you going to do now?”

### **Extension/Reflection**

Lead a discussion out of role to further explore the multiple meanings of the drama. The teacher might ask, “What do we know this far in the drama? How would this power affect your life? How difficult was it to convince your partner that you had this power?”

### Days 3-4

#### **Warm-Up**

Students, working in groups of four, brainstorm and record on chart paper the wonders and the fears of possessing the gift of seeing into the future. Display the brainstorming collage somewhere in the room for students to view.

#### **Main Activity**

Working in the same groups, students pull the words off the page creating two tableaux with a transition in between to express both the wonder and the fear of the power. Students share their work with the class. Teacher and students discuss the similarities and differences in choices made in communicating the ideas. Discussion might also include analysis of shape, levels, and emotional impact. Students assume the role of a person with the gift of seeing into the future and are addressed by the teacher in the role of a researcher who brings them the following information: “Ladies and Gentlemen, I recognize the incredible challenges you face every day given this gift which you possess. I am pleased to come before you today with an opportunity for you to be released of this power forever. We have developed an effective drug which when administered will destroy your power forever and leave you just like one of us. I am prepared to offer you this drug today and will attempt to answer any questions in an effort to assist you in arriving at your decision.”

### **Extension/Reflection**

Following discussion in role, students make a journal entry outlining their decision and the reasons behind it. Each student selects an excerpt from the journal and prepares to share it with the group. One student is invited into the centre of the room to physically represent all those who must make a decision to either maintain or relinquish their power. The rest of the students make suggestions as to how that person could be physically positioned at this moment of decision (head down, seated, eyes looking up, etc.). Once a final position has been established, students take turns placing themselves in a position relative to the person in the centre and read the excerpts. The student in the centre is the final reader. Students and teacher out of role describe the different roles and their responses to them in the drama. Identify the challenges involved in building a drama in role together. To examine the universal meanings consider the following questions: “What is the drama really about? How does this drama relate to our lives?” What new ideas occurred to you as a result of being in role? What role-playing skills did you use (i.e., listening, concentration) and explain the use of each one? How did our discussion help you learn?” Teacher and students might want to extend the drama by examining related texts such as *The Chrysalids*, John Wyndham or the *Ugly Little Boy*, Isaac Asimov.

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## Assessment/Evaluation Techniques

- Assessment using Appendix 16 - Tableau
- Self-assessment and teacher assessment of role play using Appendix 13 - Role Playing
- Assessment of journal entries using Appendix 12 - Journal Rubric
- Teacher observation

## Accommodation

- All writing may be scribed by a peer tutor or taped.

## Resources

Booth and Lundy. *Improvisation, Learning Through Drama*.

## Appendices

Appendix 12 - Journal

Appendix 13 - Role Playing

## Activity 4: Working In The Arts

**Time:** 225 minutes

### Description

Through role playing and research students learn of the connections between collaborative skills and the Theatre. They identify and discuss using the language of production, design, and technology as it relates to the theatre as an art form and as a possible career.

### Strand(s) and Expectations

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

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

**Specific Expectations:** DA1.05X, DA1.07X, DA1.08X.

### Planning Notes

Teacher brings in resources on careers: books, live theatre brochures, and entertainment sections of newspapers, and refers students to various web sites (see bibliography). Book a day with the librarian for class research in the school library/resource centre.

### Prior Knowledge Required

- Collaborative Skills
- Role playing
- Research skills

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## Teaching/Learning Strategies

### Day 1

#### **Warm-up**

The teacher reminds students of safety concerns, (e.g., running, respect for others), then divides the class into two teams, A and B. The teams form two lines facing each other, 10 feet apart with a dividing line between them, and a "safe" place about 20 feet behind them. The A team goes first and decides on a career, profession, trade, or job that they will all mime (no sound effects, or any talking to give any hints!) When ready, the teams say:

B: "Hey! Hey! Do you get paid?"

A: "Sure we do. We'll show you our trade."

The A team then comes to the dividing line and mimes the actions that might accompany the job they have decided on. The B team then tries to guess correctly what that job is. When one of the B team members guesses correctly, the A team runs to their "safe" place while the B team attempts to tag as many of the other team as possible before the "safe" place is reached. All students who are tagged then join the B team. The B team then takes their turn to decode a mimed job. If any team is unable to guess correctly, the other team gets another turn.

#### **Main Activity**

The teacher and students talk about the types of warm-ups and activities completed to date, so that students can identify the personal skills and qualities developed through Dramatic Arts. A link should be made between these personal skills and qualities and their application to students' personal and academic life, as well as their usefulness in career possibilities. The teacher introduces a whole class role play to enable students to research and explore career possibilities that exist when developing and presenting theatre. The teacher reviews with students the "in role" and "out of role" signals in Activity 3 to enable smooth transitions. For the role play, the teacher takes on the role of Community Program Advisor, with the students in role as a community group who want to raise funds by putting on a play.

Teacher (in Role): " As you know, we are trying to raise funds for the new Moms, Pops, and Tots program here at the community centre. At our last meeting you made the decision to put on a play to try and raise these funds, but before we do, we need to have a better idea of what we are letting ourselves in for. I, for one, am not prepared to approve this project unless I know what is involved. I have managed to get a listing of the types of jobs that are involved in putting on a play, but I have no idea what these jobs are or what it is these people do. As we have limited volunteers we may also have to consider hiring someone for one of the key positions so it is essential to find out what the salary would be for a professional. I would like everyone to take responsibility for finding out about one of these jobs and bring back the information to our next meeting."

The teacher posts the list of jobs on the board and students sign up for the one they are interested in researching.

#### **Extension/Reflection**

In their journal, students brainstorm a list of personal skills and qualities that they have identified to date in their drama work and give examples of how these skills would be applied in their personal and academic life.

### Day 2

Students go to the library/resource centre to research one of the various careers in developing and presenting theatre in Canada. Use of the Internet (see bibliography) and access to a local community theatre group or theatrical organization is encouraged, as well as up-to-date research from books and journals.

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### Day 3

Teacher and students resume the role play to share the information "in role" that they have researched.

Teacher (in Role): "Good evening everyone. I would like to hear from everyone about the information that you have found out about the various jobs required to put on a play. Who would like to start?"

The teacher hears from all the students in role about the various jobs, responsibilities, salaries etc.

" I do have an additional piece of information to share with you. The program director is going to cancel the Moms, Pops, and Tots Program due to lack of available funds, and it seems to me that putting on this play is going to be too costly. I know that many of you have young children in this program and have mentioned how your children have benefited but I really don't know how we can keep the program open. Does anyone have a personal story to share that might help us persuade the director to keep the program running?"

The teacher and students in role share their stories.

"It seems, from what you have shared, that the program is really helping the Moms and tots in our community, but how are we going to persuade the director, and where will we get the extra funds needed to keep it open?"

Teacher and students in role discuss strategies to keep the program running. In role students brainstorm a solution to the problem e.g., a letter to the local newspaper, a fund raising drive, a meeting between the community and the program director, or other solutions that the students may offer.

### **Extension/Reflection**

Students do a web on large construction paper (18" x 24"), of the theatre job/career they have researched. In their journals, students discuss the role play to consider if the solution that they decided is realistic:

- Were all the options considered, or was there something else that could have been done?
- What was the primary issue, the value of the program or the cost?
- As the program director, what would you have done?
- As one of the Moms, write in role to the program director outlining the importance of the program to you and your child.
- A play requires performers, technical expertise, and an audience. What makes a good audience? What skills are required to be a member of an appreciative audience? How do performers know that the audience is paying attention to what is happening in the play?
- Write in role as the \_\_\_\_\_ (put the name of the career that has been researched here), demonstrating how your work has contributed to the trouble-free running of the play and giving clear examples of situations when this happened.

### **Assessment/Evaluation Techniques**

- Role Player Rubric (see Appendix 13)
- Journal Rubric (see Appendix 12)
- Self-assessment of the theatre job/career web through writing in role

### **Accommodation**

- Writing in this unit can be scribed by a peer or submitted on tape.

### **Resources**

Appendix 8 - Drama Strategies and Techniques (refer to role-playing section).

### **Appendices**

Appendix 12 - Journal

Appendix 13 - Role Playing

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## Unit 3: Who I Can Be ... Exploration

**Time:** 25 hours

### Unit Description

In this unit, students interpret a variety of roles from diverse texts, including memory, history, poetry, song lyrics, and other narratives. In addition, students develop roles from improvisation. A formal examination of historical improvisation (commedia dell'arte) allows students to see the evolution of comic characters and conventions. By developing characters, students demonstrate skills of speaking, listening, and concentration necessary in creating and sustaining a role. Students explore these roles by assuming different perspectives and by examining conflicts and problems between characters. This process leads to a better understanding of both the students' identities, and their relationship with others. Through both written and oral responses, students reflect upon and evaluate presentation skills and forms of expression used in these performances.

### Strand(s) and Expectations

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

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

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

### Activity Titles (Time and Sequence)

Activity 1	Canadian Heroes	375 minutes
Activity 2	Contemporary News Story	525 minutes
Activity 3A	Comic Characters and Conventions	375 minutes
Activity 3B	Shakespeare, Fate, and the Modern Family	225 minutes

**Note:** Activity 3 has two possibilities. Consider your students, time, and context when deciding which one to use.

### Prior Knowledge Required

Drama strategies from Units 1 and 2 are combined with more complex drama structures. As well, students rely on research skills they have already learned. A knowledge of which Shakespearean works are being done in the English department and commedia dell'arte resources is necessary.

### Unit Planning Notes

Video equipment is required for "The Public Speaks" activity. A suitable location for videotaping and special guests also has to be organized.

## Assessment/Evaluation Summary

	<b>Theory/ Knowledge/ Understanding</b>	<b>Thinking/ Inquiry</b>	<b>Communication</b>	<b>Creation/ Application</b>
<b>Purpose</b>	assessment	assessment/ evaluation	assessment	assessment
<b>Method</b>	self	peer, teacher	self, teacher	self, teacher
<b>Strategies</b>	writing	discussion, writing	rehearsal, reflection	presentation
<b>Tools</b>	Appendix 14 - Writing in Role Checklist	Appendix 12 - Journal Rubric	Appendix 4 - Individual Work Skills, Appendix 12 - Journal Rubric	Appendix 7 - Culminating Event, Appendix 12 - Journal Rubric

## Teaching and Learning Strategies (Summary)

**Note:** This chart is used as a curriculum planning strategy only in this unit. Comparison may prove this to be a useful strategy to use when teachers plan their own units.

The Activities are designed so that each includes Movement, Role Playing, Research, and Structuring Material into Dramatic Forms. Each activity focuses on selected key expectations. The Teaching/Learning Strategies are indicated within the grid.

<b>Activity Titles</b>	<b>Movement</b>	<b>Role</b>	<b>Research</b>	<b>Dramatic Form</b>
Canadian Heroes	- tableaux - guided movement - re-enactment	- interview - diary entries, journal	- case study - biography	- whole class drama (convention of heroes) - monologues - vignettes
Contemporary News Story	- tableaux - guided movement	- interview in role - hot seating - writing in role - role on the wall - overheard conversation	- case study - “The Public Speaks” - analogy	- whole class drama - soundscape - duologue - forum theatre - vignettes
Comic Characters and Conventions	-group composition with music or soundtracking	- characterization	- case study - analogy - mask, prop, costume	- scenario/lazzi

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## Resources

There are many available sources for male and female heroes both real and mythical. Students are encouraged to research heroes from all cultures. Students should be encouraged to use print and electronic sources – focusing on visual images of the heroes and their surroundings (time and place). Teachers can consult with Grade 9 English and History teachers and local or regional archives.

A useful source that can be used in this activity is *Legendary Heroes A series on Canadian Folklore* available from Canada Post Corporation. Canada Post's quarterly magazine, *Collections*, provides the names of lesser-known but important "heroes" from a variety of fields - athletes, educators, scientists, inventors, artists, politicians, environmentalists, and human rights activists.

The teacher also needs a good history of theatre text, a good book on large group drama strategies, and a comprehensive newspaper story. In the bibliography refer to O'Neill and Neelands for large group drama

## Activity 1: Canadian Heroes

**Time:** 375 minutes

### Description

Through individual role playing, collaborative improvisation, and journal writing, students use researched information to reconstruct a heroic character. The movement work, character building, and work in role culminate in a full class drama, monologue development, and vignettes. The acting skill that students focus on is developing, assuming, and sustaining a role and reflecting on the transference of real-life sources to the fictional world.

### Strand(s) and Expectations

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

**Overall Expectations:** DTV.01X, DTV.02X.

**Specific Expectations:** DT1.01X, DT1.02X, DT1.03X, DT1.04X, DT2.02X, DC1.03X, DA2.01X, DA2.05X.

### Planning Notes

For this activity, teachers need to provide each student with a data file on a pre-determined list of heroes from different areas in history, mythology, or literature including athletes, scientists, inventors, politicians, environmentalists, human rights activists, educators, or artists. Each file contains only the given name, dates, occupation, area of expertise, and a picture if available. The teacher should prepare an example of a short, factual biography.

### Prior Knowledge Required

- Knowledge of role play, tableau, movement, and presentational skills
- Knowledge of heroes, celebrities, and research skills are required

### Teaching/Learning Strategies

Teaching strategies are Guided Movement, Whole Class Drama, and the use of the Journal for recording and reflection.

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## Day 1

### **Warm-up**

Names/Movement compositional exercise: Have students develop a movement they display as they say their name. In pairs, share each other's movement. Students can be divided into small groups to create a name/movement composition, which may be shared with other groups.

With a partner, students brainstorm the qualities that they feel are necessary for a real-life hero to have. (Encourage differentiation between real-life heroes, superheroes, and celebrities.) Individually, students determine the qualities that they feel are most important. Students repeat the movement exercise concentrating on displaying this quality and sharing each other's movement.

### **Main Activity**

In role as C.E.O. of a large advertising company, the teacher calls class together as ad agency designers to have them determine what they need for the company's up-coming convention designed to promote heroes, maintain heroic images, and guarantee heroes a place in history. Modern advertising practices are elicited - including promotional T-shirts, sound bites, buttons, storyboards for TV moment in history ads, posters, action figures, stamps, and jingles. Methods are recorded for future reference.

Still in role the teacher/C.E.O. gives the designers a data file on the clientele to be promoted (a pre-determined list of heroes from different areas - athletes, scientists, inventors, politicians, environmentalists, human rights activists, educators, and artists.) Each file contains only the given name, dates, occupation, area of expertise, and a picture if available. Teacher in role introduces policy of presenting formal (but brief) biographies of the person to be promoted and of others who surrounded them (family members, rivals, friends), of designing and conducting interviews with the client, of looking for information that reflects the inside life of the hero, and of focusing on early life indicators that the person was destined to take a place in history. Teacher encourages finding music and visual art works that are contemporary with the hero.

### **Extension/Reflection**

Individually, each designer studies her/his folder to determine the kind of research that they undertake - print, interview, electronic. To focus on sustaining a role, each designer records a personal report in her/his journal about the up-coming convention, the hero s/he has been given and the work that needs to be done to guarantee a successful promotional campaign.

## Day 2

### **Warm-up**

Students do research in the library/resource centre.

### **Main Activity**

After preliminary research students work in groups of four and share the information they have found. After comparing notes, they decide on one hero that they as a team choose to promote at the up-coming convention. Using the list of promotional techniques, their journals, and the research on their chosen figure as source, the designers meet in their groups to share and compare what they feel needs to be done and by whom. An action plan is decided on and tasks are assigned. Refer to Appendix 4 - Individual Work Studies for self-evaluation.

### **Extension/Reflection**

"Using the researched information that you have, record in your journal what you feel are three of the most positive attributes of your hero to be the focus of your campaign. What things might you downplay? Justify the choices." Also, have students continue designing and building promotional display material to take to the convention.

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### Day 3

#### **Warm-up**

Variation on the Names/Movement compositional exercise: Have students develop a movement they demonstrate as they say the name of their assigned hero. In pairs from different groups, share each other's movement.

In promotional groups, students focus on the research to determine who the important people were who surrounded and influenced the hero - either real or imagined. Each group member assumes one of these characters and determines the most important moment of his/her interaction with the hero and how it shaped who s/he became. Allow students time to develop their character. Teacher in role of moderator plays *This is Your Life*, based on an old game show of the same name. Each character is asked by the teacher/moderator questions such as: When did you meet the hero? What is your fondest memory of the hero? The group structures these interactions into three vignettes. The group refines and polishes these vignettes, which will be shared at the convention.

#### **Extension/Reflection**

Individually students record a diary entry in their journal from the point of view of their assumed character using the prompt, "What I feel, knowing that \_\_\_\_\_ is now considered a hero." Each group's hero should write a Hero's Acceptance speech. These entries will be shared at the convention. Students refer to Appendix 14 - Writing in Role Checklist, for self-assessment.

### Day 4

#### **Warm-up**

Structuring the Names/Movement exercise: Have students develop a movement they display as they say the name of their assumed role. Within their groups, share each other's movement. As a group, develop a patterned series of moves that display the dominant traits of each group member and can be used as an entry point into a staged position to read their journal entry in role. Sound or music that augments the mood and/or time period can be added.

#### **Main Activity**

As a full class determine what space your convention needs and why. Each group should know in advance what their presentation space is.

Within their groups, students continue to prepare their promotional displays. Within their groups, students also structure and rehearse their Name/Movement pattern, their journal monologue, and their vignettes.

#### **Extension/Reflection**

Assuming the role of the hero's promoter or the hero being promoted, record your thoughts and predictions about the upcoming convention.

### Day 5

#### **Warm-up**

Prepare for convention by having each group organize a display space as a promotional "storefront" for their hero. Once all the storefronts are ready, have two groups at a time staff their booths as other groups circulate and ask appropriate interview questions in role as fellow promoters.

#### **Main Activity**

Teacher in role as Advertising Agency CEO sets the scene for the presentation of the Heroes Awards ceremony. Working in their designated space, each hero group makes their presentation to their fellow delegates. The vignettes, monologues and movement are connected. Mention at this point that the groups have just created an anthology.

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### **Extension/Reflection**

Following the ceremony, students reflect on the activity in their journals using the following prompts:

- I especially liked...
- I want to know more about...
- An idea that captured my interest is...
- I particularly valued...
- A question raised in my mind is...
- This activity shows...
- What I found especially meaningful was...
- I learned that I...
- If I were doing this again I'd...

### **Assessment/Evaluation Techniques**

Appendix 14 - Writing in Role

### **Accommodations**

- Select materials that ensure all students can fully participate regardless of physical, cultural, or linguistic differences, for example, an overhead of the game rules for the hearing challenged.

### **Resources**

See your English and History departments for books on heroes.

### **Appendices**

Appendix 4 - Individual Work Skills

Appendix 7 - Culminating Event

Appendix 14 - Writing In Role

## **Activity 2: Contemporary News Story**

**Time:** 525 minutes

### **Description**

Using a contemporary news story as source, students explore issues relevant to them as members of society. Exploration of the source uses movement, composition, tableaux, and research, which results in case studies, an opportunity to express opinions in public (“The Public Speaks”), and developing analogous scenarios. The focus is on role playing and developing a balance between self and others and the past and future of the character. The forms that structure the drama work are whole class drama, forum theatre, vignettes, and duologues.

### **Strands and Expectations**

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

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

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

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## Planning Notes

- The teacher needs to find, follow and clip a news story that covers an issue that is important to the community (e.g., poverty, kids who live on the streets, or water quality). They should also familiarize themselves with the drama strategies that are part of large group drama. Authors such as Neelands and O'Neill provide examples.
- Bristol board is needed for posting stories. Copies of the poem "Meaning What" and the "Peer Response" are required. Also arrange for video equipment for "The Public Speaks" and a location for the taping. Special guests have to be contacted ahead of time. Finally, Bristol board and markers are needed for making cue cards.

## Prior Knowledge Required

Drama strategies such as tableau, role play, and research skills are an important part of this activity.

## Teaching/Learning Strategies

### Day 1

#### **Warm-up**

Students are divided into small groups to create a Name/Movement composition, based on family roles, which may be shared with other groups (e.g., father, step-mother, brother, sister, aunt, grandmother). Use a percussion instrument to establish or reflect the rhythm of the movement.

#### **Main Activity**

Using newspapers as a source (provided by students or the classroom teacher) students look for stories that affect families. As the stories are found, collect and post them under similar categories. For example, use separate pieces of Bristol board for categories such as poverty, substance abuse, unemployment, and housing. When the research is complete and posted, review and discuss what has been found out about the problems that families face.

The class is divided into groups of four or five to form families. They decide on their roles and prepare for a family picture to be taken at a family picnic when the family was young. When the families are ready for their picture the teacher plays the role of the photographer and, when taking each family portrait, helps establish the role of the family by asking questions like: Where did the family picnic take place? Who was the prankster in your family? Who did you go to for advice? Statements like, "You look like a very happy family," also help to establish the reality of the role of family that they have been asked to play. This first exercise should focus on establishing the role of family. At this time introduce the strategy of Tapping In which is done by touching the character on the shoulder in order to bring them to life and out of the frozen picture.

**Note:** As students and teacher find stories in the newspaper, be sensitive to articles which might be personally painful.

#### **Extension/Reflection**

In role as a family member students write a journal entry about the day the picture was taken at the family picnic. Allow time to share some of the diary entries.

### Day 2

#### **Warm-up**

Guided Movement: Have students spaced randomly throughout the studio with sufficient room for personal movement. Ask them to close their eyes. Explain that you will be calling out a situation or a feeling. They are to instantly and without thinking move for three seconds in silence in response to what you have said and then freeze with eyes still closed. Begin with a concrete situation that is described in a sad or gloomy response phrase and then move on to a more joyous phrase e.g., "You have just won the

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lottery.” Repeat this sequence three or four times. In each case instruct the students to remain frozen but to open their eyes and glance around the room to see what others have done. Ask students to describe the primary emotion of all situations, plus the direction, level, focus, and speed of the movements associated with each of the emotions. Ask who taught them to move upwards and quickly when feeling happy or excited. Elicit their responses but do not comment. Emphasize that these movement responses are automatic and ingrained and therefore easy to understand.

### **Main Activity**

Have the class work in their family groups from Day 1. Each family is to select a problem that was found during the Day 1 research and prepare a tableau that shows the effect of the problem. For example, a parent has lost his or her employment and they must move to a smaller cheaper home. Allow groups time to prepare the tableaux and then share them. On this occasion the teacher plays the role of an investigative journalist who is writing a story about the problems that face families. Begin with the tableau as they pose for the picture and then ask the family to relax and conduct the interview as a reporter would.

When the interviews are complete have each family prepare a movement composition that reflects the present crisis in the family. They should use direction, level, focus, and speed in order to express what the family is feeling.

### **Extension/Reflection**

In role as a family member each student writes a second diary entry about the day the reporter came.

### Day 3

#### **Warm-up**

Defining Abstract and Concrete Movement Response: Put the students into partners A and B. Have them interpret the following scenario realistically without using words. For example the following is narrated as students respond:

“A is a wealthy person who is robbed by B who is poor and angry about it. A enters the scene and proudly walks by B, ignoring and disdainful of him/her. B decides to rob A for revenge as well as monetary gain. B grabs the wallet or purse of A and knocks A down. B scorns the cowering and frightened A before running away.”

Have students focus on the feelings of the story rather than the plot: Using examples from the newspaper the teacher acts as side coach for the following scenarios. “B cowers on the ground but tries to look defiant through facial expressions. A circles B, walking proudly and arrogantly. A is holding an actual purse or wallet in a teasing manner. B rises slowly and A freezes. They make eye contact. B stares malevolently at A and intimidates A into the cowering, crouched position on the floor, moving slowly. B then takes the wallet or purse. B now circles A looking satisfied. They freeze.”

Conclude the warm-up with a discussion of the emotional impact created by the movement. Discuss real-life situations that have similar movement and emotions.

### **Main Activity**

Now repeat both steps using material from the newspaper source. For example students are asked to realistically interpret the following: “A is a 9-year-old child, B is the parent. It is 5 am and they are walking through the deserted streets on this winter morning under the streetlights to the bus shelter where the child begins her two-hour trip to school. Neither has eaten. The parent reluctantly leaves the child and returns to look after her younger children. The young child huddles, hungry, tired, and alone in the corner of the shelter. S/he places his/her head on his/her knapsack to rest and dreams of...”

Now repeat the exercise, having the students focus on an abstract response to the feelings of the scenario.

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Discuss the differences between realistic and the abstract interpretation. Have students choose one form of interpretation and perform it to suitable music, for example a blues or jazz tune.

Share diaries from Day 2 and have each family group prepare a movement response using the diaries. A family member reads as the others respond.

### **Extension/Reflection**

As a family member, each student writes a diary entry that describes how she/he contributed to solving a problem for a friend. For example their friend is having problems with his/her parents and they need advice from a professional (social services, guidance). The student writes in role describing how they arranged the meeting and describes how it went.

### Day 4

#### **Warm-up**

With a partner from the family students established previously, have them read journal entries from the day before to each other.

#### **Main Activity**

With the same partner, develop a dialogue connected to one of the journals just read and based on the prompts within the following poem. The first character uses the prompt. "I wish..." and the other character responds with, "You wish what?" Once the poem prompts are finished each pair should extend the dialogue. Finally, students rehearse and share their dialogues.

*Meaning What?*

'I wish...'

'You wish what?'

'I wish that I could...'

'I wish that I could find a way to...'

'Find a way to what?'

'I wish that I could find a way to tell you...'

'To tell me what?'

Maley, A and A. Duff. *The Inward Ear*. Cambridge University Press, 1989. pp. 78-79.

### **Extension/Reflection**

Each student chooses one group's dialogue presentation to respond to using the following:

*Peer Response:*

Some of your entries will be shared with others.

Be positive in your inquiry!

Your Name:

To:

About:

Sharing Date:

Things to consider:

A thought I especially liked is...

I want to know more about...

An idea that captured my interest is...

I particularly valued...

A question raised in my mind is...

An idea that sparkled for me was...

Something I identify with is...

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This shows...  
What I found especially meaningful was...  
Something you wrote that pushed my own thinking was...  
I learned that you...  
Thank you for reminding me how important it is to...

Rolheiser and Stevahn. *Communicating Student Learning*. 1993.

## Day 5

### **Warm-up**

Introduce the concept of “The Public Speaks” to poll the spectrum of emotional responses around a specific issue that affects the community. Develop a list of issues that families face in crisis. Issues like poverty, violence, unemployment, illiteracy, and dwindling social services emerge. Now develop questions that could be used for the “The Public Speaks” that will be created for the school community around the problems that face families. Questions should be provocative, open-ended, and encourage a thoughtful response.

Decide who in the class will videotape, who will be guests, who will invite special guests, and who will be studio audience. A simple shooting script (a list of shots the camera will take) is prepared by the production crew.

### **Main Activity**

Organize “The Public Speaks”.

Set up and run “The Public Speaks” in your school.

- The question(s) from the diary and the news story to be used are put on large cue cards.
- A location(s) has to be selected and approved. The time of day must be decided.
- A camera and crew have to be organized. (Make sure you have a tape.) This could be done in class or it could be set up in the school community. If it is done in class ask individual students or small groups of students to play roles that reflect various perspectives.
- Invite special guests to respond, for example, the principal or guidance counsellor.
- When taping, have someone hold the cue cards and assume the role as timer. Each speaker is allowed a maximum of two minutes.
- Arrange for the broadcasting of the video.

### **Extension/Reflection**

Allow time at the end of class for a production meeting in order to check that everything and everybody is ready for the next day. A who? what? where? when? checklist is done during the meeting.

## Day 6

### **Warm-up**

Set up for the taping of your school’s “The Public Speaks”. The venue includes a place for the guests to speak to the camera and the production crew. Students in the class, who are not part of the crew, are the studio audience and/or people who speak at “The Public Speaks”.

### **Main Activity**

Tape “The Public Speaks”. During the taping those students who are not crew are the live audience. The teacher acts as facilitator for the production and acts as host for the special guests.

### **Extension/Reflection**

View “The Public Speaks” tape.

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## Day 7

### **Warm-up**

Have each family group return to the newspaper articles, their journals, and “The Public Speaks” tape as sources for developing a scene that includes: movement, dialogue, and music as material for a vignette that includes a soundscape and sound bites.

### **Main Activity**

Using the structures explored in the activity students create a short scene of movement, dialogue, and music that reflects the story of their family. Allow time for students to develop a script, choreograph movement, and select music. Share scenes.

### **Extension/Reflection**

As a class use the following questions for discussion. What will a family need to survive the new millennium? How do you now feel about the issues that faced your family? How does your school feel about these issues?

The teacher collects the “Family Journal” in order to make written comments.

### **Assessment/Evaluation Techniques**

- Rubrics and checklist. Appendix 4 - Individual Work Skills, Appendix 12 - Journal Writing, Appendix 13 – Role Playing, and Appendix 14 - Writing in Role Checklist

### **Accommodations**

- A peer helper could assist with journal writing.

### **Resources**

The newspaper as a source is crucial.

### **Appendices**

Appendix 4 - Individual Work Skills

Appendix 12 - Journal Writing

Appendix 13 - Role Playing

Appendix 14 - Writing in Role Checklist

## **Activity 3A: Comic Characters and Conventions**

**Time:** 375 minutes

### **Description**

Students trace the evolution of the convention of slapstick comedy (which can include clowning, lazzi, the chase, stock characters, scenarios, and transformations) from its origin to the present. They demonstrate their understanding of comic timing and apply it to the presentation of a modern scenario based on their understanding of commedia dell’arte.

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

**Strands:** Theory, Creation, Analysis

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

**Specific Expectations:** DT2.02X, DT3.05X, DT3.06X, DC1.03X, DC2.02X.

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## Planning notes

The teacher uses a history of theatre text such as Phyllis Hartnoll, *The Theatre - A Concise History* and a commedia dell'arte source such as *Scenarios of the Commedia dell'Arte* by Henry F. Salerno as the basis of an introduction to slapstick comedy. Pictures of the performance areas, costumes, masks, props, and examples of standard scenarios and stock characters provide a background for study. Salerno observes that commedia dell'arte was part of the Italian renaissance and the scenario's revived Greek and Roman plots of mistaken identities, love, and enchantment. These in turn are echoed in Shakespearean plays such as *The Comedy of Errors*, *Romeo and Juliet*, and *The Tempest*. Within these plots students find the conventions of slapstick comedy such as masks, props like the slapstick, physicality such as the chase, and comic timing such as "miss - miss - grab." Connections with modern comedy can be found in media and modern theatre. Italian renaissance music is used for movement exercises and exploration. A selection of percussion instruments is needed for the movement exercises.

## Prior Knowledge Required

Students move from tableau to group compositions as they explore comedy. Their knowledge of role and drama structures helps them create scenarios. Research skills are essential.

## Teaching/Learning Strategies

### Day 1

#### Warm-up

Play a piece of Italian renaissance music and have students walk around the room. Suggest that they carry themselves gracefully, tall, erect, and with pride. Suggest that they are being lifted by a piece of aviation wire that is attached to the top of their sternum. Suggest the opposite. Perhaps they walk hunched, slowly, and leading with their shoulder. Stop the music and the movement and discuss the effect of the music in both cases.

Next introduce and demonstrate a bow suggested by one of the pictures you have collected for the main activity. After some practice, explain that when the music is started everyone moves (gracefully or ungracefully). At an agreed upon signal students stop and bow to the people nearest to them. The bow should reflect their style of movement.

Stop the music and discuss the feelings created by the music and movement combined.

The final variation includes the music, the bow, and a brief, "How do you do fair lady/sir?"

#### Main Activity

In the role of theatre historians or archaeologists students explore pictures of the artifacts the teacher has prepared. Divide the class into groups of four or five and provide five or six stations. Each station should have examples of one of the following:

- a picture of commedia actors performing;
- a picture of a mask or an actual mask;
- a picture of an actor with a slapstick or other prop;
- a picture that shows an example of costumes used in commedia;
- a picture that suggests a plot or lazzi;
- a picture that suggests the characters' relationship.

Each group moves from station to station collecting information using the following headings.

When each group has been to each station arrange for each group to share their research with the class.

<b>Commedia dell'arte What is it? A checklist</b>					
Where does the performance take place?	The mask is like a caricature drawing. What characteristic(s) do its features suggest?	What does the prop suggest about the action of the plot?	What do the costumes suggest about character? What music do they suggest?	What is about to happen in this picture?	How will this relationship turn out?

### **Extension/Reflection**

In their journals have each student prepare an imaginary case study for one of the characters they saw in the pictures provided. The case study should include: important childhood memories that influenced the character, a personality profile based on an interpretation of the picture, a profile of the characters employment, an idea of who their friends are, and the character's hopes for the future.

Use suggestions from the class if you need more information for a case study.

### Day 2

#### **Warm-up**

Agony/Ecstasy exercise with emotions, music, and movement. This exercise is usually a part of clowning and the concept that clown characters are child-like and see their world innocently as full of beauty or full of horror. Students explore this emotional world of the clown physically through the following exercise:

Students go to a space in the room where they can concentrate, focus, and move. When they are ready explain that you will be giving them a scenario to which they are to react. For example: "As I describe the following scene react physically and vocally as you think they would in the situation. You are a young child and your aunt has just bought you an ice cream cone and it's your favourite flavour. It tastes so good that you can feel it tingling through your whole body." (Allow time for reaction and then give the following situation.) "All of a sudden the ice cream falls from the cone to the asphalt. Your ice cream lies in a pool of motor oil and melts. The sadness and anger overwhelm you." As a class discuss the exercise and how it worked. One question to consider is: Do you need a strong image in order to react physically and vocally? As a class create at least three similar examples that could be used for the exercise and try them.

#### **Main Activity**

Share case studies from the previous day's journals. In small groups use the case studies to create tableaux that show character types and their relationships. Be sure to use an exaggerated physicalization such as suggested by the Agony/Ecstasy exercise. Share the tableaux series and then animate them and add sound and dialogue.

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### **Extension/Reflection**

In a journal entry students refer to a comic book, television show, or film they have seen and describe the use of love, entrances, exits, mistaken identity, or chases. For example they may describe Kramer's entrances on *Seinfeld*. They may know of Charlie Chaplin's waddle exit from silent film or Superman and

### **Day 3**

#### **Warm-up**

Chase with "miss - miss - grab" and music. Explain the 1 - 2 - 3 timing of the exercise. In pairs students prepare a chase scene. They establish the reason for the chase, chase each other, and finish with a "miss - miss - grab and capture". Once each pair has created the movement composition play a brief musical tune that suits the chase. Do the same chase with sound effects created live with instruments. Students can *strike*, *shake*, or *scratch* the percussion instruments in order to accompany the movement exercise.

#### **Main Activity**

In groups share journals and then write a short scenario or lazzi that has characters from the case studies developed from the original commedia research and includes music, sound effects, elements of plot from Day 2 journal, (chase, miss - miss - grab) emotional extremes, a prop, and suggestions for costume. The lazzi could take place in the school at a locker where a couple are fighting over how messy their shared locker is, or it could be more connected to the other sources of commedia lazzo (a scene from a Shakespearean play for example).

#### **Extension/Reflection**

Draw a profile of the mask your character would wear for the scenario your group created. If your character does not wear a mask draw the costume your character would wear.

#### **Assessment/Evaluation Techniques**

- The commedia dell'arte checklist, the journal and the guided response questions guide student learning.

#### **Accommodations**

- A peer helper can help fill out the chart and record the answer to the guided response.

#### **Resources**

Hartnoll. *The Theatre A Concise History*.

Salerno, ed. *Scenarios of the Commedia dell'Arte*.

#### **Appendices**

Appendix 12 - Journal

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## Activity 3B: Shakespeare, Fate and the Modern Family

**Time:** 225 minutes

### Description

Students build on the exploration of dominant issues that govern family interactions from Activity 2 and, by looking at a scenario of Shakespeare (e.g., *Romeo and Juliet*), translate the character relationships into modern day relationships to demonstrate their understanding. The plot conventions of the interference of Fate, the necessary sacrifice of innocents to solve a man-made problem, and the creation of heroes are examined. The Prologue is used as a textual source for storytelling and also as an introduction to group choral speaking skills. This activity can be extended by applying the skills and themes to classic poetry such as Poe's *Annabel Lee* or Browning's *My Last Duchess* or Noyes' *The Highwayman* or by conducting a news search to find thematic parallels and then writing a Prologue of their own.

### Strand(s) and Expectations

**Strands:** Theory, Creation, Analysis

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

**Specific Expectations:** DT2.02X, DT3.05X, DC1.03X, DC2.02X.

### Planning Notes

- Teacher must be familiar with selected Shakespearean text, e.g., *Romeo and Juliet*.
- Teacher provides students with scenario of play, e.g., copies of "The Prologue", from *Romeo and Juliet*.
- Teacher designs secret information cards.
- If the teacher chooses to extend the activity, s/he needs tragic poems that deal with "star-crossed" lovers involved in secretive relationships such as Poe's *Annabel Lee* or Browning's *My Last Duchess* or Noyes' *The Highwayman*.
- Teacher provides:
  - materials for "Want Ad" posters;
  - copies of The Prologue, *Romeo and Juliet*;
  - cards with Snippet statements so that within class each group of 3-4 students has one card reading:
    - Snippet 1 - "Two households, both alike in dignity...From ancient grudge break to new mutiny";
    - Snippet 2 - "From forth the fatal loins of these two foes/A pair of star-cross'd lovers take their life;/ Whose misadventured piteous overthrows/ Doth with their death bury their parents strife";
    - Snippet 3 - "The fearful passage of their death-mark'd love,/And the continuance of their parents' rage, Which but their children's end, nought could remove".

### Prior Knowledge Required

- Shakespearean plays previously studied in English.
- Individual Improvisation Technique

### Teaching/Learning Strategies

#### Day 1

#### Warm-up

Individually, students list the qualities that they value and which they think are essential for i) a perfect parent, ii) a perfect friend, and iii) a perfect partner. Using these lists students create one creative, colorful want ad. Students present their ads to the class.

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In groups of four students view the posted ads to determine what love is and what love isn't (e.g., love is friendship, closeness, commitment, caring, sex, communication, openness, recognizing differences). Each group compiles a list and shares with another group of four.

### **Main Activity**

Divide class into two groups - A's are teenagers; B's are parents. Use the secret information technique - i.e., the teacher gathers together all A's and informs them that they have just met the perfect person who has all the positive qualities that they admire and who has invited them to a party on the weekend - they will die if they don't go; the teacher then gathers together all B's and informs them that they only have one enemy in the world and that person is the father of the person their teenager wants to go out with. They will never allow it! A's don't know what the B's know and vice versa. Have students form A/B pairs. A introduces the situation and then each must try to persuade the other of the necessity to see his/her point of view. Then B's become the best friend of the A's. The teacher gathers together the B's and informs them that they know the parent's secret and have promised to dissuade the teenager from going to the party. Questions to consider: How will you do this and still keep your friendship? How will you help your best friend through this bad time? Will you be able to keep the parent's secret? To allow the A's to anonymously hear the truth of the situation, the teacher uses the inner/outer circle technique and in the role of the parent interviews the friends. Then, assuming the role of another good friend, the teacher talks to the A's. Back in A/B partners, the A's try to convince their best friends to deliver a letter to the person s/he is in love with, outlining a secret plan which will enable him/her to go to the party. B is free to decide to do it or not.

### **Extension/Reflection**

Students in role either i) assume the role of the teenager and write a desperate letter to the person they are in love with explaining the dilemma and proposing a plan which will enable them to meet (with the assumption that if s/he doesn't show up, the feelings aren't mutual) or ii) assume the role of the enraged parent and write a letter to the enemy's son/daughter warning him/her to stay away from his/her child, or else. This letter becomes a central prop. Refer to Checklist - Appendix 14.

## Day 2

### **Warm-up**

Have students share letters with their partners. Then, using individual improv techniques (i.e., each student works independently in own space and physically and vocally responds to prompts from teacher as side coach), students assume role of: i) letter writer making up excuse to use on parent to enable him/her to sneak out to meet new friend; ii) best friend realising that s/he has 'misplaced' the letter they were to deliver tries to repeat the message s/he thinks was in the letter, but gets the information wrong; iii) parent finding note from son/daughter which says the letter writing teenager is running away because of the parent's treatment; iv) the teenager waiting at designated spot for new friend who doesn't show because s/he hasn't received the letter; v) new friend going to the letter writer's house to confront the parent in spite of the parent's threatening letter; vi) letter writer debating what his/her next action should be, i.e., to return home, run away, or try to find the new friend.

### **Main Activity**

In groups of four or five students compare their improvised responses and draw on them to structure a scene with a beginning, middle, and end that reflects the scenario of the fated friends.

With students, teacher determines and posts the focus, e.g., inventiveness of interpretation, believability of characters, concentration within the scene. The structure should be determined by each group and could be tableaux framing the most important scene that is delivered with full dialogue, or a tableau that shows the main plot line but where the story is told by having each character emerge from the frozen picture to narrate the events from his/her point of view or in vignette form - beginning at the end of the story and

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using individual vignettes to deliver flashbacks. Refer to Appendix 1 - Collaborative Problem Solving Rubric. Students perform their scenes. Class as audience comments using the developed criteria.

### **Extension/Reflection**

In their journals have students use the poem prompt from Activity 2 to show the inner thoughts of either the parent or the teenager talking to the other.

‘I wish ...’

‘You wish what?’

‘I wish that I could find a way to...’

‘Find a way to what?’

‘I wish that I could find a way to tell you...’

‘To tell me what?’

### Day 3

#### **Warm-up**

Creating sound poems. Groups of three to four students brainstorm a minimum of ten emotional words that connect to the scenario of the two fated friends. Share words with full class by recording them on a master list. Students return to their small groups and choose five words from the master list to experiment with vocally, not realistically but abstractly, by attempting to express the meaning through the delivery, e.g., altering the speed, the pitch, the volume, the syllabic emphasis, and stressing consonants and/or vowels. As a group, students determine a sequenced order for presenting their five words and the way that they express each word. Students rehearse this ‘poem’. Students remain with their group members but return to large group which becomes a ‘choir; teacher becomes conductor. Teacher explains that each group’s poem will become one stanza within a larger work. Students focus on teacher, and on his/her command, perform their word sequences focusing on their words and the words of others. As a large class, discuss the exercise focusing on the emotional impact of being part of the large group.

#### **Main Activity**

Students remain in small groups. Teacher distributes snippets of the text from the prologue of *Romeo and Juliet* to each group, i.e., Snippet 1 - “Two households, both alike in dignity...From ancient grudge break to

Snippet 2 - “From forth the fatal loins of these two foes/A pair of star-cross’d lovers take their life;/Whose misadventured piteous overthrows/Doth with their death bury their parents strife”;

Snippet 3 - “The fearful passage of their death-mark’d love,/And the continuance of their parents’ rage, Which but their children’s end, nought could remove”. Groups are told by teacher that the lines that they have are all that is left of an ancient play and that they need to understand what the lines mean, re-code them into modern English and build and record a story line that encompasses the meaning of the lines.

Students do this and share their translations and scenarios with the class. Teacher checks that the meaning is clearly understood and then distributes a complete prologue to each student. Students return to their small groups to determine an effective and engaging way to divide up the lines so that the presentation of the prologue by the group convincingly tells a story. Each group has a buddy group to rehearse the prologue with. Refer to Appendix 4 - Individual Work Skills Rubric. Each group presents a polished reading of the prologue to the class.

#### **Extension/Reflection**

In their journals have students reflect on why they feel we face the same family problems as were faced in Shakespeare’s time and/or why teenagers still turn to suicide as an escape. “If you knew a friend was having serious problems with his/her parents, what positive advice would you offer him/her?” “If you knew a friend was considering ending his/her life what advice would you offer him/her? What positive alternatives could you suggest?”

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If time allows, students can extend this activity by examining tragic poems that deal with star-crossed lovers involved in secretive relationships such as Poe's *Annabel Lee* or Browning's *My Last Duchess* or Noyes' *The Highwayman*. In groups, they apply choral speaking skills. Another extension could be to conduct a news search to find thematic parallels with *Romeo and Juliet* and then write a prologue of their own using Shakespeare's as a model.

### **Assessment/Evaluation Techniques**

- Self-assessment of Role Playing (Appendix 13); Writing in Role Checklist (Appendix 14)
- Teacher assessment of Role Playing (Appendix 13)
- Teacher observation

### **Accommodation**

- Students are given copies of the script before the unit to read ahead of time.
- All writing may be scribed by a tutor or may be taped.

### **Resources**

Shakespeare. *Romeo and Juliet*.

### **Appendices**

Appendix 13 – Role Playing Rubric

Appendix 14 – Writing in Role Checklist

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## Unit 5: Me And The World.....Destination

**Time:** 24 hours

### Unit Description

This is the culminating unit of the course. Students demonstrate their ability to incorporate skills and knowledge from the previous units. Students explore, interpret, and present a variety of global stories using a wide range of dramatic forms. The analysis and reflection of the sources and the work encourage students to uncover and understand universal meaning and make personal connections. In this culminating unit, students re-visit previous units and reflect on their learning throughout the year.

### Strand(s) and Expectations

**Strands:** Theory, Creation, Analysis

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

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

### Activity Titles (Time and Sequence):

Activity 1	Exploring the Elements (Movement and Voice)	450 minutes
Activity 2	Constructing Drama Through Story	375 minutes
Activity 3	Communicating and Performing Stories From Around The World	600 minutes

### Prior Knowledge Required

Throughout Units 1, 2, 3, and 4 students developed the skills needed for Unit 5.

### Unit Planning Notes

Teacher prepares for the unit by collecting origin stories, myths, legends, and folktales from around the world. The teacher selects music for the movement activities and presentations and if possible, reads *Lady Kaguya's Secret*.

## Assessment/Evaluation (Summary)

	<b>Theory/ Knowledge/ Understanding</b>	<b>Thinking/ Inquiry</b>	<b>Communication</b>	<b>Creation/ Application</b>
<b>Purpose</b>	assessment evaluation	assessment evaluation	assessment evaluation	assessment evaluation
<b>Method</b>	self, teacher	self, peer, teacher, audience	self, peer, audience	teacher
<b>Strategies</b>	reflection discussion writing role playing presentation	reflection discussion writing role playing presentation	reflection discussion role playing presentation	reflection discussion
<b>Tools</b>	Appendix 10 – Conferencing, Appendix 12 - Journal Rubric, Appendix 13 - Role Playing Rubric	Appendix 1 - Collaborative Problem Solving, Appendix 12 - Journal Rubric, Appendix 13 - Role Playing Rubric	Appendix 7 - Culminating Event, Appendix 12 - Journal Rubric	Appendix 4 - Individual Work Skills, Appendix 7 - Culminating Event, Appendix 10 - Conferencing

**Note:** Peer-assessment and evaluation is of the work during reflection and analysis while audience response occurs during the presentation of the work.

### Activity 1: Exploring the Elements (Movement and Voice)

**Time:** 450 minutes

#### Description

Through games, movement, and voice exercises, students review the elements and principles of dramatic expression. A variety of sources are used to provide a context for the work. The exercises also help students to develop skill in interpretation, communication, and presentation. Students work in a variety of forms and groupings.

#### Strand(s) and Expectations:

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

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

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

#### Planning Notes

The suggested sources may be used or the teacher may choose other pieces of text, poems, or music to develop the activity. The teacher should have a pre-selected origin story to share with the class. Teachers might also choose from a variety of physical and vocal games and exercises and a variety of musical selections.

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## Prior Knowledge Required

These skills have been introduced in Grade 8 and prior activities in Units 1, 2, 3, and 4.

- Collaborative Skills
- Practice in Movement
- Practice in Voice
- Communication Skills
- Role play
- Presentation Skills

## Teaching/Learning Strategies

This activity may be used as a review and introduction to Activities 2 and 3. The addition of music often helps the students to focus and work silently and more freely in movement work. Instrumental music often encourages interpretation and sometimes exercises are very powerful without the use of music. Activities may also need to be modified depending on the space you are working in and the ability of the group. Teacher should discuss safety and co-operation so that students do not hurt each other in some of the more physically challenging activities. As previously stated, students should always be reminded of expectations when moving into role playing.

### Day 1

#### Warm-up

Tag the Hand - Students work with a partner. Students place their right hand behind their back, and with their left hand try to tag their partner's right hand. Students try to tag the hand behind the back three times. Students find a new partner and play the game again but this time with the left hand behind the back.

Sticky Papers - Teacher gives each student a small piece of construction paper. Students walk with a partner with a piece of paper connecting two body parts, (e.g., elbow to elbow). Continue to move the paper connecting different parts of the body while continuing to walk around the room. Try changing levels, direction, and speed. Join with another pair and continue.

#### Main Activity

##### Movement Exercise

Power of the Hand - Students work in pairs. Students place one hand close but not touching the partner's hand. One person is the designated leader who has the power of the hand to lead the other student through the space. Encourage students to use all levels, change direction and speed, and cover the area of the space. Repeat the activity changing leaders. A possible extension of the exercise is to have students connect hands and continue to move with eyes open and then with eyes closed. Students join with another pair and continue. While students are moving, teacher calls out Freeze and students freeze maintaining the position. Encourage students to look around the room and observe the use of levels, focus, and physical arrangements.

#### Extension/Reflection

Students work in small and large groups continuing to use the power of the hand. Teacher encourages both abstract and concrete movement.

Students reflect on the exercise both in discussion and in writing. How did it feel to have the power, to work with eyes closed, etc.? What problems might occur in groups/pairs working in this way? How might you overcome these problems? Students describe the movement as both participant and observer.

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## Days 2 and 3

### **Warm-up**

Students work in pairs. This is an extension of the movement exercise from Day 1. Students repeat the exercise but this time instead of being close to each other, they are across the room from each other, but must move together with one person leading the movement. A similar activity would be to engage the students in a mirror exercise but again from across the room.

### **Main Activity**

Fill in the Space - Students begin the work in pairs, A/B. A takes an open position and freezes. B then takes a position filling in a space around A and freezes. B unfreezes, moves, and takes a new position around A. When the students are comfortable with the exercise, continue in groups of four or five. Introduce a word or phrase to the students to motivate the movement between the freezes and to motivate the positions the students choose to freeze in. Each group receives a different but related word (e.g., the seasons, different elements, natural phenomena). Groups continue to work motivated by the word. After some practice time, half of the groups observe the other half as they continue to work. Each group then selects a specific group to observe. Following more observation, each group records, on chart paper, words, phrases, and sounds that emerge out of the observed movement piece. Continue the process until each group has a collection of words and phrases developed from the movement piece of the partner group.

Vocal Exploration: students explore different ways of vocally expressing the words they have collected. Read the words aloud, in a whisper, loudly, softly, quickly, slowly, sing the words, chant the words, repeat certain words, echo words, read alone, in pairs, in the whole group, etc. Students then decide on an order for the words and assign specific parts. Partner groups then work to bring the words, phrases, and movement together in a shaped and rehearsed presentation. Groups decide where to place the speakers and where to place the audience. One group is moving and one group is speaking in and around the movement during the presentation.

### **Extension/Reflection**

Following the presentations, students reflect on the process and the presentation through discussion. Teachers might ask: How did the work change when two began working together? Which audience/performer configuration did you find most effective and why? Students record the poem their group created.

## Day 4

### **Warm-up**

I Can Do This/I Can Do That: students work in pairs, A/B. A presents a movement and says, “I Can Do This”. B copies the movement and says, “I Can Do That”.

Movement in Groups: students work in groups of four - A, B, C, and D. A creates a movement and teaches it to the group and then B and C and D each teach a movement to the group. Together the group decides on a formation for the piece and a closing image or tableau. Students practise the piece and share with another group or the whole class. (Teacher may add music or students may create accompanying soundscapes.)

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## Main Activity

Students read poem, *This I Know*, silently.

### **This I Know**

The light of day  
cannot stay.

The fading sun  
will not come  
to anybody's calling.

The cold moon light  
Is clear and white.

She will not go,  
this I know,  
till all the stars have fallen.

Ann Corkett from *Till all the Stars Have Fallen* (see bibliography)

Students walk slowly around the room reading the poem aloud. Students experiment with reading the poem different ways (e.g., while walking, skipping, standing still with different attitudes, altering volume and pace).

Students work in groups of four to interpret the poem. Divide the poem into four parts and assign a section to each group. If there are more than four groups, sections may be repeated by groups. Each group is responsible for communicating the words and meaning of the section through voice and movement. After time for exploration and rehearsal students present their section to the class.

Teacher negotiates with the students to select the most effective audience/performance configuration. How should we set this up? Should the sections unfold in a circle? Should we repeat sections or the whole poem?

## Extension/Reflection

Students discuss similarities and differences in interpretation i.e., in the movement and choral communication of the poetry. Discuss the effectiveness of the choices made by the individual groups and the choices made by the whole group in presentation. Students circle the four or five most important words in the poem and then share this list with a partner. Teacher records this list on the board or on chart paper and discusses with the whole class. In pairs students discuss the meaning of the poem. What is the poem about? Decide together on other things we know about the natural world in our lives. Record this list in student journals.

## Days 5 and 6

### Warm-up

Circle Tag - In groups of four, students form a circle of three with one student outside the circle. The students select one of the students in the circle to be chased by the student outside the circle. Students in the circle try to protect the selected student. Continue playing changing roles in the game.

Shadow Movement - Students work in pairs. Standing one behind the other, the students behind shadow the movement of the student in front. Two pairs join together forming a line of four and continue until each student has had several opportunities as leader. Teacher adds and changes the music for different affects.

## Main Activity

Creating and Presenting Origin Stories - Students share their "I Know" lists from the journals. Discuss with the class stories or myths that explain an "I Know" phenomenon. The teacher reads an origin story aloud at this point to give the students a model. Discuss the common elements of these stories and why people created them. Students select a word from the poetry list (on the board or chart paper from Day 4)

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of words such as "moon" or "stars" or "moonlight" and working in groups of four create a story which explains the origin of that word or phenomenon. Students then enact or dramatize the story selecting the most appropriate forms to effectively communicate this story to the class. Students are encouraged to include at least one of the movement exercises - Fill in the Spaces or Shadow Movement and at least one choral technique (e.g., echoing, singing, chanting) into their presentation. Invite students to incorporate a prop or costume piece into the presentation.

Students rehearse presentations. Students practise by presenting to one other group first. This group gives students feedback (variety, effectiveness of communication, polish) and they then make revisions. Students then present to the whole group in a context. Teacher in role of anthropologist welcomes students in role of anthropologists to a "Millennium Conference on the Origins of Humanity". The teacher in role informs group: "Welcome. I hope you have enjoyed the conference this far. Today we are very fortunate to have performers with us who will be bringing you performances of the interpretation of cave drawings of earliest humankind. The dancers/actors will bring you their interpretations and as you watch we hope you will be able to tell us something about the people who created these stories and their place in our world." When students are performing, they are actor/dancers. When they are watching, they are anthropologists making sense of the stories being presented. The teacher remains in role throughout, orchestrating the presentations and fielding and asking questions between presentations.

### **Extension/Reflection**

Students reflect both in role as anthropologists and out of role after the drama. What do the stories tell us about the culture or society that created them? Why are our stories so important? Why do we tell, listen to, and create stories? Discuss presentation and stage craft choices.

If characters emerge in the stories, students in role as anthropologists could hot-seat or interview those characters to deepen and extend the story.

Students record images of the stories as cave drawings in their journals.

### **Assessment /Evaluation Techniques**

The following assessments are used to prepare students for the evaluations of the culminating event:

- Formative assessment of reflective writing in journal.
- Observational checklist assessment created by students.
- Teacher conference with groups as they work toward presentation.
- Teacher and students generate criteria to assess presentations.

### **Accommodations**

- All student writing in this activity can be scribed by a peer or submitted on tape. Reading can be supported by peers through reading aloud.

### **Resources**

Barton, Bob and David Booth. *Stories in the Classroom*. Pembroke, 1990. ISBN 0 435 08527 1

Booth, David. *Story Drama*. Pembroke, 1994. ISBN 1 55138 038 2

Booth, David, ed. *Till All The Stars Have Fallen*.

King, Nancy. *Storymaking and Drama*. Heinemann, 1993. ISBN 0 435 08625 1

Marton, Firina. *Lady Kaguya's Secret*. Annick Press, 1997. ISBN 1 55037 441 9

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## Activity 2: Constructing Drama Through Story

**Time:** 375 minutes

### Description

Students are invited into the world of story by entering into the context of a specific folktale through role playing, movement, storytelling, etc. The framework offers students many opportunities to further develop their role-playing and movement skills and negotiate meaning together as the drama evolves. As this is the culminating unit, students are evaluated at various times within the structure.

### Strand(s) and Expectations

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

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

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

### Planning Notes

- Teacher pre-reads *Lady Kaguya's Secret*.
- Teacher selects suitable music for the movement sequence (dreams).

### Prior Knowledge Required

These skills have been developed throughout the previous units and in Activity 1:

- Role-playing skills;
- Communication skills;
- Collaborative skills;
- Reflection through discussion and writing;
- Negotiating decisions about form and content;
- Presentation skills.

### Teaching/Learning Strategies

It is important for the teacher to review the role playing conventions and continue to model and expect authentic role playing. As students become involved in the story drama, they work together with the teacher to make decisions regarding form and content. Working in the world of story allows the students to struggle with complex issues within a metaphorical world. The teacher makes choices along the way in order to push for deeper understanding of central issues and of the power and effectiveness of different dramatic forms. It is helpful, at the end of the exploration of the folktale, to assist students in making personal and universal connections with the story.

### Days 1-2

#### Warm-up

Students, in pairs, tell personal stories about babies.

Family images (adapted from Boal, see Bibliography): Students stand in a circle facing outward. Each student puts her body in an abstract shape that says "family". Students are encouraged to use shape to represent thoughts and feelings related to their understanding of family. Holding this image, students turn inward so that they are all facing each other in the circle and holding the position as a tableau. Teacher signals for the students to silently move towards images that they feel are related to their own and form

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groups. Without speaking, they integrate their images, adjusting where necessary. Through discussion, students negotiate a new image of family that represents as many aspects of each individual image as possible. Students rehearse a movement sequence. The original group image is held in a tableau for ten seconds. A smooth transition of five seconds carries the students through to their second tableau of the integrated image, which they also hold for ten seconds. After several rehearsals, each group shares its movement sequence with the rest of the class. Through discussion, the class examines emerging thoughts and feelings with regard to family. This work serves as an introduction to the Japanese folktale, *Lady Kaguya's Secret*.

### **Main Activity**

Teacher reads the following excerpt from *Lady Kaguya's Secret* (see Bibliography)

Long ago at the foot of Mount Fuji there lived Taketori, the old bamboo cutter, and his wife. Early each morning Taketori set out to cut bamboo in a nearby forest. One day, as he approached a familiar grove, a soft glow emanated from one of the trees. He cut it down and could hardly believe his eyes. Before him, right on the trunk, lay a tiny baby girl. Her beauty radiated like the most exquisite flower and lit up the forest. Gently, his heart pounding, the old man carried the tiny girl back to his cottage.

"Look what I found today!" he called out to his wife.

Students role play in pairs, A as Taketori, and B as his wife. Through careful discussion, the pairs struggle with what to do with this tiny child. Encourage students to role play with authenticity (see Appendix 13 - Role Playing), and examine the implications and consequences of this situation. An extension might be to use inner and outer circle (see Appendix 8) to share some of the concerns and decisions.

Teacher continues to read from *Lady Kaguya's Secret*:

Flushed with joy she picked up the baby. And as no one came to claim her, they named her Kaguya-hime, "Radiant Princess," and they became a happy family. The childless couple had been poor, but from that day on, whenever Taketori returned to the bamboo grove, he found nuggets of pure gold in the trunks he cut. This good fortune enabled the couple to surround the girl with exquisite things and the finest teachers. Very quickly she grew into a beautiful and bright young maiden. News of her mysterious ways and extraordinary beauty travelled far and wide.

Students, in role as villagers, create and share stories that they have heard regarding Kaguya's "mysterious ways". The villagers hear each other's conversations through the use of "overheard conversations" (see Appendix 8).

Teacher, as narrator, continues the tale in her own words or as follows:

"Young noble men came from across the land, anxious to win the heart of this most beautiful maiden. One day Taketori spoke to his daughter: "Kaguya, you have grown into a most accomplished, mature, young woman. Although your mother and I will be sad to have you leave us, it is time for you to choose a husband". Kaguya replied, "My honourable father and mother, you know that I am always respectful of your wishes and our customs, however, I must tell you that I will not marry".

Teacher sets up a whole group drama with the class. Teacher explains that one of Kaguya's parents (teacher in role) has asked to meet with the elders of the village (students in role). Be sure to explain that

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the parent is at the meeting without the knowledge of either spouse or Kaguya. Teacher, in role as the parent, asks for help from the elders in dealing with Kaguya's reluctance to marry. The parent might say: "I am very appreciative of your willingness to meet with me today. I have always respected your wisdom and hope that you will be able to advise me regarding my dilemma. My daughter, Kaguya, has declared that she will not marry and this has caused great concern in our household. I did not ask for their permission to speak with you as I was afraid they would not grant it."

### **Extension/Reflection**

After the meeting, teacher asks the class to suggest other people they need to talk to as they try to understand Kaguya and her refusal to marry (Kaguya's close friend, her teacher, the other parent). At this point in the drama, it is too early to meet Kaguya herself. Teacher then invites members of the class to take "the hot seat" (see Appendix 8) and be interviewed by the class in role as villagers. Students reflect in their journals. Was hot seating a useful technique to better understand the drama? What other strategies could we use to reflect on our work at this point?

### Days 3-4

#### **Warm-up**

It is useful at this time to consolidate information. As a class, consider such questions as: What do we know for sure? What are the unanswered questions? What do we wonder about? Use one or more of the following strategies to discover more about Kaguya: role on the wall (see Appendix 8); bringing in a significant object that either belongs to Kaguya or might be given to her as a gift; writing in role as Kaguya (diary entry, important letter, poem); drawing a picture she has created.

#### **Main Activity**

Students meet in groups of four to five to discuss possible recurring dreams Kaguya might have about her origins: Why was she left inside the bamboo tree? By whom? Is she from another world? Must she return someday? Does she possess special powers? Each group is to create a dream sequence representing Kaguya's recurring origin dreams. Teacher outlines the essential aspects of the movement piece. The dream is to start and end in a powerful tableau; one student must be in role as Kaguya; the movement sequence must include a variety of movement strategies explored throughout the course (e.g., use of levels, mirroring, fill in the spaces); the students must use one piece of fabric in a variety of ways; and a symbolic object must be incorporated into the piece to enhance the meaning. Teacher reminds the students that dreams are fluid, ever changing, and often symbolic and other worldly. Teacher selects an appropriate piece of music to play underneath the dreams (e.g., instrumental new age) when the students are ready to add that into their movement sequence. It is helpful if the music selected is long enough to continue throughout all the dreams without interruption. Emphasize the importance of using strong images and symbols to enhance the meaning of her dream and the communication of that meaning through this theatre form.

This movement sequence is evaluated using the Cumulative Event Rubric, thus it is important to establish the criteria clearly with the students as they begin to create. (see Appendix 7). Students create, rehearse and revise, experimenting with form and how best to communicate Kaguya's origin dream. Students present their dreams in series. The context for the presentations is that Kaguya needs to share her dreams with her parents, so that they may understand who she is and why she cannot marry. The teacher assumes the role of Kaguya's parents and, in a dream circle with the music underneath, witnesses each dream in a seamless sequence.

#### **Extension/Reflection**

Immediately after the dreams are presented, each student who played the role of Kaguya steps forward creating a circle with each other and the teacher in role as her parents. The remaining students witness the interchange. Consider the following questions and issues while in role. What does Kaguya need her

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parents to understand about her origins? her present circumstances? her relationship with her parents?  
how her parents feel? her future?

### Day 5

#### **Warm up**

Together the class examines what the drama really is about now. Many issues are put forward through the various dreams and the role playing. Discuss and explore personal and universal connections.

#### **Main Activity**

Teacher chooses an appropriate strategy as a culminating activity, keeping in mind what the students have identified as central to the drama. One possible strategy is a sociogram (see Appendix 8), in which three students volunteer to be sculpted by members of the class into images representing Kaguya, her father and her mother. Once the class has decided on a final image, the rest of the students place themselves one at a time inside the space, relative to each of the three roles. For example, if a student feels very connected to Kaguya and angry with both of Kaguya's parents, the student might place herself close to Kaguya, while turning her back on both parents. Another possibility is versioning, where students go back to their original dream groups and create one final tableau representing how the group wants Kaguya's story to end. Corridor of Voices is another possibility (see Appendix 8). Kaguya could walk down a corridor of villagers as each tries to offer her support and wisdom. To deepen the experience, one of her parents might stand at the end of the corridor. Further possibilities include writing in role, gift giving, and images of the future.

#### **Extension/Reflection**

Teacher may want to read the rest of the original folktale to the class (see Bibliography).

Evaluation: Students write a reflection on the work in their journal. The following questions are possibilities:

1. Describe one role that you enjoyed playing in this drama. Why?
2. Describe the role that helped you to better understand the drama and/or the story. Explain this new understanding.
3. Identify three issues that have emerged from our drama and relate them to your own experience.
4. In the role of one of the characters from the drama, write a letter five to ten years in the future. The letter should help us understand the implications of the choices made.

#### **Assessment/Evaluation Techniques**

- Evaluation of role playing in whole group drama (see Appendix 13 - Role Player)
- Evaluation of dream sequences (see Appendix 7- Cumulative Event)
- Evaluation of Journal (see Appendix 12 - Journal)

#### **Accommodation**

- All personal writing in this activity can be scribed by a peer, or submitted on tape.

#### **Resources**

Storytellers in the community.

The Storytellers School of Toronto, 791 St Clair Ave West, Toronto, ON M6C 1B7.

Telephone (416) 656-2445

Barton, Bob and David Booth. *Stories in the Classroom*.

Boal, Augusto. *Games for Actors and Non-Actors*.

Booth, David. *Story Drama*.

Marton, Firina. *Lady Kaguya's Secret*.

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## Appendices

Appendix 7 - Cumulative Event

Appendix 8 - Drama Strategies and Techniques

Appendix 12 - Journal

Appendix 13 - Role Player

## Activity 3: Communicating and Performing: Stories from Around the World

**Time:** 600 minutes

### Description

Through the exploration of a variety of folk tales, myths, and legends from around the world, students make choices around the variety of forms they use to re-tell one of the stories. Each group rehearses and performs the story as the culminating project for the final course evaluation.

### Strand(s) and Expectations

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

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

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

### Planning Notes

The teacher takes responsibility for ensuring that there is a good selection of folk tales, myths, and legends from around the world (Africa, Asia, Europe, Australasia, North/South America) available in the classroom, so that many different cultures are honoured. For the Chain Story, the teacher prepares enough index cards with a word on them for each of the students. For the final project, one group partners with another to provide support, feedback, and production/technical support. When forming the initial groups the teacher ensures that each group is partnered with another group. It is essential that the expectations and the rubrics are created and shared with students so that they are aware of what is being assessed or evaluated. Provide a collection of children's picture books.

### Prior Knowledge Required

- Communication Skills
- Collaborative Skills
- Reflection through discussion and writing
- Negotiating decisions about form and content
- Presentation Skills
- Production Skills

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## Teaching/Learning Strategies

### Day 1

#### **Warm-up**

Chain Story - Each student is given a slip of paper with a word on it. Teachers may choose to focus the content of the chain story by the choice of some of the words given to each student (e.g., courage, beliefs, ancient, wisdom, ceremony, quiet, respectful). The teacher begins the story by giving the first sentence, e.g., "A long time ago, when the earth was young." Students then take turns to continue the story by contributing up to three sentences, which must include the word on the slip of paper.

#### **Extension/Reflection**

Students might wish to trade slips of paper with their classmates, and try the activity again to see how the different ordering of events changes the story. A teacher-led discussion examines the cumulative story telling in the warm-up. Students consider questions such as:

- What are the elements of a good story?
- What was difficult/easy about this activity?
- Were we able to build the story successfully?
- Was our story believable?

#### **Main Activity**

In groups of four to five, students brainstorm and create a web or map of the themes explored in the drama units to date, and identify the dramatic forms used to explore them. Each group shares findings with the rest of the class so that a composite of Themes and Dramatic Forms is created for all of the units studied.

#### **Extension/Reflection**

In their journals, students review the year and answer the following questions.

- Which theme was the most relevant to you?
- What drama form was the most challenging?
- Which drama form have you most improved in your own work?

### Day 2

#### **Warm-up**

The teacher chooses one picture book from each culture and copies the first page, removing the text, so that there will be one picture for each group. In groups of four to five, students are given the first picture and asked to have a brief discussion, then create two tableaux. The first tableau illustrates what the students think is the title of the book, while the second tableau predicts the ending of the story. The students share their tableaux with the class. After the sharing, the teacher discloses the title of each book. A discussion takes place to discover the reasons behind the choices that were made for the tableaux to see how close the students were to the "real" title.

#### **Main Activity**

The teacher brings in the collection of folk tales, myths, and legends from around the world so that many different cultures are honoured. To create interest in the variety of stories, the teacher chooses a few from which to read a short excerpt. It would be useful to have a discussion about the importance of stories, and draw the students' attention to the kinds of stories that have been explored throughout the course: our story (Unit 1), my story (Unit 2), others' stories (Unit 3), Canadian stories (Unit 4), and world/cultural stories (Unit 5).

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In groups of four or five students explore a variety of stories from the books provided and choose one story that they would like to re-tell for the culminating project. Using the first line of the story, students create an opening tableau to introduce the story, and problem solve around the issue of who and where they all might be.

### **Extension/Reflection**

Students answer the following questions in their journal:

- Why did you choose this particular story?
- What is the meaning of the story?
- What elements of tableau best expressed your opening image?
- How did you solve the problem of including all members of your group in the first image?
- In five words, what is your story about?

### Day 3

#### **Warm-up**

Students take the five words that they identified in their journal and explore them using a variety of vocal techniques (volume, pace, etc.).

#### **Main Activity**

The teacher presents the guideline for the culminating project.

Project Guidelines

- All group members must be involved as performers.
- At least two Dramatic Forms must be used, that most effectively communicate the meaning of the story.
- The group must only use essential/effective words taken from the text (minimal).
- Words must be interpreted in a variety of ways (number of voices, pace, volume, etc.) using a variety of strategies (narration, choral).
- The final presentation is no more than three to five minutes in length.
- There has to be a reason for the story to be told, with consideration given to where the audience is placed and who they are.
- Each group works with a partner group in the development, rehearsal, and presentation of their story.

In their groups, students become familiar with the story and experiment with a variety of dramatic forms and roles as identified in the composite web on Day 1. As the work starts to take shape the students make more definitive choices around forms, roles, space, and levels, and create a “working script,” (i.e., a scaffold of the key episodes in the story).

### **Extension/Reflection**

The class reviews the nature of universal connections and brainstorms together the themes within their stories. How are these themes related or connected to our present world?

### Day 4

#### **Warm-up**

Students re-tell the story with no words, (slow motion, double time) then work to explore it vocally using different genres such as soap opera, science fiction, etc.

#### **Main Activity**

Each group shares their working script with a partner group to facilitate constructive feedback about the work that has been explored, justify the choices made, and consider suggestions for improving the re-telling of the story. Preliminary discussions are held around the groups’ ideas for production of their stories, costume, music, lighting, etc., as each group assists the partner group as technical/production crew for the final project. It is the performer group’s responsibility to provide all of the

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components/requirements for the technical/production crew (partner group) to work with, but it is the responsibility of the partner group to provide the components at the agreed upon moment. The revised working script and production notes are handed in to the teacher at the end of Day 4 (refer to Unit 4).

### **Extension/Reflection**

The teacher has a discussion with students around starting to consider possibilities for personal props, artifacts, and costumes that their character might have. In their journal, students list their ideas for personal props, costumes, or other production items that would enhance the meaning. Students choose one possible item to bring in.

### Day 5

#### **Warm-up**

The teacher introduces a transformation exercise such as Pass the Pencil, in which each member of the class takes the pencil handed to them and transforms it into something else, e.g., one person might mime using the pencil as a nail file, another might transform it into a hockey stick. Using the context of the story, the students then take turns to introduce themselves in role, and share something about their character and the personal prop or artifact they have brought in.

#### **Main Activity**

The teacher hands back the working script with comments for students to consider. A discussion with students takes place about making decisions around the context of the story, using the following questions as a framework:

- As representatives of your culture, why do you need to tell this story?
- Why now? What is happening that makes this story so important?
- Who is this story being told to?
- Why is it important for these people to know this story?

Students further refine their work to incorporate their new understandings. They begin to consider other elements such as where their presentation takes place. Inside? Outside? How are these choices rationalized? In addition, students begin to explore choices around audience configuration, so that communication between performers and audience is enhanced.

### **Extension/Reflection**

Students write in role as a storyteller and answer the question, "Why is it important for these people to know this story?"

### Day 6 and 7

#### **Warm-up**

The teacher leads a warm-up to prepare the students vocally and physically for the presentation. A physical exercise such as North, South, East, West, will help keep up the energy level. In a large circle, students jump on the spot for eight counts in each direction then repeat with four counts, then two counts, then one. For a vocal warm up, students work in pairs A/B, on projection and enunciation. A directs a vocal sound at her/his partner who is 50 cm away, B then moves back 1 m, then 2 m, 4 m, 10 m. A tries to adjust her/his voice to the distance. B then works at projecting a vocal sound as A gradually moves back.

#### **Main Activity**

Whole class technical rehearsal is presented with partner group as production crew. During rehearsal, the following questions are to be considered:

- Do the choices we have made around production work for our own presentation?
- Are we able to effectively provide production support for our partner group?

For the whole class dress rehearsal, groups present to each other, give written feedback on both technical aspects and the re-telling of the story, then make further refinements based on the feedback received.

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### **Extension/Reflection**

Partner groups conference with each other to ensure that all production needs are looked after and then make the adjustments needed to ensure that everything is "on cue".

### Day 8

#### **Warm-up**

As a mini dress rehearsal all groups share the opening and closing scene, or segment of their presentation.

#### **Main Activity**

All of the groups make presentations. The teacher ensures that time is scheduled for discussion in role after each presentation to deepen understanding of the context of the story. After all of the presentations have taken place, there is a whole class discussion in which students talk about the process they have just experienced.

#### **Extension/Reflection**

Students write in their journal and discuss similarities and differences in interpretation of the stories. They discuss the effectiveness of the choices that they made, and the choices made by the other groups in the presentations. They reflect upon their own learning, and what they have learned from observing other groups' work that they might incorporate in their own work in the future.

To culminate the course, the teacher leads a discussion providing opportunities for the students to reflect on and acknowledge all the learning that has taken place throughout the year/semester. Possible activities might include:

- Students look back through their journals and highlight significant moments of learning and share these with a partner or in small groups.
- Teacher and students generate a list of possible kinds of learning, such as personal, social, artistic, and the art form itself.
- Students fill in questionnaire from Unit 1 and compare their responses.
- Students write a fictional letter to a Grade 8 student who is considering selecting Drama as a Grade 9 option. In this letter, the students should recommend why they would choose this course.

#### **Accommodation**

All personal writing in Activity 3 can be scribed by a peer, or submitted on tape, as discussed with the student and special education teacher

#### **Assessment/Evaluation Techniques**

Appendix 7 - Cumulative Event Rubric

Appendix 10 - Conferencing

Appendix 12 - Journal Writing

Appendix 13 - Role Playing

## Appendix 7: Cumulative Event Rubric (Updated from Phase 1 Document)

	<b>Level 1 (50 - 59%)</b>	<b>Level 2 (60 - 69%)</b>	<b>Level 3 (70 - 79%)</b>	<b>Level 4 (80 - 100%)</b>
Voice	- barely audible or inaudible for significant portions, no attempt to vary tone or tempo, monotonous	- consideration given to character traits, articulation and volume adequate, minor variety in tone/tempo	- very good pitch range, minor articulation flaws, volume suitable, variance in tone/tempo	- character is defined through personal vocalization - wide, suitable pitch range, articulation flawless, volume effective, meaning clear
Stage Presence	- physical movement shows little characterization, dominant gestures indicate stage stress, constant looking at floor, and back to audience	- character maintains physical presence but movement within the stage is limited, actor looks at the floor often	- movements seem relaxed, gesture and facial expression suit character and support dialogue	- facial and physical gesture are independent of and enhance scripted text, character never breaks
Concentration	- unfocused or distracted, unable to maintain character for required period of time, cracking up laughing	- characterization and vocal work are adequate, listening/responding to other actors is evident, blocking may be forgotten or sloppy	- characterization and vocal work are clear, listening/responding to other actors is evident, blocking and business are handled without distraction	- characterization and vocal work flawless, listening and responding to other actors and the audience is evident, mistakes of others are covered up
Memorization	- forgetting words or stage blocking creates a total loss of flow in the scene, total character breakdown	- forgetting words or stage blocking creates some loss of flow, minor character breakdown	- no evident breaks in character, one or two instances of stumbling, hesitation, or paraphrasing	- no evident breaks in character, no stumbling or hesitation, all direction - blocking - nuance is recalled and applied
Characterization	- obvious stage stress, inappropriate connections between voice, gesture, and character space	- character is inconsistent, connections of gesture, voice, and space fluctuate, accents vary	- only a few inconsistencies of voice, gesture, or movement	- audience is engaged and believes the actor, organic performance integrates voice/body/action/text
Ensemble Work	- resolves conflicts negatively, poor listening, criticizes others, domineering, ridiculing, rude	- fails to interact positively with all other cast members, fails to treat crew with respect	- good fellowship is evident, supportive comments, support of all cast and crew, positive discussions	- constantly supports others through listening and response, demonstrates respect for others as higher value than final product, carries the load for others

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## **(Addendum to) Appendix 8: Drama Strategies & Techniques**

### **Corridor of Voices**

This technique allows a particular character to hear how other characters feel about them or receive advice. As a class discuss the roles or characters that are connected to the character who is going to walk down the corridor. Have the class form two lines facing one another. The student who walks the corridor starts at one end and proceeds slowly to the other end. Suggesting that the corridor is like a hallway at school or some other literal hall or alley may help with this technique.

### **Cross over tableau**

Students work in pairs, A/B. The A's form a tableau on one side of the room and the B's form a tableau of a contrasting idea on the other side of the room, (e.g., war and peace, summer and winter, hope and fear). A's remain frozen in their tableau, while B's observe and memorize their partner's position, facial expression, physical position in relation to the other characters, and gestures. B's remain frozen in their tableau while A's observe and memorize their partner's position. Students return to the original tableau and on a signal from the teacher unfreeze slowly, move across the room, and take their partner's position in the contrasting tableau. On another signal from the teacher, students unfreeze and slowly move to their original position. The addition of music encourages students to move slowly and gracefully, transforming from one role to the other.

### **Flocking**

This is a movement exercise in which students react as a group, crowd, gang, or mob to a given situation or context.

### **Hot Seating**

This strategy is used to develop role and character. Each student sits in a chair while the remainder of class or company interviews them. This is all done in role. The questions asked can focus on details such as appearance, personality, background, relationships, opinion, or perspective. Questions can be asked in role and the student in the hot seat always answers in role or in character.

### **Installations**

This technique is a collaboration of the dramatic arts and the visual arts. Students create a three-dimensional representation of a situation or idea. It includes objects (created or found) and an arrangement of those objects that connect conceptually to the drama. An installation often includes a significant place from which the viewer can appreciate the installation.

### **Inner/Outer Circle**

Inner/Outer Circle is a strategy (formation) that is used for students to report information from a paired role-play situation to the whole group. Students in the same roles as the paired role play form two circles. The A's form one circle and the B's form a circle around them. The teacher (in or out of role) questions the students. A's report information, thoughts, and feelings to the whole group while B's listen. B's report while A's listen (e.g., the inner circle represents the social worker, while the outer circle represents the runaway.)

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## **(Addendum to) Appendix 8: Drama Strategies & Techniques (Continued)**

### **Overheard Conversations**

A role or roles are decided on that would allow the students to have overheard a conversation, other bits of role play or witnessed an exchange. (The teacher could use one such role or they could give it to the students within the context of a drama.) Students share what has been overheard in order to broaden the perspective of the drama.

### **Role on the Wall**

In this strategy an outline of a role from the drama is drawn on a piece of paper or on the board. Individual students add information to the diagram. Information is collected and added during the drama. It can be used as the drama or scene is in progress and the student reports what they see and hear. As well, the student could be given a situation that does not actually occur but they have to imagine they were there to see and hear what transpired.

### **Side Coaching**

This is a teacher strategy in which the teacher encourages and empowers student to continue in the same direction and deepen the drama. It might include a key question or a suggestion of where to go next in the drama.

### **Sociogram**

In silence students place themselves in relation to a central character in the drama. This is usually done at the end of a drama. For example students place themselves around grandfather as he sits in his favourite chair at his 100th birthday party.

## Appendix 12: Journal

	<b>Level 1 (50 - 59%)</b>	<b>Level 2 (60 - 69%)</b>	<b>Level 3 70 - 79%)</b>	<b>Level 4 (80 - 100%)</b>
Demonstrates understanding	- demonstrates limited observations of dramatic forms and meaning in the drama	- makes some observations of dramatic forms and meaning in the drama	- makes detailed observations of dramatic forms and their connections to the meaning in the drama	- makes detailed observations of dramatic forms and their connections to many layers of meaning in the drama
Shows insight	- reveals a limited understanding of the meaning in the drama work	- reveals another perspective, some ability to express the various meanings in the drama is shown	- reveals considerable insight into the social, personal, or career implications of the drama work	- reveals insight into the social, personal, or career implications of the drama work, shows deep understanding of meaning on several levels
Makes connections within the drama	- makes limited connections between elements in the drama work	- makes connections between some elements in the drama work	- makes connections between several elements within the drama work	- reveals an understanding of complex relationships between many elements within the drama work
Makes connections beyond the drama	- makes limited connections between the drama work and the world beyond the fictional context	- makes connections between elements in the drama work and the world beyond the fictional context	- makes several connections between elements in the drama work and social, personal, and career implications beyond the fictional context	- makes many connections between elements and the drama work and social, personal, and career implications beyond the fictional context
Demonstrates commitment	- minimal amount of work is completed, questions remain unanswered, answers are unfocused	- shows commitment to completing a thoughtful reflection on the work in class	- thoughtfully completes a reflection on the work in class with detailed thoughts, completed in a timely and responsible way	- completes a detailed, thoughtful reflection, in a timely and responsible way, adds elements beyond the assignment

## Appendix 13: Role Playing

	<b>Level 1 (50 - 59%)</b>	<b>Level 2 (60 - 69%)</b>	<b>Level 3 (70 - 79%)</b>	<b>Level 4 (80 - 100%)</b>
Listens and understands (Role plays with another's perspective)	- contradicts what other role players contribute, actions reveal limited understanding of character's view	- some support is given to what other role players contribute, actions or words reveal some understanding of character's view	- actions and words reveal understanding of the situation and the character's view	- actions and words reveal a high degree of understanding of the situation and the character's view, new character insights are revealed
Speaks with another's voice/Integrates with own	- speaks from a perspective very close to own, a limited ability to express the various perspectives in the drama	- speaks from another perspective, some ability to express the various perspectives in the drama	- effectively speaks from other perspectives, considerable ability to express the various perspectives in the drama	- speaks to reveal insightful, well considered perspectives of others within the fictional context
Accepts the imaginary context	- demonstrates a limited ability to understand and sustain the "what if"	- demonstrates some ability to sustain the "what if", sometimes acts "as if"	- demonstrates considerable ability to sustain the "what if", stays in role	- consistently sustains the "what if" and contributes significantly to the drama
Integrates role with circumstances	- uses background circumstances in a limited way, only one background element is used	- uses some background circumstances to influence the drama but misses one or more important details	- uses most of the relevant background circumstances within the drama, shows connections to circumstances	- extends background circumstances by adding enriching details
Integrates role with feelings	- inappropriate feelings are displayed, somewhat contradictory to the drama	- some feelings are indicated	- a considerable amount of feeling is effectively portrayed	- a high degree of emotional involvement is revealed

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## Appendix 14A: Writing in Role

### Scoring Rubric

#### Level 4

- thoughtful reflection on events in the drama or story source
- very detailed reactions to specific events, statements, or attitudes
- many references to past influences on the role
- clear emotional state or sense of purpose in the writing
- excellent writing quality and neatness, proper format (i.e., letter)
- thoughts, feelings, and attitudes of the role are clear and strong even when very different from those of the writer

#### Level 3

- references made to events in the drama or story source
- stereotypical reactions to events, statements or attitudes
- some references to past influences on the role
- clear emotional state or sense of purpose in the writing
- good writing quality and neatness, proper format (i.e., letter)
- thoughts, feelings and attitudes of the role are clear

#### Level 2

- references made to events in the source are limited or incorrect
- stereotypical reactions and repetition of statements or attitudes
- few if any references to past influences on the role
- no clear emotional state or sense of purpose in the writing
- below average writing quality and neatness
- proper format (i.e., letter) not used
- thoughts, feelings, and attitudes of the role are not developed

#### Level 1

- references made to events in the source are incorrect or missing
- stereotypical reactions and repetition of statements or attitudes
- statements are inconsistent with the role
- no clear emotional state or sense of purpose in the writing
- below average writing quality and neatness
- proper format (i.e., letter) not used
- thoughts, feelings, and attitudes of the role are not developed

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## Appendix 14B: Writing in Role

### Checklist

#### Does your writing reflect:

*The Context* that you are now in - that is, where you are, who you are, and why you are there?

*The Relationships* connected to the situation that you are now in - that is, who is important to you and why, who are your allies and who are your enemies, and how do your feelings towards others affect what you do?

*A Perspective* that reflects another person's thinking, point of view, and reactions to the drama's context.

*A choice of words* that expresses the feelings, attitudes, and truth of the role.

## Appendix 15: Rubric Building

### Rubric Template

	<b>Level 1 (50 - 59%)</b>	<b>Level 2 (60 - 69%)</b>	<b>Level 3 (70 - 79%)</b>	<b>Level 4 (80 - 100%)</b>
Criterion 1	- limited	- some	- considerable	- high degree of
Criterion 2	- limited, only with supervision	- some, moderate	- considerable, with considerable effectiveness, with considerable command	- thorough and insightful
Criterion 3	- limited, only with supervision	- some, moderate, adequate, incomplete, partial	- considerable, with considerable effectiveness, with considerable command, complete, total	- high degree of, beyond, more than
Criterion 4	- limited, only with supervision	- some, moderate, adequate, incomplete, partial	- considerable, with considerable effectiveness, with considerable command, complete, total	- high degree of, extensive
Criterion 5	- inappropriate, limited, only with supervision, less than expected	- some, moderate, adequate, incomplete, partial	- considerable, with considerable effectiveness, with considerable command, complete, total	- integrates elements, high degree of, extensive

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## Appendix 15: Rubric Building

### How to Make GOOD Rubrics With Your Students

#### Do...

- create rubrics for students' specific work assignments
- have a clear, specific *title*
- decide on three or four criteria - What are we looking for?
- use clear, concise names for each category on the rubric
- use specific, brief descriptors for each level of attainment
- create the descriptor of the best performance (Level 4) first
- describe the minimal performance (Level 1) second
- describe the steps in between (Levels 2 and 3) last
- use student's terms (everyday vocabulary) to describe the work
- use *detailed* descriptors of work at each level
- use *precise* action verbs
- use four levels (as per Achievement Charts)
- ensure that any teacher or student can use the rubric with the same assignment
- have students use the rubric on projects to verify effectiveness
- examine both good and weak student work while building rubrics, discuss the effectiveness of the rubric while using it
- revise again

#### AVOID...

- the use of subjective language ("most"; "some")
- the use of negative language ("boring, poor, weak, etc.")
- the use of general verbs (shows, demonstrates, exhibits, etc.)
- descriptions of what is *not* contained at a level of attainment
- making rubrics quickly, or in isolation
- too many categories for assessment (use the KISS rule)
- complicating rows with multiple assessment (e.g., "speaks loudly and clearly", should be divided into two rows because some students may speak clearly but NOT loudly)

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## Appendix 16: Tableaux

### Scoring Rubric

*for a series of tableaux performed by a group without using transitional movement*

#### 10 - 9

- absolutely frozen when supposed to be
- very clear focal point for each tableau
- detailed plan, evidence or organization, and planning
- effective use of depth in the arrangement on stage
- more than two levels, levels change, and add to impact
- facial expressions add power and contribute meaning
- the tableaux are all open to audience, no masking

#### 8 - 7

- frozen when supposed to be, minor eye movements only
- clear focal point for each tableau
- average writing quality and neatness
- use of depth not contributing to the work
- two levels, levels change and sometimes add to impact
- facial expressions are used inconsistently
- one or two elements are not open to audience

#### 6 - 5

- not well-frozen, fidgeting, or breaking the pose early
- focal point for each tableau difficult to see or multiple focal points all at one level for most of the work, not use of levels for impact
- facial expressions used but without adding significant information
- important information is not open to audience, masked

#### 4 - 1

- not frozen, fidgeting a great deal
- no focal point evident
- all at one level, no use of levels for impact
- facial expressions not used
- important information is not open to audience, masked

## Appendix 17

### Improv Scene with Partner

	<b>Level 1 (50 - 59%)</b>	<b>Level 2 (60 - 69%)</b>	<b>Level 3 (70 - 79%)</b>	<b>Level 4 (80 - 100%)</b>
<b>MIME</b>	- uses no objects, audience cannot tell what objects are	- mimes one object with adequate clarity, object left in space	- mimes two or more objects clearly, audience is certain what objects are	- clearly mimes several objects, keeps all objects in space, move/animate objects
<b>OFFERS</b>	- physical movement shows little characterization, hands stuck in pockets most/all of the scene, short phrase answers, standing in one spot	- offers are responsive rather than creative/original offer all verbal or all physical`	- several verbal and physical offers made, tone and energy level are consistent/clear, ideas make sense	- facial and physical gesture enhance verbal offers, many offers made, emotional offers made, imaginative ideas/responses
<b>PARTNER RESPONSES</b>	- denial, saying no, losing concentration, inappropriate laughing	- seems physically restricted, does not get physically involved easily, not listening	- responds to most offers with suitable energy, misses one or two but builds on key offers	- responds to tone of voice and words reacts with suitable energy, accepts every offer and builds
<b>ENERGY</b>	- cannot be heard by audience, mumbling, ending scene early, losing concentration, physical stasis	- little emotion, seems physically restricted or “low key”, responses change little	- strong emotions, energetic involvement, focus is very strong, minor hesitations	- strong emotions, complete physical involvement with high energy, total focus
<b>SUPPORT</b> • as audience	- talking to neighbours, heckling actors, negative disruption	- talking once or twice to neighbour, responding in a distracting way, negative comments, unable to sit still	- listening, laughing or applauding at appropriate times	- listening, laughing, applauding at appropriate times, adding energy in responses, cheering, positive comments that never interrupt
<b>INGENUITY</b> • creativity	- reveals lack of awareness of criteria, breaks formal structure of scene or exercise, doesn't make sense	- superficial ideas/content of scene, caricature, stereotypes, predictability in scene elements, simplicity of ideas	- perceptive responses, creates subtle elements in WHO, WHERE, WHAT	- shows perception and sensitivity to physical and verbal WHO, WHERE and structure of scene