

*Public and Catholic District School Board Writing Partnerships*

The Arts

# Course Profile

## **Dramatic Arts**

Grade 12

Open

ADA40

• *for teachers by teachers*

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

---

Course Profiles are professional development materials designed to help teachers implement the new Grade 12 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

Any references in this document to particular commercial resources, learning materials, equipment, or technology reflect only the opinions of the writers of this sample Course Profile, and do not reflect any official endorsement by the Ministry of Education or by the Partnership of School Boards that supported the production of the document.

© Queen's Printer for Ontario, 2002

## **Acknowledgments**

Public and Catholic District School Board Writing Teams – Dramatic Arts

Lead Boards: Upper Canada District School Board, Catholic District School Board of Eastern Ontario

### Management Team

Eleanor Newman  
Dorothy Stewart  
Jennifer Perkin  
Paul Lattanzio

### Internal Reviewers

Kathy Lundy, Toronto DSB  
Christine Jackson, Toronto DSB  
Bernard Smyth, Catholic DSB of Eastern Ontario

### Course Profile Writing Team

Ron Dodson, Project Leader, Avon Maitland DSB  
Brian Cano, Ottawa Carlton CDSB  
Carol Dawson, Durham DSB  
Carolee Mason, Upper Canada DSB  
Shelly Smith-Dale, Ottawa Carlton CDSB

Special thanks to Angela Ribeiro, Executive Director, Playwrights Union of Canada and all others who have contributed to its creation.

---

## Course Overview

### Dramatic Arts, ADA40, Grade 12, Open

**Policy Document:** *The Ontario Curriculum, Grades 11 and 12, The Arts, 2000.*

**Prerequisite:** Dramatic Arts, Grade 11

## Course Description

This course requires students to create and present a variety of dramatic works. Students will present works by Canadian and other playwrights, and develop original material based on personal narratives, local community issues, or global concerns. They will have hands-on experiences with various aspects of dramatic arts productions, including performance, set design, lighting, costumes, stage and technical management, and marketing. Students will also explore possible careers related to the dramatic arts.

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

Dramatic Arts enables the student to explore their interior life and nurture their spiritual life. Students can use drama as a vehicle in the process of self-actualization, with a view of life that is God-centred, a view of person that is Christ-centred and a view of community that is church-centred. Students are inspired to respect the dignity of self and others and to become loving, compassionate members of society, working toward the common good through the saving story of Christ. In drama, they can exercise Christian leadership in the achievement of individual and group goals and achieve excellence, originality, and integrity in their own work while supporting these qualities in the work of others. Dramatic skills promote a way of life rooted in a Christian vocation of discipleship and service in the family, workplace, and community.

## Course Notes

### Time Frames

- The teacher should consider the time frames in this Course Profile as suggestions only and should vary the time frames to accommodate the experiences, abilities and interests of the students in the class, the possibility of a multi-type or multi-grade class, as well as the resources of the teacher, provided that all expectations have been taught and appropriate expectations have been assessed in accordance with Ministry of Education policies.

### Course Organization and Progression

- Where the Learning Expectations for the Dramatic Arts, Grade 12 University/College and Open courses are complementary, the teacher may use this Course Profile in conjunction with the University/College Preparation Course, allowing for the fact that there are expectations which have no match in the other course.
- This Course Profile begins with a brief company-building segment, and explores the relationship among the major components in production: production team, acting troupe, and technical team. Decisions are made with regard to the potential audience for each theatre production. The final unit consolidates the learning of the previous two units through a production and the student's portfolio presentations.
- It is important to note that this Course Profile treats the three major areas of production equally. Altering the balance among them, or emphasizing one, for example, acting, to the detriment of another does not honour either the spirit of the course or the balance of the expectations. Acting has been emphasized in previous courses and many of its basic skills are prerequisite to success in this course. In addition, the technical skills are taught using hands-on training.
- The teacher introduces elements of the final evaluation (see Unit 3) earlier in the course, to help students prepare thoroughly for their final evaluation, which comprises 30% of the final mark.

---

## Teacher Preparation

- The teacher needs to be familiar with a variety of theatrical forms and texts, especially contemporary Canadian works.
- The teacher should be familiar with the Course Profiles for ADA3O and ADA3M, in order to ensure appropriate student preparation.
- The teacher should find ways of incorporating students' previous knowledge and skills in developmental drama within the theatrical context of this Course Profile, whenever possible.
- The theatre company (the students in the class) is built through specific activities and through the general, close interaction and collaboration of students and the teacher as the course progresses.


## Facilities

- The teaching facilities for Dramatic Arts vary widely across Ontario, from academic classrooms to fully-equipped auditoria. As ADA4O emphasizes theatre production, teachers should be aware of the physical possibilities and limitations of the school facilities and adjust their instruction in order to teach the Learning Expectations with integrity.

## Appendices/Organizers

- Appendix CO1 at the end of the Course Overview is designed to help the teacher discover how the Learning Expectations are linked to the Achievement Chart, the units, and the activities of this Course Profile. Tracking and teaching Expectations in isolation is not recommended.
- The teacher should consult the CODE (Council of Drama and Dance in Education) website (<http://www.code.on.ca>) for further resources which have been designed to complement this profile.

## General Notes

- In Unit 1, the teacher guides students in the selection of scripts to be used in Unit 2, considering: a manageable length (10 - 20 minutes), the source (Canadian scripts are preferred), and the degree of inclusivity (gender and multicultural aspects). As well, scripts are chosen in light of community and/or gospel values and decisions are made with an informed moral conscience.
- In this Course Profile, the symbol  indicates that the task or activity has been designed to be included in the student's portfolio.
- Students are provided with opportunities to develop their communication and collaborative skills. They demonstrate analytical and reflective strategies through writing and speaking about their choices in creating dramatic works, and their responses to their own and others' dramatic works.
- Learning Skills must be tracked and reported in the place provided on the report card. They will not contribute to the percentage grade. Teachers should be aware of their board/school policies and procedures with regard to Learning Skills.

## Key Framing Questions

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

### Unit 1: Key questions which frame this unit are:

- How do skills and knowledge of dramatic forms and theatre techniques influence text interpretation?
- How can assuming and experiencing the differing roles in a production enhance the student's perception of drama?
- How can knowledge and practice of performance and production skills enhance students' understanding of dramatic forms, lead to an understanding of the world around them, and provide skills that will be useful in a variety of careers?

---

### Unit 2: Key questions which frame this unit are:

- How do skills and knowledge of dramatic forms and theatre techniques influence text interpretation?
- What kinds of personal, organizational, and life competencies develop through the practical collaboration required for a production?
- How can assuming and experiencing the diverse roles in a production enhance the students' perception of drama, and transfer to interpersonal relationships and career choices?

### Unit 3: Key questions which frame this unit are:

- How does creative collaboration enhance personal growth and foster skills for life?
- How does production enable students to integrate their drama skills and knowledge?
- How do the insights achieved through portfolio reflection influence students' concepts of self, knowledge, and creativity?

### **The role of the Portfolio and Reflection**

Students keep a portfolio of their drama work throughout the course which includes written material, sketches and other materials determined by the teacher. It is a primary vehicle for students to demonstrate their learning, a stimulus for reflection and student/teacher conferencing, and a natural mode for analysis and planning. Within the context of this profile, teachers may find it useful to divide the portfolio into three areas: reflection, theatre company manual, and careers. The teacher assesses and evaluates the student portfolio at significant points during the course. Teachers should be sensitive to the personal nature of the experience, and support students in avoiding disclosure and discussion of sensitive issues in the classroom context.

The teacher must also be aware of the opportunities for reflection beyond writing. Forms may be oral, visual, kinetic, or musical. Reflection may be conducted as a solitary activity or within a large or small group. Although written reflection is used often in this profile, teacher should look for other appropriate, creative ways of addressing students learning styles to improve their learning.

### **Teacher Responsibilities**

While the teacher is the primary planner and leader of the learning activities, and is responsible for them in all respects, s/he assesses the dynamics of each class and decides the degree to which the class may assume increased responsibilities.

### **Health and Safety**

Safe practices must be taught and practised throughout the course.

All activities must emphasize safety and respect. Equipment must be safe for student use; the teacher must be aware of its proper uses and limitations. Hazardous materials must be handled in accordance with WHMIS and other approved safety procedures of the Board or other relevant agency.

The teacher is responsible for establishing an atmosphere in which students feel emotionally and socially safe. When topics arise that are personal in nature, the teacher must be prepared to deal with them in an appropriate manner and involve specialists, where necessary.

### **Units: Titles and Times**

* Unit 1	The Art of Making Theatre	22.5 hours
* Unit 2	Establishing the Company	56.25 hours
Unit 3	The Theatre Company Presents...: Final summative assessment and evaluation	31.25 hours

\* These units are fully developed in this Course Profile.

---

## Unit Overviews

### Unit 1: The Art of Making Theatre

**Time:** 22.5 hours

#### Unit Description

A workshop approach defines the specific roles and interrelated tasks of the members of a theatre company: production team, technical team, and acting troupe. Students explore the theory and practice of design through the conventions of production. This preliminary unit establishes practices for the subsequent units of this course, beginning with team-building work in drama and moving through a series of theatre company-building workshops. Students begin to prepare a portfolio as a vehicle for ongoing reflection and to document the skills they acquire while rotating through the tasks of the theatre company. Three models for the delivery of this unit are outlined.

#### Unit Overview Chart

Act	Learning Expectations	Assessment Categories	Focus
1	THV.02, CR2.01, CR2.02 CGE1d, 1i, 2a, 2c, 3a, 3b, 3c, 3d, 4a, 4b, 4c, 4f, 5a, 5c, 5d, 5e, 5f, 5g, 7b, 7c, 7j	Communication Application	Team-building
2	THV.01, THV.02, THV.03, CRV.02, CRV.03, CRV.04, TH2.01, TH2.05, TH2.06, TH3.01, TH3.02, TH3.03, TH3.04, TH3.05, TH3.06, CR2.01, CR2.02, CR2.05, CR2.06, AN1.02, AN1.04, AN2.02 CGE1i, 2a, 2b, 2c, 2e, 3b, 3c, 3e, 4a, 4b, 4c, 4d, 4e, 4f, 7b, 7i, 7j	Knowledge/ Understanding Communication Application	Specialized Workshop: Production
3	THV.01, THV.02, THV.03, CRV.02, CRV.04, TH1.01, TH2.01, TH2.02, TH2.05, TH2.06, TH3.02, TH3.04, TH3.05, TH3.06, CR1.02, CR1.08, CR1.09, CR1.10, CR1.11, CR2.01, CR2.02, CR2.03, AN1.02 CGE1i, 2a, 2b, 2c, 2e, 3b, 3c, 3e, 4a, 4b, 4c, 4d, 4e, 4f, 7b, 7i, 7j	Knowledge/ Understanding Communication Application	Specialized Workshop: Technical
4	THV.01, THV.02, THV.03, CRV.01, CRV.02, TH1.02, TH1.03, TH2.03, TH2.04, TH3.01, CR1.01, CR1.03, CR1.04, CR1.05, CR1.07, CR2.01, CR2.02, CR2.03 CGE1i, 2a, 2b, 2c, 2e, 3b, 3c, 3e, 4a, 4b, 4c, 4d, 4e, 4f, 7b, 7i, 7j	Knowledge/ Understanding Communication Application	Specialized Workshop: Acting
5	ANV.05, AN1.01, AN1.02, AN2.01, AN2.05, AN2.06 CGE1d, 1i, 2a, 2b, 2c, 2e, 3b, 3c, 3f, 4a, 4b, 4c, 4f, 4g, 5a, 5b, 5c, 5d, 5e, 5f, 5g, 5h, 7b	Knowledge/ Understanding Thinking/Inquiry Communication	Portfolio and Reflection

### Unit 2: Establishing the Company

**Time:** 56.25 hours (18.75 hours for each of 3 modules)

#### Unit Description

This unit allots equal time to each of the three production modules. In each production module, students interpret dramatic pieces from a variety of sources, at least one of which is Canadian. Student companies, each composed of a Production Team, a Technical Team and an Acting Troupe, plan, rehearse, and present these short, scripted pieces. In the second three-week production module, students form a new

company by moving to one of the other two areas of the theatre company and assume different roles, repeating the process of planning, rehearsing, and presenting short, scripted pieces in the new context. The third production module repeats this rotation and completes the students' experience in all three company areas. The portfolio documents the students' accomplishments and reflections throughout their cycle of production work.

### Unit Overview Chart

Act	Learning Expectations	Assessment Categories	Focus
1	THV.01, THV.02, THV.03, TH1.01, TH2.06, TH3.01, TH3.04, TH3.05, TH3.06, CRV.02, CRV.03, CR1.02, CR2.02, CR2.04, CR2.05, CR2.06, AN1.01, AN1.02, AN2.01 CGE1d, 1e, 1i, 1j, 2a, 2b, 2c, 2e, 3b, 3c, 3d, 4a, 4b, 4c, 4d, 4e, 4f, 5a, 5c, 5d, 5e, 5f, 5g, 7b, 7g	Communication Application	Production Meeting
2	THV.01, THV.02, THV.03, THV.04, TH1.01, TH1.02, TH1.03, TH2.01, TH2.02, TH2.03, TH2.04, TH2.05, TH2.06, TH3.01, TH3.02, TH3.04, TH3.05, TH3.06, CRV.01, CRV.02, CRV.03, CRV.04, CR1.01, CR1.02, CR1.03, CR1.04, CR1.05, CR1.08, CR1.09, CR1.11, CR2.01, CR2.02, CR2.04, CR2.05, ANV.01, AN1.01, AN1.02, AN2.01, AN2.04 CGE1i, 2a, 2b, 2c, 2e, 3b, 3c, 3d, 3e, 4a, 4b, 4c, 4d, 4f, 5a, 5b, 5c, 5d, 5e, 5f, 5g, 7b, 7i	Communication Application	Design Mode
3	THV.01, THV.02, TH1.01, TH1.02, TH1.03, TH2.02, TH2.03, TH2.04, TH2.05, TH2.06, CRV.01, CRV.02, CRV.03, CRV.04, CR1.01, CR1.02, CR1.03, CR1.04, CR1.05, CR1.06, CR1.08, CR1.09, CR1.10, CR1.11, CR2.01, CR2.02, CR2.03, CR2.04, ANV.01, AN1.01, AN1.02, AN2.01, AN2.04 CGE1i, 2a, 2b, 2c, 2e, 3a, 3b, 3c, 3d, 3e, 4a, 4b, 4c, 4d, 4f, 5a, 5b, 5c, 5d, 5e, 5f, 5g, 7b, 7c, 7i	Knowledge/ Understanding Communication Application	Rehearsal, Implementation Mode
4	CRV.01, CRV.02, CRV.04, CR1.01, CR1.03, CR1.04, CR1.05, CR1.06, CR1.07, CR1.08, CR1.11, CR2.01, CR2.02, CR2.03 CGE1i, 2c, 3c, 3d, 4a, 4b, 4c, 4d, 4f, 5a, 5c, 5d, 5e, 5f, 5g, 7b, 7c	Knowledge/ Understanding Communication Application	Performance Mode
5	THV.01, THV.02, THV.03, THV.04, TH1.01, TH1.02, TH1.03, TH2.01, TH2.02, TH2.03, TH2.04, TH2.05, TH2.06, TH3.01, TH3.02, TH3.03, ANV.01, ANV.02, ANV.03, ANV.04, ANV.05, AN1.01, AN1.02, AN1.03, AN1.04, AN1.05, AN1.06, AN2.01, AN2.02, AN2.03, AN2.04, AN2.05 CGE1a, 1d, 1i, 2a, 2c, 2e, 3a, 3b, 3c, 3d, 3e, 3f, 4a, 4b, 4c, 4d, 4f, 4g, 5a, 5b, 5c, 5d, 5e, 5f, 5g, 5h, 7b, 7c	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Critique and Production Review

---

### Unit 3: The Theatre Company Presents...: Final Summative Assessment and Evaluation

Time: 31.25 hours

#### Unit Description

This culminating unit includes two tasks for summative evaluation: an ensemble production and portfolio presentation. The framework for the ensemble production is negotiated between students and the teacher with consideration of student interests and strengths, as well as school facilities and resources. Options may include a whole-class production or several collaborative pieces. Each student also presents a portfolio to demonstrate ongoing reflection and the documentation of the skills acquired in the course. Options for the presentation of these portfolios may range from individual conferences to a carousel-style presentation for a larger audience.

#### Unit Overview Chart

Act	Learning Expectations	Assessment Categories	Focus
1	THV.01, CRV.01, CRV.02, CRV.04, ANV.01, ANV.02, TH1.03, TH2.02, TH2.05, TH2.06, TH3.03, TH3.04, CR1.01, CR1.02, CR1.03, CR1.04, CR1.06, CR1.07, CR1.08, CR1.09, CR1.10, CR1.11, CR2.01, CR2.02, CR2.03, CR2.04, CR2.06, AN1.01, AN1.02, AN2.02 CGE1d, 1i, 2a, 2b, 2c, 2e, 3a, 3b, 3c, 3d, 3e, 4a, 4b, 4c, 4d, 4e, 4f, 5a, 5c, 5d, 5e, 5f, 5g, 7b, 7e, 7i, 7j	Communication Application	Ensemble Production; Culminating Task and Final Evaluation
2	THV.01, THV.02, THV.03, THV.04, CRV.03, ANV.01, ANV.02, ANV.03, ANV.04, ANV.05, TH1.01, TH1.02, TH2.01, TH2.02, TH2.06, TH3.01, TH3.02, TH3.03, TH3.04, TH3.05, TH3.06, CR2.01, CR2.02, CR2.04, CR2.06, AN1.01, AN1.02, AN1.03, AN1.04, AN1.05, AN1.06, AN2.01, AN2.02, AN2.03, AN2.04, AN2.05, AN2.06 CGE1d, 2a, 2b, 2c, 2e, 3b, 3c, 3d, 3e, 3f, 4a, 4e, 4f, 4g, 5b, 5c, 5d, 5e, 5f, 5g, 5h, 7a, 7b, 7f	Knowledge/ Understanding Thinking/Inquiry Communication Application	Portfolio Presentation

#### Teaching/Learning Strategies

Students work in various groupings, with teacher direction and guidance, as a direct reflection of the Strands and Expectations of this course. The teacher assesses the composition of the classes and uses or modifies the suggested teaching/learning strategies to suit the students and the activities, providing students with multiple, rich opportunities to demonstrate their knowledge and skills. As activities in Unit 3 evolve, the teacher uses and expands upon strategies to challenge students to demonstrate their learning in the final assessment and evaluation.

#### Assessment & Evaluation of Student Achievement

Percentages which break down the categories of the Achievement Chart in The Arts are not recommended in this Course Profile, as each school board or school may make its own decisions. However, the teacher must relate all assessment and evaluation activities to the four categories of the Achievement Chart (Knowledge/Understanding, Thinking/Inquiry, Communication, Application) in planning and implementing assessment practices.

This chart summarizes some of the assessment strategies which may be used in this course:

Personal Communication	Performance Tasks	Paper-and-Pencil
<b>Tools:</b> rubrics, checklists, documentary evidence, marking schemes		
<ul style="list-style-type: none"> <li>• self-assessment</li> <li>• peer assessment</li> <li>• individual student-teacher conference</li> <li>• teacher-small group conference</li> <li>• teacher-whole group conference</li> <li>• journal portfolios</li> </ul>	<ul style="list-style-type: none"> <li>• writing in role</li> <li>• texts analysis</li> <li>• dramatic performance</li> <li>• commitment to role</li> </ul>	<ul style="list-style-type: none"> <li>• tests</li> <li>• examinations</li> <li>• quizzes</li> <li>• written assignments</li> </ul>

Seventy per cent of the grade is based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade is based on a final evaluation in the form of a performance and the portfolio. Learning Skills (Initiative, Team Work, Works Independently, Organization and Work Habits) are tracked throughout the course and reported at designated points in the course.

### Accommodations

The teacher must be aware of, and sensitive to, the diverse learning styles and abilities of his/her students. Accommodations must be implemented to promote success for all students. An extensive list of possible accommodations is contained in the Curriculum Unit Planner (Ministry of Education, 2001) which is available in all Ontario schools and from District School Board offices. The teacher should consult individual student IEPs for specific direction on accommodation for individuals.

### Resources

- Teachers should consider how the community may be able to contribute resources. Consideration should be given to the use of acknowledged drama experts in the community, whenever appropriate. See the Dramatic Arts Course Profiles for Grades 10 and 11 for further suggestions.
- Units in this Course Profile make reference to the use of specific texts, magazines, films, videos and websites. Teachers need to consult board policies regarding use of any copyrighted materials. Before reproducing materials for student use from printed publications, the teacher needs to ensure that their board has a Cancopy licence and that this licence covers the resources they wish to use. Before screening videos/films with their students, the teacher needs to ensure that the board/school has obtained the appropriate public performance videocassette licence from an authorized distributor, e.g. Audio Cine Films Inc. Teachers are reminded that much of the material on the Internet is protected by copyright which is usually owned by the person or organization that created the work. Reproduction of any work or substantial part of any work from the Internet is not allowed without the permission of the owner.
- Gender balance, uses of technology, and multiculturalism should be considered when choosing resources and texts. Resources provided for students should be screened for cultural bias and gender stereotypes.
- A rich range of resources should be considered, with a balance of Canadian and international materials. Up-to-date resources may be found through Playwright’s Union Canada (<http://www.puc.ca>), TheatreBooks bookstore, and other sources.

- 
- In addition to universities, colleges, and other institutions which offer Additional Qualification (AQ) or ABQ courses, the provincial drama and dance subject association, CODE (Council of Drama and Dance in Education) offers many valuable resources, including a newsletter (Touchstone), a journal (Contact), a listserv (CODEnet), a website (<http://www.code.on.ca>), an annual conference and regional co-ordinators throughout the province. Often, Management Board and general members are available to conduct workshops in a variety of formats. As well, resources are available through the Sears Ontario Drama Festival (<http://www.searsdramafestival.com>), Theatre Ontario (<http://www.theatreontario.org>), Theatre/Théâtre Canada, and IDEA (International Drama/Theatre and Education Association).
  - Many professional arts organizations have an education officer who provides resources for teachers at minimal cost. The Ontario Arts Council (OAC), Theatre Ontario, and local arts councils are also valuable resources.

These three books may be used as prime resources for the course:

Carter, Paul. *Backstage Forms*. Shelter Isl., New York: Broadway Press, 1990. ISBN 0911747354

Neelands, Jonothan. *Structuring Drama Work*. Cambridge, U.K., 1999. ISBN 0521376351

Gillette, J. Michael. *Theatrical Design and Production*, 3rd ed. Toronto: Mayfield Pub. Co., 1997. ISBN 1559347015

### **OSS Considerations**

This Course Profile has been developed to assist in the implementation of *The Ontario Curriculum, The Arts, Grades 11 and 12, 2000*. When using this material, teachers and administrators must take careful note of the applicable sections of *Ontario Secondary Schools, Grades 9 to 12: Policy and Diploma Requirements, 1999*; *The Ontario Curriculum, Program Planning and Assessment, 2000*; *Choices into Action: Guidance and Career Education Program Policy for Elementary and Secondary Schools, 1999*. Teachers should also consult the Ministry of Education and board documents which are concerned with Co-operative Education, Technology in the Classroom, Violence Prevention/Conflict Resolution, and community resources for further information.

## Appendix CO1

### Dramatic Arts, ADA40, Grade 12, Open, Expectations Chart

This chart represents one way of linking the ADA40 Learning Expectations to the Achievement Chart. Each Expectation is referenced according to its primary verb. The number represents how many times the Expectation is taught in the unit. Dialogue with colleagues may result in different interpretations of these relationships. This chart may be used when planning units, organizing assessment and evaluation and as a reference when using the Ontario Curriculum Unit Planner.

K/U = Knowledge/Understanding, T/I = Thinking/Inquiry, C = Communication, A = Application.

Learning Expectations	A C	Unit		
		1	2	3
<b>Theory</b>				
THV.01: describe how the theme of a dramatic piece can serve as the central focus for each artistic decision made in the creative process;	C	3	4	2
THV.02: describe the elements, principles, and techniques of dramatic arts and theatre production using appropriate terminology;	C	4	4	1
THV.03: describe how the style, genre, and historical and cultural background of a piece of theatre influence production decisions;	C	3	3	1
THV.04: describe how a variety of dramatic forms are used by communities and cultures other than their own to preserve and communicate aspects of culture.	C		2	1
TH1.01: describe how dramatic elements (e.g., costumes, make-up, props, lighting, set design) are used to develop character and theme;	C		4	1
TH1.02: describe how acting techniques are used to develop characters that are in keeping with the themes in the script;	C	1	3	1
TH1.03: describe the acting styles employed for different genres of theatre.	C	1	3	1
TH2.01: describe the elements (e.g., line and colour) and principles (e.g., unity and variety) of design as they apply to dramatic arts;	C		3	1
TH2.02: describe the steps required to create a set, costume, or lighting plot;	C		3	1
TH2.03: describe the vocal techniques (i.e., articulation and projection) used by actors;	C	1	3	
TH2.04: explain methods of training the body (e.g., focused movement, acrobatics, stage fighting);	C	1	3	
TH2.05: demonstrate an understanding of the fundamental techniques of stage management;	A		3	1
TH2.06: describe the tasks and responsibilities of the technical crew and the stage crew.	C	2	4	2

TH3.01: describe how character and theme are communicated in different forms of theatre;	C	3	3	1
TH3.02: describe some of the scripts, performance spaces, and theatre conventions of different periods and cultures;	C	2	2	1
TH3.03: describe the criteria used for selecting a play or scene for production;	C	1	2	2
TH3.04: describe methods of researching the background of a particular scene or play;	C	2	2	2
TH3.05: describe the process used to analyse a scene or a play prior to rehearsal and performance;	C	2	2	1
TH3.06: describe the social and historical contexts of the plays studied.	C	2	2	1
<b>Creation</b>				
CRV.01: create and sustain characters that are consistent with their interpretations and with the intentions of the script;	A	1	3	1
CRV.02: carry out all aspects of rehearsal and production effectively, working in collaboration with others;	A	3	4	1
CRV.03: adapt or interpret a variety of dramatic works, focusing on works by contemporary Canadian playwrights;	A	1	3	1
CRV.04: use a variety of technologies appropriately to enhance the communicative power of a dramatic work.	A	2	3	1
CR1.01: interpret a character by applying a variety of approaches (e.g., script analysis, character biography, research);	A	1	2	1
CR1.02: identify and use specific criteria for selecting props, costumes, and make-up to help portray characters;	K/U, A		2	1
CR1.03: use voice and movement techniques appropriately in all aspects of rehearsal and performance;	A	1	2	1
CR1.04: reinterpret roles in rehearsal and performance, demonstrating commitment and insight into character;	K	1	2	1
CR1.05: script, revise, and present a scene, making appropriate use of research, improvisation, and rehearsal;	C, A	1	3	
CR1.06: integrate the suggestions or notes provided by the director and peers into subsequent rehearsals and performances;	A		2	1
CR1.07: present a range of original or adapted Canadian and international dramatic works that address relevant student, community, or international issues and concerns (e.g., works by David French, Judith Thompson, Ann-Marie MacDonald);	A	1	1	1
CR1.08: use light and sound appropriately to develop and communicate character, theme, plot, and setting in a production;	A		3	1
CR1.09: create a set design, a lighting plot, or costume sketches for a specific dramatic scene or play, using the elements and principles of design appropriately;	A		2	1
CR1.10: solve problems that arise as a result of staging dramatic works (e.g., devise a special effect, deal with set changes between scenes);	A		1	1
CR1.11: use technical equipment appropriately (e.g., projectors, microphones, sound and light consoles).	A		3	1

CR2.01: demonstrate an understanding of an individual's responsibilities in the development and presentation of a theatre production (e.g., the responsibility to arrive punctually, attend all classes and rehearsals, demonstrate respect for others and the performance space, and exhibit cooperation, determination, and flexibility);	K/U, A	3	3	2
CR2.02: demonstrate an understanding of the interrelated tasks and responsibilities of the members of a theatre company at all stages of rehearsal and production;	K/U, A	4	4	2
CR2.03: apply the conventions of rehearsal and production (e.g., warming up the voice and body, recording and assimilating the director's notes, remaining silent backstage during dramatic presentations);	A	2	2	1
CR2.04: identify and apply marketing principles and techniques to promote a theatre presentation or production (e.g., press releases, programs, posters, ticket sales);	K/U, A		3	2
CR2.05: identify and apply the criteria used to select performance spaces and audiences for particular productions or presentations (e.g., audience demographics, seating and performance-space limitations);	K/U, A	1	2	
CR2.06: take into account community interests and concerns when choosing dramatic works for presentation (e.g., opposition to presenting an issue-based drama to local elementary school students).	T/I	1	1	2
<b>Analysis</b>				
ANV.01: evaluate all aspects of rehearsal and production, using a variety of strategies;	A		3	2
ANV.02: evaluate dramatic presentations in the school or community, using appropriate dramatic arts terminology;	A		1	2
ANV.03: evaluate the contribution of dramatic arts to individuals and the community;	A		1	1
ANV.04: analyse the social and cultural impact of dramatic arts;	T/I		1	1
ANV.05: analyse education and career opportunities in dramatic arts and related arts fields.	T/I	1	1	1
AN1.01: use student-produced criteria to evaluate their work, to set goals for their own performances, and to determine the success of a production from a variety of points of view (e.g., the point of view of the director, the stage manager, a reviewer, the audience);	A	1	4	2
AN1.02: defend the artistic choices made in productions (e.g., by actors, writers, technicians, designers, or directors), using an established framework;	C	4	4	2
AN1.03: demonstrate an ability to review a live theatre performance;	A		1	1
AN1.04: explain the factors considered in the "selection of a theatre season" (e.g., audience needs, individual strengths within the company, financial constraints);	C	1	1	1
AN1.05: explain how Canadian theatre interprets and reflects Canadian issues and concerns (e.g., Dennis Foon's exploration of racism in <i>Skin</i> , Rick Salutin's investigation of unrest in Upper Canada in 1837 in <i>The Farmer's Revolt</i> , the recognition of Native sovereignty in Drew Hayden Taylor's <i>Dreamer's Rock</i> );	C		1	1
AN1.06: explain how dramatic arts contribute to and represent culture and society, both locally and internationally.	C		1	1

AN2.01: analyse all stages of the creative process in dramatic arts, using a variety of approaches (e.g., writing personal responses in a journal, discussing issues in a group, writing in role and evaluating the results);	T/I	1	4	1
AN2.02: identify the central metaphor of a play and connect it to their own lives;	K/U, A	1	1	2
AN2.03: explain how role play and character development foster self-development (e.g., the development of the ability to empathize, respect others, and resolve conflicts);	C		1	1
AN2.04: explain the life and leadership skills (e.g., skills in critical and creative thinking, teamwork, risk taking, interpersonal communication, and problem solving) acquired through the design, creation, and presentation of a dramatic work;	C		3	1
AN2.05: research and describe the career opportunities available in all aspects of production (e.g., careers in acting, designing, directing, writing);	T/I, C	1	1	1
AN2.06: research and describe postsecondary programs in dramatic arts and related arts disciplines.	T/I, C	1		1

## Unit 1: The Art of Making Theatre

**Time:** 22.5 hours

### Unit Description

A workshop approach defines the specific roles and interrelated tasks of the members of a theatre company: production team, technical and acting troupe. Students explore the theory and practice of design through the conventions of production. Beginning with team-building and moving through a series of workshops which build upon the elements of developmental drama learned in previous courses, this preliminary unit establishes practices for the subsequent units of this course. Students begin to prepare a portfolio as a vehicle for ongoing reflection and to document the skills they acquire while rotating through the tasks of the theatre company. Three models for the delivery of this unit are:

**Concurrent model:** explores the three areas of the theatre company. Students are divided into three groups. Each group rotates concurrently through the three stations.

	Week 1	Week 2	Week 3
Production	Group A	Group B	Group C
Technical	Group B	Group C	Group A
Acting	Group C	Group A	Group B

**Distributive model:** follows the same concept as the concurrent model but executes the three stations in one-week units preceding each of the three productions in Unit 2; students take the workshop which corresponds with their production duties on the production immediately following the workshop.

	Week 1	Week 5	Week 9
Production	Group A}	Group B}	Group C}
Technical	Group B} 1st	Group C} 2nd	Group A} 3rd
Acting	Group C} Play	Group A} Play	Group B} Play

**Consecutive model:** uses a whole-class approach with a week of production, followed by a week of technical work, followed by a week of acting techniques.

	Week 1	Week 2	Week 3
	Production (Full Class)	Acting (Full Class)	Technical (Full Class)

### Key questions which frame this unit are:

- How do skills and knowledge of dramatic forms and theatre techniques influence text interpretation?
- How can assuming and experiencing the differing roles in a production enhance the student's perception of drama?
- How can knowledge and practice of performance and production skills enhance students' understanding of dramatic forms, lead to an understanding of the world around them and provide skills that will be useful in a variety of careers?

### Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Tasks
1. Building the Company	2.5 hours	THV.02, CR2.01, CR2.02 CGE1d, 1i, 2a, 2c, 3a, 3b, 3c, 3d, 4a, 4b, 4c, 4f, 5a, 5c, 5d, 5e, 5f, 5g, 7b, 7c, 7j	Communication Application	Team-building, introduction to roles of theatre company

2. Specialized Workshop: Production	6.25 hours	THV.01, THV.02, THV.03, CRV.02, CRV.03, CRV.04, TH2.01, TH2.05, TH2.06, TH3.01, TH3.02, TH3.03, TH3.04, TH3.05, TH3.06, CR2.01, CR2.02, CR2.05, CR2.06, AN1.02, AN1.04, AN2.02 CGE1i, 2a, 2b, 2c, 2e, 3b, 3c, 3e, 4a, 4b, 4c, 4d, 4e, 4f, 7b, 7i, 7j	Knowledge/ Understanding Communication Application	Exploration of production roles through theatre and developmental drama techniques
3. Specialized Workshop: Technical	6.25 hours	THV.01, THV.02, THV.03, CRV.02, CRV.04, TH1.01, TH2.01, TH2.02, TH2.05, TH2.06, TH3.02, TH3.04, TH3.05, TH3.06, CR1.02, CR1.08, CR1.09, CR1.10, CR1.11, CR2.01, CR2.02, CR2.03, AN1.02 CGE1i, 2a, 2b, 2c, 2e, 3b, 3c, 3e, 4a, 4b, 4c, 4d, 4e, 4f, 7b, 7i, 7j	Knowledge/ Understanding Communication Application	Exploration of technical roles through theatre and developmental drama techniques
4. Specialized Workshop: Acting	6.25 hours	THV.01, THV.02, THV.03, CRV.01, CRV.02, TH1.02, TH1.03, TH2.03, TH2.04, TH3.01, CR1.01, CR1.03, CR1.04, CR1.05, CR1.07, CR2.01, CR2.02, CR2.03 CGE1i, 2a, 2b, 2c, 2e, 3b, 3c, 3e, 4a, 4b, 4c, 4d, 4e, 4f, 7b, 7i, 7j	Knowledge/ Understanding Communication Application	Exploration of acting techniques through theatre and developmental drama techniques
5. Portfolio and Reflection	1.25 hours	ANV.05, AN1.01, AN1.02, AN2.01, AN2.05, AN2.06 CGE1d, 1i, 2a, 2b, 2c, 2e, 3b, 3c, 3f, 4a, 4b, 4c, 4f, 4g, 5a, 5b, 5c, 5d, 5e, 5f, 5g, 5h, 7b	Knowledge/ Understanding Thinking/ Inquiry Communication	Critical self- and teacher assessment

## Activity 1: Building the Company

**Time:** 2.5 hours

### Description

Students explore and develop group dynamics through a series of team-building activities that support the concept of the theatre company as a collaborative team. These activities build on students' background experience from previous drama courses, using developmental drama techniques to explore and create the cooperative context of the company. They engage in a variety of group activities designed to foster awareness and to emphasize leadership abilities, while building the classroom community. Having established this critical, collaborative environment, group members examine the character of the theatre company itself. The introduction of the elements, principles and techniques of theatre production reveals the distinct and interrelated roles, tasks, and responsibilities of the members of a theatre company. Students assess their personal skills and abilities in these areas as they establish their portfolio for the course.

---

## Strand(s) & Learning Expectations

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

### Overall Expectations

THV.02 - describe the elements, principles, and techniques of dramatic arts and theatre production using appropriate terminology.

### Specific Expectations

CR2.01 - demonstrate an understanding of an individual's responsibilities in the development and presentation of a theatre production;

CR2.02 - demonstrate an understanding of the interrelated tasks and responsibilities of the members of a theatre company at all stages of rehearsal and production.

### Prior Knowledge & Skills

- Knowledge of drama exercises and collaborative activities;
- Trust, concentration, sensory awareness, and active listening skills;
- Willingness to participate and take safe risks when working in the drama class;
- Reading, comprehension, and note-taking skills.

### Planning Notes

- The teacher assigns students to one of three areas: the production team, the technical team or the acting troupe for Unit 2, Module 1. The teacher may explain the rotation for Modules 2 and 3 at this time as well.
- The teacher encourages the students assigned to the first production team or group of directors to make a timely script selection.
- The teacher emphasizes the importance of safety and teaches safe, healthy practices as appropriate. Protocols and routines are established at the outset of the course.
- The teacher reviews the elements, principles, and techniques of theatre production and learns the distinct and interrelated tasks and responsibilities of members of a theatre company. Further information is available at <http://www.theatreontario.org>.
- The teacher provides a variety of resource materials (books, websites) for research into the roles of theatre company members.

### Teaching/Learning Strategies

#### 1. A-B-C Name Transfer (based on P. Mansell, 1997)

Students are in a circle.

A – A leader turns to the person on his/her right and delivers his/her own name with some distinct emotion attached.

B – The person on the right repeats this name and emotional delivery. This same person then repeats the name to the entire circle, but transforms the emotion.

C – This same person then turns to the person on his/her right and delivers his/her own name with a completely different emotion. This process continues for the rest of the circle.

#### 2. Yes!

Students are standing in a circle. A leader makes eye-contact with another student in the circle and calls that student's name. The student called upon responds, "Yes!" thereby inviting the caller to take the respondent's spot in the circle. This exchange requires the respondent to make eye-contact quickly with another student in the circle and call upon him/her in order to be invited by a "Yes!" to take that student's place in the circle. Students may not move from their places in the circle until they have received the "Yes!" This pattern continues.

---

*Enrichment/Extension:* Eye-contact is made with one student, but the name called out is that of another student. The student whose name is called (not the one whose eye-contact is being held) responds with “Yes!” and it is that student’s place which is taken by the caller.

### 3. Oilslick

Students silently walk about the classroom, randomly changing direction until the teacher calls “Freeze.” Standing where they are, students look for the negative space or “holes” in between each other. Silently and individually, students reflect on the following:

- If they take a step of any size in any direction with the goal of achieving a consistent amount of negative space among students, where will they step?

On the count of 3, delivered by the teacher, students take this step.

- If they stay on their spots, can they reach out with their arms and make contact with other students?

Discuss:

- How successful are they in achieving a consistency in the size of the “holes?” If they envision themselves as an “oilslick,” how evenly distributed is this slick?

Students silently walk about the classroom as above until the teachers calls “Freeze”. Rather than taking their step on cue from the teacher, this time students take 30 seconds to decide upon and take their step. Students may confer among themselves, but again, only one step of any size is permitted and it must be taken within the 30 seconds.

- If they stay on their spot, can they reach out with their arms and make contact with other students?

Discuss:

How does this method compare with their success in achieving an even distribution of students in their previous attempt? To what can they attribute this difference?

What is the importance of collaboration to achieve a common goal and the applications of this exercise to a “theatre company.” What are its applications to life situations?

### 4. Shipwreck

Students assemble at one end of the classroom with the context of being survivors of a shipwreck. The teacher scatters large pieces of paper that represents floating wreckage, across the floor which survivors use to reach land on the other side of the classroom. The goal of the survivors is to ensure the safe delivery of ALL passengers to land. The rules of using the “wreckage” to achieve this goal are:

- Once a piece of wreckage has been touched by a passenger, it must always have some part of some passenger touching it, or the “wind and waves” (the teacher) will pick it up and carry it away.
- Passengers cannot touch the “water” (bare floor) or they will fall prey to sharks and/or drowning (and are out of the game). **Note:** the teacher and students do not want this to happen, as it represents the failure of the task. Though they must have this rule presented at the onset of the activity in order to provide the necessary challenges, the teacher is advised to become a “life-guard” or to provide other interpretations, such as “the sharks were in a different area of the ocean at that point!” which will enable the class to be successful.

The teacher encourages creative solutions and provides a short period of time (2 minutes or so) for students to discuss approaches before the voyage begins.

Discuss:

- What roles did students take on as strategies were discussed e.g., leader, follower, peace-maker? How did these roles help or hinder the process?
- What strategies were attempted? What was their success rate? To what do you attribute this outcome?
- What are the applications of this exercise to a theatre company? To life situations?

**Note:** There is a possibility that this activity might represent a difficult memory for some students. Teacher awareness of students background and a high degree of sensitivity will be necessary.

---

## 5. The Theatre Company: Researching Job Descriptions

The teacher provides a variety of resources to students, in the form of reference books, websites, etc. such as <http://www.theatreontario.org>. Resources such as *Now What? The Guide to Post Secondary Theatre Training in Canada* (published by Theatre Ontario), career search software, such as *Career Cruising, Bridges, Choices, into Action*, etc. can be very helpful. Students need hands-on access to the information in order to complete the activity. The library/resource centre may be used if it is a more convenient setting for this class. As well, having a theatre professional as a guest in the classroom or available by e-mail to discuss theatre jobs may provide students with another perspective on the breadth and depth of training and commitment needed. The teacher posts a master chart illustrating the position titles of the members of the theatre company, and may provide individual hand-outs for the members of the class.

Students work in small groups to research a particular position in the theatre company, using the resources provided and take notes to describe the role, tasks, and responsibilities of each. They transfer this information to chart paper; each small group posts its research around the room after a brief research period.

Students take a gallery walk to read all of the posted job descriptions. They use this information with details of each company role to complete the assignment.

Students return to the posted information to complete personal responses to each. Using sticky notes, students respond to the job descriptions by flagging with their names:

- the role with which they find themselves most comfortable and experienced;
- the role which presents them with an interesting new challenge;
- the role which they find most intimidating.

*Portfolio* 📁: This activity culminates with a reflective learning log entry, which is submitted for response by the teacher, who uses this information to gain insight into the students' experience and interests.

### **Assessment & Evaluation of Student Achievement**

- Learning log following the gallery walk. Students' reflections are guided by the teacher:
  - To which roles did you gravitate and why? Consider the skills and abilities you bring to this course that help you identify with a particular role in the theatre company?
  - To which roles in the theatre company are you least drawn and why?
  - Which role do you feel would help you fulfill your personal goals for the course?
  - What personal qualities and abilities have been revealed in the company-building activities?
- The learning log initiates the *Portfolio* 📁. The teacher reads and responds to the students' written submission as part of Activity 5. This piece is the cornerstone of the portfolio, and is central to future portfolio considerations and growth as a company member.
- Learning Skills must be tracked and reported in the place provided on the report card. They will not contribute to the percentage grade. Teachers should be aware of their board/school policies and procedures with regard to Learning Skills.

### **Accommodations**

Consult the student IEPs. For students with behaviour/emotional disorders, the teacher emphasizes clear expectations, and establishes classroom routines and protocols to ensure a safe, structured environment. For students with physical disabilities, the teacher assigns a partner to provide assistance and support where necessary. Students with learning disabilities may need a scribe or voice recognition software to complete the personal reflections or may benefit from the option of maintaining an electronic portfolio.

---

## Resources

Boal, Augusto. *Games for Actors and Non-Actors*. London: Routledge, 1992. ISBN 0415061555

Gillette, J. Michael. *Theatrical Design and Production*, 3rd ed. Toronto: Mayfield Pub. Co., 1997. ISBN 1559347015

Neelands, Jonothan. *Structuring Drama Work*. Cambridge, U.K., 1999. ISBN 0521376351

Theatre Ontario – <http://www.theatreontario.org>. Select the School Tools link.

## Activity 2: Specialized Workshop: Production Team

**Time:** 6.25 hours

### Description

The first of three specialized workshops, this activity focuses on the roles, tasks and responsibilities which comprise the production area of the theatre company. Students participate in a week-long workshop that introduces the skills and knowledge that the students must apply to their responsibilities during Unit 2. This activity addresses learning expectations clustered around artistic decisions, e.g., central metaphors, textual analysis, historical background and social contexts; organizational structures, e.g., scheduling of rehearsals, target-setting for work completion, specialized terminology; and research methods, e.g., selection criteria. Students develop a clear concept of the roles within the production area, and discover the tools required for the successful implementation of these tasks in Unit 2. Assembly of these tools for inclusion in the Portfolio provides the opportunity for student reflection.

### Strand(s) & Learning Expectations

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

#### Overall Expectations

THV.01 - describe how the theme of a dramatic piece can serve as the central focus for each artistic decision made in the creative process;

THV.02 - describe the elements, principles, and techniques of dramatic arts and theatre production using appropriate terminology;

THV.03 - describe how the style, genre, and historical and cultural background of a piece of theatre influence production decisions;

CRV.02 - carry out all aspects of rehearsal and production effectively, working in collaboration with others;

CRV.03 - adapt or interpret a variety of dramatic works, focusing on works by contemporary Canadian playwrights;

CRV.04 - use a variety of technologies appropriately to enhance the communicative power of a dramatic work.

#### Specific Expectations

TH2.01 - describe how acting techniques are used to develop characters that are in keeping with the themes in the script;

TH2.05 - demonstrate an understanding of the fundamental techniques of stage management;

TH2.06 - describe the tasks and responsibilities of the technical crew and the stage crew;

TH3.01 - describe how character and theme are communicated in different forms of theatre;

TH3.02 - describe some of the scripts, performance spaces, and theatre conventions of different periods and cultures;

TH3.03 - describe the criteria used for selecting a play or scene for production;

TH3.04 - describe methods of researching the background of a particular scene or play;

TH3.05 - describe the process used to analyse a scene or a play prior to rehearsal and performance;

---

TH3.06 - describe the social and historical contexts of the plays studied;  
CR2.01 - demonstrate an understanding of an individual's responsibilities in the development and presentation of a theatre production;  
CR2.02 - demonstrate an understanding of the interrelated tasks and responsibilities of the members of a theatre company at all stages of rehearsal and production;  
CR2.05 - identify and apply the criteria used to select performance spaces and audiences for particular productions or presentations;  
CR2.06 - take into account community interests and concerns when choosing dramatic works for presentation;  
AN1.02 - defend the artistic choices made in productions, using an established framework;  
AN1.04 - explain the factors considered in the "selection of a theatre season";  
AN2.02 - identify the central metaphor of a play and connect it to their own lives.

### **Prior Knowledge & Skills**

- Suitable reading comprehension skills;
- Analytical skills;
- Note-making, record-keeping and organizational strategies, including computer skills such as electronic
- Data storage and management;
- Library research and internet search skills;
- Some knowledge of historical periods in theatre history, and their related genres and production styles;
- Knowledge of basic stage terminology.

### **Planning Notes**

- The teacher becomes familiar with the distinct and interrelated roles, tasks, and responsibilities of the members of a theatre company, as these are crucial to the production work in Units 2 and 3. See the Theatre Ontario website – <http://www.theatreontario.org>.
- The teacher decides and schedules the delivery mode for Activities 2, 3, and 4 from the following three models: *concurrent*, *distributive*, and *consecutive*. This choice determines the organization, strategies, and space used. For example, the *concurrent* model requires both teacher-centred strategies, and independent, student-centred strategies. The careful organization of these two approaches is necessary so that the teacher may best facilitate concurrent activities at three different stations while maintaining safe practices in the classroom. In contrast, the *distributive* model of delivery allows the immediate application of knowledge within the Unit 2 production context. However, this model also creates time constraints for script selection and memorization. Finally, the consecutive model works best when class size is small; however, students' application of the skills and knowledge acquired in the workshop is delayed until the production work of Unit 2.
- The teacher provides a script excerpt of approximately two pages, which serves as a vehicle for the production work throughout the workshop activities. It must provide the possibility for visual interpretation, costume research, variety of properties, incorporation of sound cues, and several potential lighting changes. See Motives on the Council of Drama and Dance website, – <http://www.code.on.ca>, as an example.
- The teacher, considering the composition of the class, makes available scripts of various lengths, from 10 - 20 minutes. Possibilities are one-act plays, scenes from various plays, or different scenes from the same play. The class produces one play in segments; each company produces one part of the overall play. This script selection provides the basis for the company production in Unit 2.

- The teacher ensures the safety and professional supervision of the physical environment in which student-centred and independent learning takes place. The work of the Technical Workshops is primarily theoretical in nature and must not present any requirements which would pose safety risks for students.
- The teacher helps students to set up a segment of the Portfolio which becomes the Theatre Company Manual (referred to as the TCM in this Course Profile); students keep notes throughout the workshops and include any handouts, so that at the conclusion of Unit 1 they will have a practical guide for the production work that follows in Units 2 and 3.
- The teacher maintains the chart of the roles, tasks, and responsibilities of the members of the theatre company throughout the unit, posting information to add to the job descriptions as students work through Activity 2.
- This activity is based on dividing the 6.25 hours as follows: producer and stage manager roles–1.25 hours each; the role of the director–3.75 hours. The activities should be taught in this order.
- The teacher is familiar with a variety of references and resources, both for planning purposes and to guide students’ research and design work. For example, the teacher could provide a theatre history timeline, available in the classroom so that students may make quick references to historical contexts when researching and designing. See the reference text *Living Theatre*.
- The teacher reviews developmental drama techniques to help student directors with script analysis and rehearsal techniques.
- The teacher reviews the protocols of stage management and the standards for recording and calling cues.

## Teaching/Learning Strategies

### 1. The Production Team

The teacher reviews the roles of the production team: producer, stage manager, and director that were established in Activity 1. The teacher introduces the essential decisions that dictate the production work to follow: choosing a script, targeting an audience, selecting a space, determining the artistic choices to be made. Discussion, brainstorming, and note making are possible approaches to these issues.

### 2. The Producer (Recommended time: 1.25 hours)

*Script and audience:* The teacher provides the script excerpt that the class reads; students discuss a potential target audience for the play.

*Promotion strategy:* The teacher introduces the concept of “promotion strategy,” that the students discuss from their experience with media and advertising. The class divides into small groups, each of which outlines a promotion strategy to promote the play, from which the script excerpt is taken, in an assigned medium. All group members record the details of the strategy developed in the group. Using the jigsaw model, the groups reconfigure to create a new group, each member of which contributes a description of the promotion strategy developed in the original group. Members of this new group add to their notes, recording details of each of the promotion strategies presented in their theatre company manual.

*Visual image:* In preparation for the assessment of this activity, students explore principles and elements of graphic design appropriate for poster, ticket, or program creation. Resources or expertise from the Visual Arts teacher may support this work. Students investigate software applications relevant to the task.

Students select one promotional vehicle and create a sample, which is added to their *Portfolio* .

### 3. The Stage Manager (Recommended time: 1.25 hours)

*Responsibilities:* The teacher reviews the stage manager’s primary duties: task organization, scheduling and prioritizing. Students discuss the differences between the pre-production duties and running the show.

---

*Organization:* Working in pairs, students organize the contents of their backpacks, pencil cases, or notebooks. They determine categories of objects, and prepare an itemized contents list. Discuss how the decisions to group objects were made, and the advantages of the new arrangement and contents list. Through discussion and brainstorming, draw on students' experience to make connections with the tasks of organizing the production elements under the stage manager's supervision.

Individually, students create a personal timeline for the month. Using information from personal planners and calendars, as well as the school/class calendar and work schedules, each student completes a schedule in two formats: a record of events on a calendar template and a linear schedule in chronological order. Both of these records are added to the portfolio. The teacher may choose to have students use computer software programs for these tasks. Students become aware of the possibilities for generating forms and organizational tools using word processing software.

*Authority:* The teacher leads the class in a discussion of the relationship between a production's stage manager and its director. Students brainstorm the kinds of supervisory responsibilities of the stage manager.

Using role play, students portray different management styles. In each group of four or five, one person is designated as the Stage Manager. Each of the other group members is secretly assigned a role. These roles might include "a blocker," "a know it all," "a passive person," and other types which hinder or help group process. The Stage Manager's task is to introduce a rehearsal schedule to this group. They may all use their personal planning sheet from the exercise above. After some time of discussion, debate, and negotiation in role, students step out of role to consider, through a whole-class discussion, what took place in the small group, and the particular obstacles faced by the Stage Manager in dealing with the various personalities. Through this exercise, the class generates and posts a list of positive qualities for the Stage Manager, which are added to the original job description in Activity 1.

*Rehearsing and running the production:* The teacher introduces the task of "calling cues." The class brainstorms answers to these questions and generates additions to the chart describing the role of the Stage Manager:

- What is a cue? [*an instruction for a change in a technical element, such as sound or lighting*]
- Why does it have to be called? (discuss the link between the Stage Manager and the technical crew during the running of a show)
- What technology is involved in calling cues? (discuss the technology of headsets)
- How might cues best be represented in a script? (examine samples, using the standard script excerpt already introduced, but with cues for lighting and sound now added to it)
- What is a "stand by" [*an instruction to a technician of an imminent change*], and how is it called in relation to the cue? (explain the proper responses that are required of the technicians)

#### **4. The Director** (Recommended time: 3.75 hours)

*Responsibilities:* The teacher introduces the various responsibilities of the Director, which for the purposes of the course include selecting a script; researching style, period, theme, and social context; achieving an overall vision; textual analysis; planning and executing efficient rehearsals; helping actors to access sub-text and physicalize sub-text; establishing effective stage pictures; and collaborating with the running crews who operate the show.

Using the script excerpt that has been provided throughout the activity, students suggest methods of researching the play, and clarify the director's thoughts by obtaining details, photographs, copies of paintings, illustrations of period dress, and other resources that help to fix the "look" of the piece. For the script excerpt provided, students collect materials (print, graphic, fabric, three-dimensional) and create a collage that captures and conveys their overall sense of the piece.

The teacher reviews the principles and elements of "stage picture," e.g., levels, planes, balance, spatial relationships, the visual representation of status.

---

The teacher provides a number of small flexible figures, of the type children use for doll houses and similar activities. If available, assorted small furniture pieces (between 10 and 20 cm) may also be used. Using the script excerpt provided, students work in small groups to create a series of tableaux for the scene with the small figures. As part of creating these still images, students experiment with the positions of the figures in relation to one another, and in relation to objects that may also be part of the scene. The teacher asks questions which help to guide the activity, for example:

- Which entrance positions are the most powerful?
- Which entrance positions are the weakest?
- Which stage positions represent positions of strength and submission?
- When the positions of the figures are altered to sitting, lying, or turning away; how are the relationships between the figures changed?

The groups discuss each “scene” and explain their understanding of the stage picture, as well as the physical representation of relationship and dramatic tension.

If the teacher has chosen to combine the actors and the directors groups (in the *concurrent* or *distributive* delivery models), these same exercises may be done with the student directors using the student actors to experiment with stage picture. The same approach is suggested in Activity 4 - Specialized Workshop: Actors.

To provide the student directors with strategies for textual interpretation, the teacher revisits and builds on the concept of still image with thought tracking (explored in the Dramatic Arts Course Profile, Grade 11, University/College Preparation, Unit 3). Using developmental drama techniques, students work in small groups to re-examine the script excerpt. Students create a series of still images which portray the sub-text of the scene. To begin, some group members contribute to a tableau, while others provide the thought tracking, giving voice to the thoughts and emotions of characters that have not been expressed in the dialogue. The students who are creating the still image then respond to the spoken words expressed through the thought tracking by creating a subsequent still image. This process repeats until the scene concludes. Students work independently to apply additional techniques for script analysis and interpretation; both *actioning the text* and *writing in role* are approaches that will yield further insights into the text when practised by the director in pre-rehearsal, and which can be applied by the director when working with the actors in the rehearsal process. Note that these and other techniques of developmental drama are appropriate here to guide the beginning directors in their interpretation of the text and sub-text, but also to provide the directors with strategies that can be applied in their Unit 2 work. The same activities will help them to guide the actors through the rehearsal process. For this reason, students benefit if these exercises are recorded in the TCM. See the Dramatic Arts Grade 11 Course Profiles; Neelands and Dobson, *Theatre Directions*; O’Neill, *Drama Worlds*.

The Production Team and the Acting Troupe could come together at this point to study the concepts of French scene, beat analysis, and paraphrase. Using these strategies, the students further analyse the script excerpt, as a preparatory step for the rehearsal process. Students record this information in their notebooks. After sharing their various perspectives in the whole group setting, the students retain this information for subsequent transfer into the directing section of the TCM.

### **Assessment & Evaluation of Student Achievement**

- Learning Skills must be tracked and reported in the place provided on the report card. They will not contribute to the percentage grade. Teachers should be aware of their board/school policies and procedures with regard to Learning Skills.

The teacher checks the following for completion and inclusion in the portfolio:

- The Production section of the TCM including notes on promotional strategies and a sample of poster, ticket, or program;

- The Stage Manager’s section of the TCM including the two sample schedules and a sample cue sheet;
- The Directing section of the TCM including the collage vision of the script, the director’s notes for the rehearsal process including techniques of developmental drama and the director’s sample of textual analysis.
- The Reflection section of the portfolio including personal notes and reflections, taken during the in-class exercises, subsequent reflection in which students consider their personal skills, qualities, and abilities relative to the three different duties explored throughout this activity.

Additional formative assessment may include:

- teacher or peer assessment of the still image/thought tracking activity;
- self-assessment of the collage and staging exercises;
- teacher evaluation of the promotional materials created;
- pencil-and-paper or multiple-choice quiz to test terms and key concepts.

### **Accommodations**

- Adapt script excerpts to students’ reading levels;
- Teach the meaning of words specific to the text;
- Allow additional time, where necessary, for completion of reading and writing activities;
- Provide peer assistance to complete written or artistic products;
- Provide alternative tasks, where appropriate

### **Resources**

#### **Books**

- Carter, Paul. *Backstage Forms*. Shelter Isl., New York: Broadway Press, 1990. ISBN 0911747354
- Gruver, Bert. *The Stage Manager’s Handbook* revised by Frank Hamilton. New York: Drama Book Publishers, 1972. ISBN 0896760073
- Hawkins, Terry and Pauline Menear. *Stage Management and Theatre Administration*. New York: Shirmer Books, 1989. ISBN 002871346
- Ionazzi, Daniel A. *The Stage Management Handbook*. Cincinnati: Betterway Books, 1992. ISBN 1558702350
- Kelly, Thomas. *The Backstage Guide to Stage Management*. New York: Back Stage Books, 1991. ISBN 0823076814
- Neelands, Jonothan. *Structuring Drama Work*. Cambridge, UK: 1999. ISBN 0521376351
- Neelands, Jonothan and Warwick Dobson. *Theatre Directions*. Hodder & Stoughton. London: 2000. ISBN 0340758619
- O’Neill, Cecily. *Drama Worlds*. Portsmouth, NH: Heinemann, 1995. ISBN 0435086715

#### **Websites**

- See the Council of Drama and Dance in Education (CODE) website for a brief, original script called *Motives* which can be used in conjunction with Activities 2, 3 and 4.
- Dramatic Arts Grade 10, Course Profile – <http://www.curriculum.org>
- Dramatic Arts Grade 11, Open Course Profile – <http://www.curriculum.org>
- Dramatic Arts Grade 11, University/College Preparation Course Profile – <http://www.curriculum.org>
- Council of Drama and Dance in Education – <http://www.code.on.ca>
- Educational Theatre Association – <http://etassoc.org>
- Dramawest (Australia) – <http://members.iinet.net.au/~kimbo2/Dramawest>
- Theatre Ontario – <http://www.theatreontario.org>

---

## **Activity 3: Specialized Workshop: Technical Team**

**Time:** 6.25 hours

### **Description**

This activity focuses on the roles, tasks, and responsibilities which comprise the technical area of the theatre company. For subsequent units in this course, lighting, sound, costume, makeup, properties and set are concerned primarily with the elements and principles of design and their practice. Students participate in a workshop which introduces the skills and knowledge that must be applied during Unit 2. This activity addresses learning expectations clustered around artistic decisions and the use of technology. Students develop a clear concept of the roles within the technical area, and discover the tools required for the successful completion of these tasks in Unit 2. Assembly of these tools for inclusion in the portfolio provides the opportunity for student reflection.

### **Strand(s) & Learning Expectations**

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

#### **Overall Expectations**

THV.01 - describe how the theme of a dramatic piece can serve as the central focus for each artistic decision made in the creative process;

THV.02 - describe the elements, principles, and techniques of dramatic arts and theatre production using appropriate terminology;

THV.03 - describe how the style, genre, and historical and cultural background of a piece of theatre influence production decisions;

CRV.02 - carry out all aspects of rehearsal and production effectively, working in collaboration with others;

CRV.04 - use a variety of technologies appropriately to enhance the communicative power of a dramatic work.

#### **Specific Expectations**

TH1.01 - describe how dramatic elements are used to develop character and theme;

TH2.01 - describe the elements and principles of design as they apply to dramatic arts;

TH2.02 - describe the steps required to create a set, costume, or lighting plot;

TH2.05 - demonstrate an understanding of the fundamental techniques of stage management;

TH2.06 - describe the tasks and responsibilities of the technical crew and the stage crew;

TH3.02 - describe some of the scripts, performance spaces, and theatre conventions of different periods and cultures;

TH3.04 - describe methods of researching the background of a particular scene or play;

TH3.05 - describe the process used to analyse a scene or a play prior to rehearsal and performance;

TH3.06 - describe the social and historical contexts of the plays studied;

CR1.02 - identify and use specific criteria for selecting props, costumes, and make-up to help portray characters;

CR1.08 - use light and sound appropriately to develop and communicate character, theme, plot, and setting in a production;

CR1.09 - create a set design, a lighting plot, or costume sketches for a specific dramatic scene or play, using the elements and principles of design appropriately;

CR1.10 - solve problems that arise as a result of staging dramatic works;

CR1.11 - use technical equipment appropriately;

CR2.01 - demonstrate an understanding of an individual's responsibilities in the development and presentation of a theatre production;

---

CR2.02 - demonstrate an understanding of the interrelated tasks and responsibilities of the members of a theatre company at all stages of rehearsal and production;

CR2.03 - apply the conventions of rehearsal and production;

AN1.02 - defend the artistic choices made in productions using an established framework.

### Prior Knowledge & Skills

- Suitable reading comprehension, analytical skills;
- Note-making, record-keeping and organizational strategies, including electronic data storage and management;
- Library research and internet search skills;
- Some knowledge of historical periods in theatre history, and their related genres and production styles;
- Knowledge of basic stage terminology (e.g. nine areas of the stage, wings, etc.)

### Planning Notes

- The teacher reviews Planning Notes from Activity 2.
- The teacher, in carrying out the workshops, acts as a facilitator, mentor and resource person, which may include setting up work stations, providing resource material, inviting theatre experts into the class, arranging out of class visits to theatre spaces, booking necessary equipment and alternative spaces for specialized tasks, linking students with websites or theatre professionals, and other supports.
- The teacher provides a ground plan of the stage area as described in Strategy 1.
- The teacher ensures that safety practices required by the use of technical equipment and facilities are followed. For this activity in particular, special safety considerations must be taken into account; if students will be working in a stage facility outside their normal classroom, they must be made aware of rules for safety and correct handling of equipment. Equipment must be appropriate to student use. Hazardous materials must be handled in accordance with the approved safety procedures of the Board or other governing agency.
- This activity is based on dividing the 6.25 hours as follows: stage design/props 2.5 hours; lighting/sound 2.5 hours; costume/make-up design 1.25 hours. It is also recommended that the activities be delivered in this order.

**Special Note:** The teacher considers the needs of the students, the resources, and other factors and chooses from the suggested strategies. For example, students may elect one of the two technical areas paired (set/props, lighting/sound, costume/make-up) for assessment, producing work to be evaluated in three of the six areas.

### Teaching/Learning Strategies

#### Scene Design

**Strategy 1: The Objectives of Scene Design.** The teacher asks students, What information does a set give us? and What practical concerns must a set accommodate? As part of this discussion, the teacher shares the information on the CODE website (<http://www.code.on.ca>): Objectives of Scene Design. The students are then divided into small groups. Each group receives a set design which may be accessed through websites, or reproduced from reference books, and brainstorms the ways in which this set design fulfills the objectives of scene design. Students share their observations with the rest of the class.

*Extension/Enrichment:* The teacher provides a sample of design analysis (see Gillette, pp. 84-88). The teacher provides 2 or more set designs by different designers for the same play (see Websites).

---

**Strategy 2: The Design Process.** This strategy works best in groups of five. Each student receives a card with one of the following steps of the design process written on it: analysis, research, selection, implementation, and evaluation (these are listed here in their proper order). The teacher instructs each group to put the cards in the order they believe the design process follows. Groups share this information with the class by standing in the order of their decision and revealing their cards. The group justifies their decision by explaining what they feel each step involves. The teacher offers feedback, and takes this opportunity to correct or supplement students' explanations with the following information:

1. *Analysis:* Read the script. In collaboration with other members of the theatre company at the production meeting, discuss:

- What is the mood and spirit of the play?
- What is the historical period of the play?
- What is the locale of the play?
- What are the socioeconomic status and personality of the characters?
- What is the season of the year in the play?
- What are the needs of the director?
- What are the needs of the actors?
- What are the technical demands of the production?
- What are possible fiscal and time constraints?

If there is no script, create a ground plan of the stage on which the play will be produced (a plan showing the exact placement of all items standing on the stage floor and indicating the positions of items suspending from above). This plan should include information regarding the stage configuration, sightlines (visual lines which indicate the limits of audience vision from extreme seats), general stage equipment, and other aspects of the physical structure of the theatre.

2. *Research:* Find resources which will help establish the architectural, sociological, and cultural background of the environment of the realistic play. Examine the psychological roots of the non-realistic play so that a non-representational setting can be a physical extension of the psychological environment. Experiment and create thumbnail sketches of the possibilities.
3. *Selection:* Select the best solution for the design challenges based on your analysis and research.
4. *Implementation:* Produce the ground plan and renderings of your design.
5. *Evaluation:* Discuss:
- How did your scene design work in relation to the concepts established at the production meeting?
  - Review the communication that took place between yourself and the other members of the company. Did consultation continue throughout the whole process?

Post the correct order of these steps in the classroom for future reference in the costume and make-up design activities.

*Portfolio* 📁: Students transfer answers from Strategy 2 to their Portfolio for future use in costume and make-up design strategies.

**Strategy 3: Applying the Design Process.** Students apply the Analysis and Research steps relevant to the script excerpt used in Activities 2 and 3.

Students answer the first question posed in the Evaluation step of the design process for future inclusion in the Technical Team section of the TCM.

Students answer the second question posed in the Evaluation step (#5 above) of the design process for future inclusion in the Reflection section of the Portfolio.

**Strategy 4: The Stage.** Place some members of the Technical Team on stage in various positions and conduct a walkabout with the team in the house to establish sightlines of their stage area. Students tape out the sightlines on the stage floor with masking tape or spike tape.

---

Place some members of the Technical Team on stage to walk about in order to establish strong and weak stage positions. The strongest place for an actor is Up Centre, where the upstage sightlines cross and the audience is most accessible by that actor. Students should think of all acting positions as triangles which form natural positions of strength and weakness. This is valuable for ensuring that important entrances are strong.

Place furniture or furniture substitutes on stage in various positions. Use members of the Technical Team to explore how set pieces can affect an actor's movement about the stage, including the sightlines, most effective stage positions; the balance between furniture and open space; the use of entrances; appropriate movement diagonals; motivation; and communication with the audience.

**Strategy 5: Drawings.** The teacher provides examples of ground plans and renderings from texts and websites for students to examine. Individually, or in pairs, students apply the Selection and Implementation steps to the script excerpt. Students turn the questions used in the Analysis step of Strategy 2 into a checklist to be used in the application of these steps.

*Extension/Enrichment:* Students with experience in scene design may create front elevations or models.

### Properties

**Strategy 1: Properties List.** Students create a Props List for the script excerpt by noting props called for in the text. Students must note that in rehearsal, the Props List would change as props are added and/or deleted. In Unit 2, Property Heads will divide their Props Lists according to the French scenes developed in consultation with the director.

**Strategy 2: Running Plots.** Students create a running plot for the script excerpt. A running plot notes the onstage placement of all props, whether they are taken onstage right or left, whether they are struck stage right or left, and who takes them on and offstage. Since the Technical Team does not have access to the directors' blocking decisions at this point of the workshop, many of these decisions will be arbitrary but will still serve as an example of implementing a Running Plot.

**Strategy 3: Props Table.** Students create a diagram of the placement of these props on both stage right and left tables. Information on this diagram includes a "tracing" of each prop or a reserved space marked off for each prop, as well as a "Start" which indicates who takes the prop in which scene and an "End" which indicates who returns the prop in which scene. As with the running plot, many of the decisions based on this script excerpt will be arbitrary at this point, but serve as an example of implementing the organization of a Props Table.

**Strategy 4: Property Acquisition, Storage, and Maintenance.** The teacher concludes the exploration of the responsibilities of a Props Master by discussing the importance of keeping accurate records of property loan arrangements, securing safe storage of props following each rehearsal, and maintaining them in good repair.

### Lighting Design

**Strategy 1: Background Notes.** The teacher provides background information about the purpose and objectives of lighting design. This information should be conveyed in the form of handouts or board notes which then become part of the students' TCM. The teacher may encourage students to supplement these notes with additional research. Students should practise and use terms and concepts in their Unit 2 and Unit 3 production work.

**Strategy 2: Touring the House.** The teacher takes students on a tour of the facility they will use in subsequent production work. If the facility is a theatre space in the school or community, the resident house technician will be valuable in assisting the teacher in demonstrating the capability of the equipment, and emphasizing safety issues and procedures for the space.

---

Students should consider:

- the kind of lighting instruments [the term most often used to refer to an individual spotlight or reflector] in use - stage lighting fixtures? type? age? other?
- the control method that is used - dimmer board [the device that is used to adjust the combinations of lighting instruments and intensity of light that is desired]? two scene pre-set? computerized? other?
- the location of power sources - safety? proper use? controls?
- safety considerations and cautions for maintenance and handling of valuable equipment
- the basic lighting areas of the “house” wash [the general onstage lighting that is provided to illuminate the entire area, which is usually fixed for a particular theatre space]
- special lighting features (cyclorama [a white fabric backdrop, or painted wall, upon which colours and images are projected], scrim [a loosely-woven fabric hanging, which is opaque when front lit, and translucent or transparent when back lit], specials [lights which are hung in a special position, or with a special gel or pattern insert, designed for an effect particular to a specific production, and not in general use])

Students record the location of various instruments and controls on a blank diagram of the facility. Upon return to the classroom, they brainstorm a set of instructions, rules, and cautions, which become part of the Production Notes in each student’s TCM. In addition, they generate a diagram of the “house” wash, indicating which lighting areas can be independently controlled. Should students not have access to a theatre space equipped with stage lighting, the teacher may be able to arrange a tour of a local or regional theatre space to look at the lighting equipment. Additional information and workshop support may be obtained from both Theatre Ontario (<http://www.theatreontario.org>) and The Canadian Institute of Theatre Technology (<http://www.citt.org>)

**Strategy 3: Experimenting with Light.** Students experiment with the properties of light. Whether or not the school’s facility has a lighting board and many lighting instruments, students can still understand the principles of lighting using virtual lighting software. Some of these resources can be accessed through the Internet connection (see Resources). This exploration includes the concepts of the effects of colour and making artistic choices; warm and cool colours and colour mixing; gels and diffusers; angles of light; the effects of front, side, back, and fill lighting on objects and the human form; the contrast between wash, and specials, hard edge versus soft edge lighting; ellipsoidal, Fresnel, PAR, and other instrument types; and use of specials, such as the gobo [a thin metal template, inserted into an ellipsoidal lighting Instrument, in order to cast a shadow pattern of light].

**Strategy 4: Creating the Design.** Using software or a paper version of the house lighting plot, students use the standard scripted excerpt to create a simple lighting design for the scene. On a blank stage diagram, and assuming a top view of the stage, student designers indicate areas of lighting used at different points in the scene, resulting in the production of three to six drawings as part of the design.

**Strategy 5: Recording the Levels and Cues.** Having completed a simple plot, students next consider lighting in terms of intensity and colour. Once the simple designs have been created on paper, students create a mini cue sheet, incorporating the appropriate instruments and levels, along with any gels or specials. In addition to the cue sheet created for the use of the lighting technician, the designer provides the cues to the Stage Manager, for inclusion in the prompt book. The lighting designer should also record the cues in the script, creating the lighting prompt book. These cues relate to cue lines in the dialogue, and serve as a back up record for the running crew. The lighting prompt book is also a record for the TCM, where it serves as a model for further production work in Units 2 and 3.

### Sound Design

**Strategy 1: Understanding the Equipment.** The teacher provides students with access to the sound system that they will use for production work in the course. Whether this equipment consists of a simple portable CD player, or a complex sound system installed in a well-equipped theatre space, students must understand its operation. Before design issues can be considered, students must discover the limitations


---

of their equipment. The teacher may be able to provide students with operating manuals for the sound equipment, so that students can quickly assess its flexibility and limits in their planning. The use of other technologies should be investigated, so that students are fully aware of their potential, e.g., creating sound effects, finding and recording original or local music.

Students prepare a summary of instructions for operation of the sound equipment, and insert this sheet in the TCM.

**Strategy 2: Selecting Sound Effects and Music Cues.** The teacher must be familiar with copyright restrictions on recorded sound. If sound cues incorporating pre-recorded music are desired, the teacher and students must follow the requirements governing the use of such music in a performance. Generally, if a short segment of music is needed for an introduction or a transition in a play, one may apply for permission to use the artist's work. [The teacher and/or the student must contact the distributor of the recording, and provide details including the title of the collection, the name of the composer and the performing artist, track number and title of the piece. Permission is granted in writing. Prohibitions generally apply to any re-recording; cues are played directly from the original CD or tape. The teacher may wish to research music and sound effects which are in the public domain, and are packaged and sold with permission for performance. The teacher should note that there is some music for which copyright is strictly held; under no circumstances should this music be used. Most major distributors can be contacted through their main Canadian offices in Toronto, Montreal, and Vancouver.]

Students select the music or sound effect, and arrange for permission to use it. Copies of agreements and permissions, letters, faxes and telephone logs should be retained in the TCM.

Students write a rationale for their choices in the Reflection section of the *Portfolio* .

**Strategy 3: Creating a Cue Sheet.** In the same way that cues for lighting were recorded on the scripted excerpt, sound cues are entered and related directly to dialogue cue lines, creating the sound prompt book. Similarly, the student creates a cue sheet that summarizes the sound cues in a more succinct form. Both of these documents are shared with the Stage Manager. The sound prompt book is also a record for the TCM, where it serves as a model for further production work in Units 2 and 3.

### Costume Design

**Strategy 1: The Objectives of Costume Design.** The teacher asks "What information does costuming give us?" and "What practical concerns must costuming accommodate?" The teacher points out that costume designs for a production need to:

- reflect the interpretation of the production arrived at in the Theatre Company meeting;
- exhibit a unity of style;
- reflect the personality of a specific character at a given time and place.

The students are divided into small groups. Each group receives a costume design (may be accessed through websites or reproduced in reference books) and brainstorms the ways in which this costume design fulfills these objectives. Students share their observations with the rest of the class.

**Strategy 2: The Design Process.** Students revisit the steps of the design process posted in the classroom from Scene Design Strategy 2. In the same groups formed for Scene Design Strategy 2, students brainstorm the possible applications of these steps to costuming. Groups share this information with the class; the teacher offers feedback, and takes this opportunity to correct or supplement students' explanations with the following information:

1. *Analysis:* The students read the script, listen and ask questions. In collaboration with other members of the theatre company at the production meeting, they discuss:
  - What is the production concept?
  - In what time period is the play being presented?
  - When does the director want to see the costumes?
  - When is the dress rehearsal?

- What does the set look like? What colours are used?
- Are there coloured gels used by lighting? What are they?
- What is the budget?

Identify areas that require additional research.

2. *Research:* The students find resources that will help establish the time period and production concept selected for the play.
3. *Selection:* Select the best solution for both the overall concept and individual costume designs based on your analysis and research.
4. *Implementation:* Produce the coloured costume sketches for your designs, including information on the fabrics selected.
5. *Evaluation:* Answer:
  - How did your costume designs work in relation to the concepts established at the production meeting?
  - Review the communication that took place between yourself and the other members of the company. Did consultation continue throughout the whole process?

**Strategy 3: Applying the Design Process.** In their technical team, students apply the Analysis and Research steps relevant to the script excerpt used in Activities 2 and 3. Students answer the first question posed in the Evaluation step of the design process for future inclusion in the Technical Team section of the TCM. Students answer the second question posed in the Evaluation step of the design process for future inclusion in the Reflection section of the Portfolio.

**Strategy 4: The Costume Sketch.** Students apply the selection and implementation steps to one character in the script excerpt. Students turn the questions used in the Analysis step of Strategy 2 into a checklist to be used in the application of these steps.

**Strategy 5: Costume Acquisition, Storage, and Maintenance.** The teacher concludes the exploration of the responsibilities of a Costume Head by discussing the importance of keeping accurate records of costume loan arrangements, securing safe storage of costumes following each rehearsal, and maintaining them in good repair.

### Make-up

**Strategy 1: The Objectives of Make-up Design.** The teacher asks students, What are the main influences that affect physical appearance? The teacher supplements discussion with the following suggestions: genetics, environment, health, physical features, fashion, age, and personality.

**Strategy 2: The Design Process.** The students revisit the steps of the design process posted in the classroom from Scene Design Strategy 2. In the same groups formed for Scene Design, Strategy 2 students brainstorm the possible applications of these steps to costuming. Groups share this information with the class; the teacher offers feedback, and takes this opportunity to correct or supplement students' explanations with the following information.

1. *Analysis:* Students read the script, listen, and ask questions. In collaboration with other members of the theatre company at the production meeting, they establish the influences of each character as seen in the objectives. The students identify areas that require additional research.
2. *Research:* The primary resources for research include the analysis above, conversations with the costume designer, and character analysis established by the actors. Students explore types of make-up and application techniques, and experiment and create thumbnail sketches of the possibilities.
3. *Selection:* Students select the best solution for the design challenges based on their analysis and research.
4. *Implementation:* A make-up worksheet for each character is produced.

---

5. *Evaluation*: Discuss:

- Did you do enough background research?
- Review the communication that took place between yourself and the other members of the company. Did consultation continue throughout the whole process?

**Strategy 3: Applying the Design Process.** In the Technical Team, students apply the Analysis and Research steps relevant to the script excerpt used in Activities 2 and 3. The teacher provides resources specific to types and application of make-up.

*Portfolio* 📁: Students transfer their answers from Strategy 2 to their Portfolio for future use in costume and make-up design strategies. Students answer the first question posed in the Evaluation step of the design process for future inclusion in the Technical Team section of the TCM.

Students answer the second question posed in the Evaluation step of the design process for future inclusion in the Reflection section of the Portfolio.

**Strategy 5: Drawings.** Students apply the Selection and Implementation steps to one character in the script excerpt. Students turn the questions used in the Analysis step of Strategy 2 into a checklist to be used in the application of these steps.

### **Assessment & Evaluation of Student Achievement**

- Learning Skills must be tracked and reported in the place provided on the report card. They will not contribute to the percentage grade. Teachers should be aware of their board/school policies and procedures with regard to Learning Skills.
- A pencil-and-paper or multiple-choice quiz testing key concepts is an option.

The teacher checks the following for completion and inclusion in the portfolio:

- *Scene Design*: The checklist formed in Strategy 5 is included in the Technical Team section of the TCM.  
Students include their ground plan and rendering of the scene design for the script excerpt in the Technical Team section of the TCM.
- *Properties*: The Props list, running plot, and props table diagrams are included in the Technical Team section of the TCM.
- *Lighting Design*: All notes inserted into the Theatre Company Manual are assessed for completion; the following elements are included for future reference:
  - The House Wash diagram is assessed for accuracy.
  - Students log and record details of time spent in virtual lighting activities and/or with software applications.
  - A pencil-and-paper quiz of terms and concepts assesses student knowledge.
  - The simple lighting design, lighting promptbook, and cue sheet are teacher- and self-assessed for accuracy and become the basis of further discussion about artistic choices.
- *Sound Design*: All notes inserted into the Theatre Company Manual are assessed for completion; the following elements are included for future reference: specific instructions for the operation of the sound equipment that will be used; the letter that the student sends to the music distributor in order to arrange permission to use pre-recorded music is assessed for accuracy of the recording details, and for clarity of communication.
  - The sound cue sheet and sound promptbook are teacher- and self-assessed for accuracy.
- *Costume Design*: The checklist formed in Strategy 4 is included in the Technical Team section of the TCM. Students include their costume sketch for one character from the script excerpt in the Technical Team section of the TCM.
- *Make-up Design*: The Analysis Checklist formed in Strategy 4 is included in the Technical Team section of the Theatre Company Manual. Students include their make-up worksheet for one character from the script excerpt in the Technical Team section of the Theatre Company Manual.

---

## Accommodations

- Consult the student's IEP.
- Adapt script excerpts to students' reading levels;
- Provide peer assistance to complete written or artistic products;
- Allow opportunities for collaborative analysis;
- Provide alternative tasks where appropriate or where necessitated by resources/facilities;
- For students with physical/learning disabilities, assign a partner to provide assistance and support, when necessary.

## Resources

### Books

- Brockett, Oscar Gross. *The Essential Theatre. 7th ed.* New York: Harcourt, 2000. ISBN 0155072293
- Fraser, Neil. *Lighting and Sound.* New York: Schirmer Books, 1989. ISBN 0028713443
- Gillette, J. Michael. *Theatrical Design and Production, 3rd ed.* Toronto: Mayfield Pub. Co., 1997. ISBN 1559347015
- Govier, Jacquie. *Create Your Own Stage Props.* London: A&C Black, 1991. ISBN 071363037
- Holt, Michael. *Costume and Makeup.* New York: Schirmer Books, 1989. ISBN 0028713451
- Holt, Michael. *Stage Design and Properties.* New York: Schirmer Books, 1989. ISBN 0028713435
- Hull Miller, James. *Small Stage Sets on Tour: A Practical Guide to Portable Stage Sets. 2nd ed.* Colorado: Meriwether Pub. Ltd., 1987. ISBN 0916260461
- Ionazzi, Daniel A. *The Stagecraft Handbook.* Cincinnati: Betterway Books, 1996. ISBN 1558704043
- Kidd, Mary T. *Stage Costume: Step-by-Step.* Cincinnati: Betterway Books, 1996. ISBN 155870406
- Pecktal, Lynn. *Designing and Drawing for the Theatre.* New York: McGraw Hill, 1994. ISBN 007557232
- Reid, Francis. *Designing for the Theatre, 2nd ed.* New York: Routledge, 1996. ISBN 0713643986
- Reid, Francis. *The Staging Handbook, 2nd ed.* London: Heinemann, 1995. ISBN 0713641762
- Thomas, Terry. *Create Your Own Stage Sets.* London: A & C Black, 1991. ISBN 0713630388

### Websites

See the Council of Drama and Dance in Education (CODE) website for a brief, original script called *Motives* which can be used in conjunction with Activities 2, 3 and 4.

DramaWest (Australia) – <http://www.members.iinet.net.au/~Kimbo2/Dramawest>: links to a variety of technical and background resources

Theatre Ontario – <http://www.theatreontario.org>: production roles, practical instruction for tech and design, workshop support

Virtual Lighting Lab, University of Pennsylvania – <http://dolphin.upenn.edu/~pacshop/lab/lab.html>

## Activity 4: Specialized Workshop: Acting Troupe

**Time:** 6.25 hours

### Description

This activity focuses on the tasks and responsibilities of the actors in the theatre company. For purposes of subsequent units in this course, actors are primarily concerned with role/character. Students participate in a workshop that introduces the skills and knowledge that the students apply to their responsibilities during Unit 2. This activity addresses learning expectations clustered around artistic decisions, e.g., textual analysis, character interpretation, as well as the conventions of rehearsal and production, e.g.,

---

physical and vocal warm ups. Actors use developmental drama techniques such as hotseating, interviews, and writing in role to explore character. Similarly, script exploration includes strategies such as research, beat analysis, and actioning the text. Students develop a clear concept of the responsibilities of the actor, and discover the tools required for the successful completion of these tasks. Assembly of these tools for inclusion in the portfolio provides the opportunity for student reflection.

## **Strand(s) & Learning Expectations**

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

### **Overall Expectations**

THV.01 - describe how the theme of a dramatic piece can serve as the central focus for each artistic decision made in the creative process;

THV.02 - describe the elements, principles, and techniques of dramatic arts and theatre production using appropriate terminology;

THV.03 - describe how the style, genre, and historical and cultural background of a piece of theatre influence production decisions;

CRV.01 - create and sustain characters that are consistent with their interpretations and with the intentions of the script;

CRV.02 - carry out all aspects of rehearsal and production effectively, working in collaboration with others.

### **Specific Expectations**

TH1.02 - describe how acting techniques are used to develop characters that are in keeping with the themes in the script;

TH1.03 - describe the acting styles employed for different genres of theatre;

TH2.03 - describe the vocal techniques used by actors;

TH2.04 - explain methods of training the body;

TH3.01 - describe how character and theme are communicated in different forms of theatre;

CR1.01 - interpret a character by applying a variety of approaches;

CR1.03 - use voice and movement techniques appropriately in all aspects of rehearsal and performance;

CR1.04 - reinterpret roles in rehearsal and performance, demonstrating commitment and insight into character;

CR1.05 - script, revise, and present a scene, making appropriate use of research, improvisation, and rehearsal;

CR1.07 - present a range of original or adapted Canadian and international dramatic works that address relevant student, community, or international issues and concerns;

CR2.01 - demonstrate an understanding of an individual's responsibilities in the development and presentation of a theatre production;

CR2.02 - demonstrate an understanding of the interrelated tasks and responsibilities of the members of a theatre company at all stages of rehearsal and production;

CR2.03 - apply the conventions of rehearsal and production;

AN1.02 - defend the artistic choices made in productions (e.g., by actors, writers, technicians, designers, or directors), using an established framework.

### **Prior Knowledge & Skills**

- Familiarity with developmental drama techniques;
- Basic control, concentration, cooperation, and trust;
- Active listening and collaborative group skills;
- Ability to creatively use voice and movement;
- Familiarity with various acting theories and techniques;
- An understanding and application of theatre terminology;

- Suitable reading comprehension abilities;
- Analytical skills;
- Note-making, record keeping and organizational strategies, including electronic data storage and management;
- Library research and Internet search skills;
- Basic knowledge of theatre history, and their related genres and production styles.

### Planning Notes

- The teacher reviews Planning Notes 1-9 from Activity 2.
- The teacher must be familiar with a variety of references and resources, both for planning purposes, and to guide students' work. Examples include acting strategies developed by well-known theatre teachers (e.g., Konstantin Stanislavski, Augusto Boal, Lee Strasberg, Uta Hagen; see Grade 10 and 11 Dramatic Arts Course Profiles).
- The teacher should have knowledge of developmental drama techniques to help actors with script analysis and rehearsal techniques.
- The teacher considers incorporating Strategies 1 and 2 throughout Activity 4 and as relevant in Unit 2.
- In Strategies 1 and 2, the teacher assesses the experience level of the class. Using more sophisticated exercises with students who are ready for them is highly recommended.
- The teacher considers students' physical limitations for Strategies 1 and 2. Students should never exercise to the point of discomfort.

### Teaching/Learning Strategies

#### 1. Physical warm ups

- A) *Tense/Relax*. Students lie down on their backs, spread out with adequate space, and their knees bent to support the small of the back. With their eyes closed, students tense and then release individual body parts, adding to the parts held tense and released. For example, the teacher directs: Begin by making a tight fist with both hands, hold this...and release the tension. Wiggle your fingers. Now make a tight fist with both hands and let the muscle contraction travel up your forearm. Hold this...and release the tension. Make tight fists...let it travel up your forearm and tense your biceps. Hold this...and release. This tensing and releasing continues through the shoulders, chest, abdomen, buttocks, thighs, calves, toes, and finally, face. During the release, students are encouraged to wiggle, rotate, etc. to ensure proper release of tension.
- B) *Relaxation*. Students stand, spread out throughout the classroom with adequate space around each. The teacher instructs them to stand with their feet shoulder-width apart and continues: Circle the shoulders around. Release. Swing each arm like a wheel and let it drop back into place at your side. Lift and drop the shoulders until they fall into place naturally. Gently allow your head to drop onto the chest. With the head still down, gently swing the head back and forth across the chest. Allow the weight of the head to flop the whole torso over from the waist. Keep the knees slightly bent. Once flopped over, shake the shoulders out and try to release the neck. Spend a few seconds in this flopped-over position and then slowly come up through the spine, visualizing your spinal column returning to a normal upright position, one vertebra at a time, to standing. The head should be the last thing to find its place. Do not shift your position; the spine is now properly aligned and the body centred. Gently massage all your facial muscles. Bunch up the face and then release. Stretch the mouth open and then release. Gently rotate the jaw. Smile, and keeping the smile in place, open the jaw.

---

## 2. Vocal Warm ups

A complete vocal warm up, including breathing exercises is available in the Dramatic Arts Grade 10 Open Catholic Course Profile: Unit 2, pages 16 - 18, Enriching the Voice.

- A) *Breathing and the Voice*. Students stand and spread out throughout the classroom with adequate space around each. The teacher instructs them to stand with their feet shoulder-width apart and continues: Place one palm on your diaphragm, in the centre of your torso just below the rib cage. Breathe in through your nose and out through your mouth in a nice, steady rhythm. Feel the rise of the diaphragm muscle as you exhale. Never lift the shoulders or the upper chest while breathing. Concentrate on the breath. Drop your hand. While standing centred, flop over to one side. Breathe. Feel the ribcage on that side open. Repeat on the other side. Return to centre. Hug yourself gently across the chest, your hands reaching back towards your shoulder blades. Breathe deeply. Still hugging, flop over at the waist. Keep the knees slightly bent. Breathe. Feel the back ribcage open. Let your arms drop toward the ground and slowly come up through the spine, visualizing your spinal column returning to a normal upright position, one vertebra at a time, to standing. The head should be the last thing to find its place. Do not shift your position; the spine is now aligned. Standing centred, breathe deeply in through the nose, and out through the mouth, checking the proper use of the diaphragm muscle with one palm. Get onto your hands and knees, head down, neck released. Breathe in and out, allowing your stomach muscles to release. Return to a centred, standing position and breathe deeply in through the nose, and out through the mouth. Looking straight out to a point on the horizon, breathe in and release an “ssssssssss” sound. Repeat. Pressing gently on the diaphragm, breathe in and repeat the sounds “ha, ha, ha; he, he, he; ho, ho, ho”. Repeat the breath and the sounds until the breath is steady and consistent. Drop your hand. Breathe deeply in through the nose, and out through the mouth. As you exhale your next breath, release the word “one” on a single support of breath. Breathe in, count 1, 2 on a single support of breath, continue up to a count of 10. Apply this same principle to spoken improvisation of any kind, speaking in short sections and then in longer and longer sections on a single support of breath.

## 3. Interpreting Text

Working with the script excerpt and its context within the play established in Activity 2, students read and discuss:

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

The actors divide into groups as required by the number of characters in the script excerpt. Each group uses marking the moment with tableau to portray the key moment in the scene. Tableaux are shared, and the students discuss the questions above in the context of the representation offered by the tableaux.

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

If time permits, exercises to clarify these concepts may be found in the Grade 11 University/College Dramatic Arts Profile. Otherwise, the teacher introduces the terms:

- intention – what the character wishes to accomplish immediately;
- objective – what the character wants to happen next and that can be expressed with the preface “I want...”;
- goal – what the character wants from the action of the play.

*Portfolio* 📁: Students transfer this information into their notebooks for later inclusion in the acting section of their TCM.

---

In character groups based on the character portrayed in the tableau exercise above, students examine this character's intentions, objectives, goals, and obstacles using the following framing questions:

- What does this character want in this excerpt?
- What is the character's motive for this goal?
- What obstacles stand in his or her way?
- What happens when this character confronts these obstacles?

The last two framing questions may require supposition, due to the brevity of the excerpt. A discussion of how suppositions must be based on textual and subtextual cues may be required.

### 5. Interpreting Subtext

This exercise builds upon the Grade 11 University/College Dramatic Arts Course Profile, Unit 3, p. 5. Students reform the groups from Strategy 3 and recreate their tableaux. Thought-tracking provides interior thoughts of each character as the teacher "taps in." Students create a contrasting still image which reveals these interior thoughts physically. Tableau 1 is revisited to incorporate the subconscious physically through proximity, levels, symbols, and other creative means.

*Portfolio* 📁: Students create a storyboard of the still images they created in marking these moments to record this experience for future inclusion in the Acting section of their TCM.

### 6. The Tridimensional Character Sketch

Based on the components of a Tridimensional Character Sketch (see sample at <http://www.code.on.ca>), and based on exploration of character in Strategies 3-5, students complete a Tridimensional Character Sketch.

*Portfolio* 📁: Students include this sketch in the Acting section of their TCM.

### 7. Beat analysis and "Verbing" the text

This exercise builds upon the Dramatic Arts, Grade 11, University/College Course Profile, Unit 3, p. 5. Students read through the script in groups formed in Strategy 3 and break the text down into "beats." Each "beat" consists of a unit of thought. When a new thought is introduced, a new beat is established. The group then titles these beats. Using the "actioning formula" (Cameron, p. 213-219), students work from the script to translate the beats of the script into a series of active verbs specific to their character. This process enables students to understand the feelings behind the words. Specifically, students reduce the meaning of a beat to the pronoun "I" plus a particular active verb. Following this individual analysis, the group rehearses the script excerpt by reading aloud only these clauses, delivering these clauses in the emotion demanded by the verb.

### 8. Key words

In the groups formed in Strategy 3, students reduce each line of their character to the single word which best encapsulates the line. Students highlight these words on their script. Following this individual analysis, the group then rehearses the script by reading aloud only these highlighted words, delivering these key words in the emotion demanded by the verbs from Strategy 7.

### 9. Developmental Drama strategies

Within the acting group, or in conjunction with the group of directors (in the concurrent and distributive delivery models), students explore characterization using various developmental drama strategies. This strategy is based on the script excerpt and roles played in Strategy 3.

*Writing in Role:* Actors compile a personal diary, or write a letter in their character's voice.

*Hotseating:* In role, students answer questions posed by other members of the ensemble. They answer them imaginatively and truthfully and remain true to the textual fact, but can create subtext by creatively adding personal information and reflection that takes them beyond the text, yet fits their vision.

---

*Voices in the Head:* Students explore their character’s motivations and create subtext by verbalizing the thoughts of their character in the scene situations. Other students may also contribute by tapping the actor on the shoulder, and offering a “thought.”

*Corridor of Decision:* Actors move down a corridor of their peers while “hearing” their subconscious thought. Their peers whisper the thoughts or advice they feel would be appropriate at the time.

*Broken Roles:* Characters are put into an unexpected or uncomfortable situation to help stretch the character.

*A Day in the Life:* Students recreate a day in the life of a character in the morning, afternoon, and evening. This convention may be structured backwards from a specific dramatic moment to investigate what led up to the event.

*Vary the Style:* A different presentational style is used to rehearse the scene, i.e., in Western style, in Opera style, etc.

Appendix 4.1 of the Dramatic Arts, Grade 11, Open Course Profile offers definitions of dramatic conventions and terms used in the Grade 9, 10 and 11 Dramatic Arts Course Profiles.

*Portfolio* 📁: Which of the developmental drama techniques did you find provided a breakthrough for you personally as you explored this character?

### **Assessment & Evaluation of Student Achievement**

The teacher checks the following for completion and inclusion in the Portfolio:

The Acting section of the TCM which includes:

- Intention, Objective, and Goal notes
- Storyboard
- Tridimensional Character Sketch
- Script excerpts with highlighted key words and verb clauses

The Reflection section of the Portfolio which includes:

- Developmental drama reflection

Additional assessment and evaluation may include:

- Teacher and/or peer assessment of hotseating in Strategy 3.
- A written description of a personal warm-up specific to the student and based on individual needs.
- A pencil-and-paper or multiple-choice quiz testing key concepts.

Learning Skills must be tracked and reported in the place provided on the report card. They will not contribute to the percentage grade. Teachers should be aware of their board/school policies and procedures with regard to Learning Skills.

### **Accommodations**

- Consult the student’s IEP;
- Adapt the type and/or level of difficulty of physical or vocal warm-ups;
- Provide direct instruction for areas of reading needs; adapt script excerpts to students’ reading levels;
- Teach the meaning of words specific to the text;
- Allow additional time where necessary, for completion of reading and writing activities;
- Read aloud to students and/or encourage the use of peer tutors to read or scribe for students;
- Provide oral discussion prior to writing; provide peer assistance for students with special needs if necessary during warm-up, main activities, and writing;
- Allow opportunities for collaborative analysis;
- Provide extra time for students to process spoken responses.

---

## Resources

### Books

- Berry, Cecily. *Voice and the Actor*. Macmillan General Reference, A Simon & Shuster Macmillan Company, 1973. ISBN 0020415559
- Boal, Augusto. *Games for Actors and Non-Actors*. Routledge, 1992. ISBN 0415061555
- Booth, David and Jonothan Neelands. *Writing in Role*. Hamilton: Caliburn Press Inc., 1998. ISBN 096000673
- Brennan, Richard. *The Alexander Technique Manual*. New York: Charles Tuttle, 1996. ISBN 1885203381
- Cameron, Ron. *Acting Skills for Life*. Simon & Pierre, 1999. ISBN 0889241953
- Easty, Edward Dwight. *On Method Acting*. Ballantine Books, 1991. ISBN 0804105227
- Grote, David. *Theatre, Preparation and Performance Revised Edition*. Scott, Foresman and Company, 1989. ISBN 0673271900
- Linnell, Rosemary. *Practical Drama Handbook*. Toronto: Hodder and Stoughton, 1991. ISBN 0340487089
- Neelands, Jonothan. *Structuring Drama Work*. Cambridge, UK: 1999. ISBN 0521376351
- Novelly, Maria. *Theatre Games for the Young Performers*. Meriwether Pub. Ltd., 1985. ISBN 0916260313
- Rodenburg, Patsy. *The Need for Words: Voice and the Text*. New York: Routledge, Inc., 1993. ISBN 878300511
- Spolin, Viola. *Theatre Games for the Classroom*. Northwestern University Press, 1986. ISBN 0810140047
- Stevens, Chris. *Alexander Technique: An Introductory Guide to the Technique and its Benefits*. London: Random House, 1995. ISBN 0091809797

### Websites

- See the Council of Drama and Dance in Education (CODE) website for a brief, original script called *Motives* which can be used in conjunction with Activities 2, 3, and 4.
- Dramatic Arts, Grade 10, Course Profile – <http://www.curriculum.org>
- Dramatic Arts, Grade 11, Open Course Profile – <http://www.curriculum.org>
- Dramatic Arts, Grade 11, University/College Preparation Course Profile – <http://www.curriculum.org>
- Council of Drama and Dance in Education – <http://www.code.on.ca>

## Activity 5: Portfolio and Reflection

**Time:** 1.25 hours

### Description

This final activity focuses on a review of the portfolio components, and provides an opportunity for students to reflect on what they have learned about the roles in the theatre company and the particular skills, abilities, and knowledge acquired during the company-building activities and during the specialized workshops. In addition, the students initiate an independent research project, which explores theatre careers and postsecondary drama and theatre education opportunities. This research project is part of the culminating unit for the course and, with the elements of the reflective learning log and the theatre company manual, comprises the completed portfolio. Specifically, students sort the actual portfolio, complete a checklist of its contents to ensure completion of all requirements, and set up the research component.

### Strand(s) & Learning Expectations

**Strand(s):** Analysis

---

## Overall Expectations

ANV.05 - analyse education and career opportunities in dramatic arts and related arts fields.

## Specific Expectations

AN1.01 - use student-produced criteria to evaluate their work, to set goals for their own performances, and to determine the success of a production from a variety of points of view;

AN1.02 - defend the artistic choices made in productions using an established framework;

AN2.01 - analyse all stages of the creative process in dramatic arts, using a variety of approaches;

AN2.05 - research and describe the career opportunities available in all aspects of production;

AN2.06 - research and describe postsecondary programs in dramatic arts and related arts disciplines.

## Prior Knowledge & Skills

Students use organizational and research skills in completion of the tasks of this activity.

## Planning Notes

- The teacher provides supports and resources to facilitate the physical creation of the portfolio.
- The teacher establishes a standard format and style for the portfolio to ensure that students follow procedures easily.
- The teacher provides appropriate storage for the portfolios in the classroom and a method of tracking them if they are checked in and out by the students.
- The teacher may contact the Student Services department for additional resources and support.
- The teacher creates a portfolio checklist based on the items assigned in the unit; use the assessment/evaluation details to help plan.

## Teaching/Learning Strategies

**Strategy 1:** Using the career exploration software that may be available to students through the Student Services office, or other online or print resources, students research Canadian postsecondary education and training for one member of the theatre company. They record their search, citing their references, and retain a hard copy for their Portfolio.

**Strategy 2:** Where time and resources permit, students may use the same software and reference materials to explore the career opportunities, salaries, job availability, geographic locations, and other aspects of their chosen theatre career from Strategy 1.

**Strategy 3:** Where time permits, students may share their research into theatre careers in the form of posters for the classroom.

## Assessment & Evaluation of Student Achievement

- The research is preserved in the student's portfolio.
- Learning Skills must be tracked and reported in the place provided on the report card. They will not contribute to the percentage grade. Teachers should be aware of their board/school policies and procedures with regard to Learning Skills.

## Accommodations

Check the student's IEP. Students with limited reading skills may be paired with another student for this activity. The assignment may be edited or broken down into smaller units to include fewer elements.

## Resources

Theatre Ontario – <http://www.theatreontario.org> – *Now What? A Guide to Post Secondary Theatre Training in Canada* Career search software programs and Student Services personnel.

## Appendices

Appendix 1.1 – Portfolio Checklist: Unit 1

---

## Appendix 1.1

### Portfolio Checklist: Unit 1

#### Reflection Section

##### **Company Roles (Activity 1)**

Personal notes and reflections taken during the in-class exercises, subsequent reflection in which students consider their personal skills, qualities, and abilities, relative to the duties of the Production Team, Technical Team, and Actors (Activities 2, 3, 4)

#### Theatre Company Manual

##### **Production Team (Activity 2)**

- A sample of poster, ticket, or program
- Two sample schedules and a sample cue sheet
- The collage vision of the script, the director's notes for the rehearsal process including techniques of developmental drama, the director's sample of textual analysis

##### **Technical Team (Activity 3)**

- Scene design checklist
- Scene design ground plan and rendering
- Props list, running plot, and props table diagrams
- Lighting design notes
- House Wash diagram
- Lighting promptbook and cue sheet
- Sound design notes
- Specific instructions for the operation of the sound equipment
- The letter that the student sends to the music distributor in order to arrange permission to use pre-recorded music
- Sound cue sheet and sound promptbook
- Costume design checklist
- Costume sketch for one character
- Make-up design checklist
- Make-up worksheet for one character

##### **Acting Team (Activity 4)**

- Intention, Objective, and Goal notes
- Storyboard
- Tridimensional Character Sketch
- Script excerpts with highlighted key words and verb clauses

---

## Unit 2: Establishing the Company

**Time:** 56.25 hours (18.75 hours for each of 3 modules)

### Unit Description

This unit allots equal time to each of three production modules. In each production module, students interpret dramatic pieces from a variety of sources, at least one of which is Canadian. Student companies, each comprised of a Production Team, a Technical Team, and an Acting Troupe, plan, rehearse and present these short, scripted pieces. In the second production module, students rotate to assume different roles in one of the other two areas of the theatre company, and repeat the process of planning, rehearsing, and presenting short, scripted pieces. The third production module repeats this rotation and completes the students' experience in all three company areas. The portfolio documents the student's accomplishments and reflections throughout their cycle of production work.

### Key questions which frame this unit are:

- How do skills and knowledge of dramatic forms and theatre techniques influence text interpretation?
- What kinds of personal, organizational, and life competencies develop through the practical collaboration required for a production?
- How can assuming and experiencing the diverse roles in a production enhance the students' perception of drama, and transfer to interpersonal relationships and career choices?

### Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Tasks
1. Meeting Phase	1.25 hours	THV.01, THV.02, THV.03, TH1.01, TH2.06, TH3.01, TH3.04, TH3.05, TH3.06, CRV.02, CRV.03, CR1.02, CR2.02, CR2.04, CR2.05, CR2.06, AN1.01, AN1.02, AN2.01 CGE1d, 1e, 1i, 1j, 2a, 2b, 2c, 2e, 3b, 3c, 3d, 4a, 4b, 4c, 4d, 4e, 4f, 5a, 5c, 5d, 5e, 5f, 5g, 7b, 7g	Communication Application	Theatre company meeting to delineate tasks for Production Team, Technical Team and Actors; set timelines
2. Design Phase	2.5 hours	THV.01, THV.02, THV.03, THV.04, TH1.01, TH1.02, TH1.03, TH2.01, TH2.02, TH2.03, TH2.04, TH2.05, TH2.06, TH3.01, TH3.02, TH3.04, TH3.05, TH3.06, CRV.01, CRV.02, CRV.03, CRV.04, CR1.01, CR1.02, CR1.03, CR1.04, CR1.05, CR1.08, CR1.09, CR1.11, CR2.01, CR2.02, CR2.04, CR2.05, ANV.01, AN1.01, AN1.02, AN2.01, AN2.04 CGE1i, 2a, 2b, 2c, 2e, 3b, 3c, 3d, 3e, 4a, 4b, 4c, 4d, 4f, 5a, 5b, 5c, 5d, 5e, 5f, 5g, 7b, 7i	Communication Application	Identify and design all production aspects; identification and design of all technical aspects

3. Rehearsal Phase	10 hours	THV.01, THV.02, TH1.01, TH1.02, TH1.03, TH2.02, TH2.03, TH2.04, TH2.05, TH2.06, CRV.01, CRV.02, CRV.03, CRV.04, CR1.01, CR1.02, CR1.03, CR1.04, CR1.05, CR1.06, CR1.08, CR1.09, CR1.10, CR1.11, CR2.01, CR2.02, CR2.03, CR2.04, ANV.01, AN1.01, AN1.02, AN2.01, AN2.04 CGE1i, 2a, 2b, 2c, 2e, 3a, 3b, 3c, 3d, 3e, 4a, 4b, 4c, 4d, 4f, 5a, 5b, 5c, 5d, 5e, 5f, 5g, 7b, 7c, 7i	Knowledge/ Understanding Communication Application	Rehearse and implement all design principles; scene rehearsal with character exploration
4. Performance Phase	2.5 hours	CRV.01, CRV.02, CRV.04, CR1.01, CR1.03, CR1.04, CR1.05, CR1.06, CR1.07, CR1.08, CR1.11, CR2.01, CR2.02, CR2.03 CGE1i, 2c, 3c, 3d, 4a, 4b, 4c, 4d, 4f, 5a, 5c, 5d, 5e, 5f, 5g, 7b, 7c	Knowledge/ Understanding Communication Application	Scene performance integrating all production, technical, and acting principles
5. Critique Phase	2.5 hours	THV.01, THV.02, THV.03, THV.04, TH1.01, TH1.02, TH1.03, TH2.01, TH2.02, TH2.03, TH2.04, TH2.05, TH2.06, TH3.01, TH3.02, TH3.03, ANV.01, ANV.02, ANV.03, ANV.04, ANV.05, AN1.01, AN1.02, AN1.03, AN1.04, AN1.05, AN1.06, AN2.01, AN2.02, AN2.03, AN2.04, AN2.05 CGE1a, 1d, 1i, 2a, 2c, 2e, 3a, 3b, 3c, 3d, 3e, 3f, 4a, 4b, 4c, 4d, 4f, 4g, 5a, 5b, 5c, 5d, 5e, 5f, 5g, 5h, 7b, 7c	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Analysis of process; critique of performance using evaluation strategies

### Activity 1: Meeting Phase

**Time:** 1.25 hours

#### Description

Students, organized into student theatre companies during Unit 1, meet to plan and produce a timeline for the first production. Each student theatre company includes students representing the Production Team, Technical Team and Acting Troupe. In collaboration with the teacher, the students assign roles, tasks and responsibilities to achieve a balanced workload. Students produce individual timelines for teacher assessment, to be included in the portfolio.

#### Strand(s) & Learning Expectations

**Ontario Catholic School Graduation Expectations:** See Appendix 2.2

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

---

## Overall Expectations

THV.01 - describe how the theme of a dramatic piece can serve as the central focus for each artistic decision made in the creative process;

THV.02 - describe the elements, principles, and techniques of dramatic arts and theatre production using appropriate terminology;

THV.03 - describe how the style, genre, and historical and cultural background of a piece of theatre influence production decisions;

CRV.02 - carry out all aspects of rehearsal and production effectively, working in collaboration with others;

CRV.03 - adapt or interpret a variety of dramatic works, focusing on works by contemporary Canadian playwrights.

## Specific Expectations

TH1.01 - describe how dramatic elements are used to develop character and theme;

TH2.06 - describe the tasks and responsibilities of the technical crew and the stage crew;

TH3.01 - describe how character and theme are communicated in different forms of theatre;

TH3.04 - describe methods of researching the background of a particular scene or play;

TH3.05 - describe the process used to analyse a scene or a play prior to rehearsal and performance;

TH3.06 - describe the social and historical contexts of the plays studied;

CR1.02 - identify and use specific criteria for selecting props, costumes, and make-up to help portray characters;

CR2.02 - demonstrate an understanding of the interrelated tasks and responsibilities of the members of a theatre company at all stages of rehearsal and production;

CR2.04 - identify and apply marketing principles and techniques to promote a theatre presentation or production;

CR2.05 - identify and apply the criteria used to select performance spaces and audiences for particular productions or presentations;

CR2.06 - take into account community interests and concerns when choosing dramatic works for presentation;

AN1.01 - use student-produced criteria to evaluate their work, to set goals for their own performances, and to determine the success of a production from a variety of points of view;

AN1.02 - defend the artistic choices made in productions using an established framework;

AN2.01 - analyse all stages of the creative process in dramatic arts, using a variety of approaches.

## Prior Knowledge & Skills

- Collaborative group skills;
- Workshop information from Unit 1;
- The nature of the roles, tasks and responsibilities of a student company;
- Timeline outlines; active listening and problem-solving skills;
- Reading skills.

## Planning Notes

- Student theatre companies were organized and scripts chosen in Unit 1. The teacher should give careful consideration the cultural and socioeconomic composition of the class when selecting scripts.
- The teacher makes appropriate plans to collaboratively assign roles, tasks, and responsibilities on an equitable basis for a balanced company.
- The teacher should allow some students to choose their area of expertise for their first module. They may then act as a resource during future modules.
- Design and adherence to individual timelines is imperative to meet production dates. See sample timelines in Appendix 2.4.

- 
- The teacher creates a smooth transition to the next unit by holding a post-production meeting in Activity 5.
  - The teacher facilitates Christian leadership in the achievement of individual and group goals.
  - The teacher should be thoroughly familiar with their board's safety policies regarding the use of all theatrical equipment.
  - The teacher facilitates the students' development of productions. The teacher does not direct the productions. The students are the primary creators of the process.
  - The teacher, noting the composition of the class, makes available scripts of various lengths, from 10-20 minutes. Possibilities include one-act plays, scenes from various plays, or different scenes from the same play. The class produces one play in segments; each company produces one part of the overall play.

### **Teaching/Learning Strategies**

- Students meet in their first production module. Through negotiation and collaboration the following roles and responsibilities are assigned or confirmed:
  - The Production Team includes: director, stage manager, producer. Additional Production Team members may be added depending on the class (e.g., assistant stage manager, assistant director, financial director).
  - The Technical Team's responsibilities include: set, lighting, sound, costumes/make-up/props.
  - The Acting Troupe includes the characters required by the selected script. The teacher considers the need for doubling when assigning roles to students.
- The student company negotiates timelines to meet production dates. Brief student company meetings to assess adherence to timelines are scheduled.
- The student company analyses potential audiences. The projected audience is discussed, in consultation with the teacher. The projected audience should be considered when planning production timelines, marketing strategies and space allocation.
- Students enter their individually completed timelines, based on their newly-assigned role, into their portfolio for assessment by the teacher.
- Students continue the use of reflective learning logs and start analysis of the creative process. Students are encouraged to examine and reflect on their Christian values in their selection of their scripts for this unit.
- Students are encouraged to use proper English format and literacy skills in their written work.
- Every attempt should be made to connect scene work to other curriculum areas. Contact is made with subject teachers relevant to the scene content to enhance in-depth study.

### **Assessment & Evaluation of Student Achievement**

- Learning Skills must be tracked and reported in the place provided on the report card. They will not contribute to the percentage grade. Teachers should be aware of their board/school policies and procedures with regard to Learning Skills.
- Teacher observation for formative assessment and feedback to students is ongoing.
- Students' written individual timelines are assessed for completeness and ability to meet production dates and are included in the portfolios.
- Learning log entries are assessed for quality and completeness.

### **Accommodations**

Greater detailed or modified timelines can be tailored to meet the needs of students with IEPs. Encourage students to review the achievement of the timeline daily with the teacher or a peer within their student company.

---

## Resources

See the Dramatic Arts, Gr. 12, University/College Preparation, Course Profile for additional resources.

Brenna, Dwayne (ed.). *Scenes From Canadian Plays*. Toronto: Fifth House Publishers, 1989.

ISBN 0920079458

Cassady, Marsh. *The Book of Scenes for Aspiring Actors*. Lincolnwood, Ill.: 1995. ISBN 0844257699

Fairhead, Wayne (ed.). *Concrete Daisy*. Sears Ontario Drama Festival: 1991. ISBN 0969521901

Ferguson, Keith. *Drama for Worship*, Vol. 2. Texas: Word Inc. 1991.

Gray, Mike and Colleen. *The Worship Drama Library*, Vol. 8. Kansas: Lillenas, 1994.

Hamill, Tony (ed.). *You're Making a Scene - Scenes From Canadian Plays*. Toronto: 1993. Playwrights Canada Press. ISBN 00887544894

Hamill, Tony (ed.). *The Perfect Piece - Monologues From Canadian Plays*. Toronto: 1990. Playwrights Canada Press. ISBN 0887544983

Handman, Wynn (ed.). *Modern American Scenes for Student Actors*. Toronto: Bantam Books, 1978. ISBN 0553145592

Kalman, Rolf (ed.). *A Collection of Canadian Plays*, Vol. I. Toronto: Bastet Books, 1972. ISBN 0969045409

Kalman, Rolf (ed.). *A Collection of Canadian Plays*, Vol. II. Toronto: Bastet Books, 1973. ISBN 0969045506

Kalman, Rolf (ed.). *A Collection of Canadian Plays*, Vol. III. Toronto: Bastet Books, 1973. ISBN 0889240000

Kalman, Rolf (ed.). *A Collection of Canadian Plays*, Vol. IV. Toronto: Bastet Books, 1975. ISBN 0889240132

Karton, Joshua (ed.). *Film Scenes for Actors*. Toronto: Bantam Books, 1983. ISBN 0553226029

Kindall, Brad. *The Worship Drama Library*. Kansas: Lillenas Pub. Co., 1993.

Mekler, Eva and Michael Schulman (eds.). *The Actor's Scenebook*. Toronto: Bantam Books, 1984. ISBN 0553243489

Olfson, Lewy (ed.). *50 Great Scenes for Student Actors*. Toronto: Bantam Books, 1977. ISBN 0553103318

Ratliff, Gerald Lee. *Playing Scenes, A Source Book For Performers*. Colorado Springs: Meriwether Publishing Ltd., 1993. ISBN 0916260895

Steffenson, James L. (ed.). *Great Scenes from the World Theatre*, Vol. 1. New York: Bard/Avon, 1965. ISBN 0380007932

Steffenson, James L. (ed.). *Great Scenes from the World Theatre*, Vol. 2. New York: Bard/Avon, 1972. ISBN 038001033

Wasserman, Jerry (ed.). *Modern Canadian Plays*, Vol. I. Vancouver: Talonbooks, 1994. ISBN 0889223394

Wasserman, Jerry (ed.). *Modern Canadian Plays*, Vol. II. Vancouver: Talonbooks, 1994. ISBN 0889223408

## Appendices

Appendix 2.1 – Sample Timelines

---

## Activity 2: Design Phase

**Time:** 2.5 hours

### Description

Production and Technical Teams use the design process learned in Unit 1 to create designs for their areas. Actors analyse their assigned characters. Students produce design plans and character analysis for teacher assessment, and include these in their portfolio.

### Strand(s) & Learning Expectations

**Ontario Catholic School Graduation Expectations:** See Appendix 2.2

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

#### Overall Expectations

THV.01 - describe how the theme of a dramatic piece can serve as the central focus for each artistic decision made in the creative process;

THV.02 - describe the elements, principles, and techniques of dramatic arts and theatre production using appropriate terminology;

THV.03 - describe how the style, genre, and historical and cultural background of a piece of theatre influence production decisions;

THV.04 - describe how a variety of dramatic forms are used by communities and cultures other than their own to preserve and communicate aspects of culture;

CRV.01 - create and sustain characters that are consistent with their interpretations and with the intentions of the script;

CRV.02 - carry out all aspects of rehearsal and production effectively, working in collaboration with others;

CRV.03 - adapt or interpret a variety of dramatic works, focusing on works by contemporary Canadian playwrights;

CRV.04 - use a variety of technologies appropriately to enhance the communicative power of a dramatic work;

ANV.01 - evaluate all aspects of rehearsal and production, using a variety of strategies.

#### Specific Expectations

TH1.01 - describe how dramatic elements are used to develop character and theme;

TH1.02 - describe how acting techniques are used to develop characters that are in keeping with the themes in the script;

TH1.03 - describe the acting styles employed for different genres of theatre;

TH2.01 - describe the elements and principles of design as they apply to dramatic arts;

TH2.02 - describe the steps required to create a set, costume, or lighting plot;

TH2.03 - describe the vocal techniques used by actors;

TH2.04 - explain methods of training the body;

TH2.05 - demonstrate an understanding of the fundamental techniques of stage management;

TH2.06 - describe the tasks and responsibilities of the technical crew and the stage crew;

TH3.01 - describe how character and theme are communicated in different forms of theatre;

TH3.02 - describe some of the scripts, performance spaces, and theatre conventions of different periods and cultures;

TH3.04 - describe methods of researching the background of a particular scene or play;

TH3.05 - describe the process used to analyse a scene or a play prior to rehearsal and performance;

TH3.06 - describe the social and historical contexts of the plays studied;

CR1.01 - interpret a character by applying a variety of approaches;

CR1.02 - identify and use specific criteria for selecting props, costumes, and make-up to help portray characters;

---

CR1.03 - use voice and movement techniques appropriately in all aspects of rehearsal and performance;  
CR1.04 - reinterpret roles in rehearsal and performance, demonstrating commitment and insight into character;  
CR1.05 - script, revise, and present a scene, making appropriate use of research, improvisation, and rehearsal;  
CR1.08 - use light and sound appropriately to develop and communicate character, theme, plot, and setting in a production;  
CR1.09 - create a set design, a lighting plot, or costume sketches for a specific dramatic scene or play, using the elements and principles of design appropriately;  
CR1.11 - use technical equipment appropriately;  
CR2.01 - demonstrate an understanding of an individual's responsibilities in the development and presentation of a theatre production;  
CR2.02 - demonstrate an understanding of the interrelated tasks and responsibilities of the members of a theatre company at all stages of rehearsal and production;  
CR2.04 - identify and apply marketing principles and techniques to promote a theatre presentation or production;  
CR2.05 - identify and apply the criteria used to select performance spaces and audiences for particular productions or presentations;  
AN1.01 - use student-produced criteria to evaluate their work, to set goals for their own performances, and to determine the success of a production from a variety of points of view;  
AN1.02 - defend the artistic choices made in productions (e.g., by actors, writers, technicians, designers, or directors), using an established framework;  
AN2.01 - analyse all stages of the creative process in dramatic arts, using a variety of approaches;  
AN2.04 - explain the life and leadership skills acquired through the design, creation, and presentation of a dramatic work.

### **Prior Knowledge & Skills**

- Production, technical and acting workshop information from Unit 1;
- Collaborative group skills;
- Active listening, problem solving skills and reading skills;
- Creation, research and analysis skills;
- Thorough understanding of Theatre Company Manual (TCM) produced in Unit 1.

### **Planning Notes**

- The teacher prepares for observation and tracking of collaborative group skills, participation, active listening, time-management and negotiation skills.
- The teacher books computers so students may utilize the computer for designing, word processing, proofreading, and editing.
- The teacher distributes copies of Appendices 2.4, 2.5, and 2.6 according to the students' assigned role, task, and responsibility.

### **Teaching/Learning Strategies**

These are the requirements for each student theatre company based on their chosen scripted piece:

- Production Team: Director analyses script, begins blocking notes; Stage Manager creates prompt book, including light, sound and props cues; Producer creates marketing strategies.
- Technical Team: Set crew creates ground plan, rendering, analysis checklist; Lighting crew creates simple lighting design, cue sheet, prompt book; Sound crew creates sound cue sheet, prompt book; Costume crew designs costume sketch, analysis checklist; Make-up crew create make-up designs, analysis checklist; Props crew builds props list, running plot, props table diagram(s).

- Acting Troupe analyses characters.
- The full student company meets to assess adherence to agreed-upon timelines.

### Assessment & Evaluation of Student Achievement

- Learning Skills must be tracked and reported in the place provided on the report card. They will not contribute to the percentage grade. Teachers should be aware of their board/school policies and procedures with regard to Learning Skills.
- Teacher observation for formative assessment and feedback to students is ongoing.
- The teacher assesses students' design for completeness and in-depth analysis.
- Students put designs into their portfolio, continuing their reflective learning logs and analysis of their creative process.
- Rubrics for specific roles, tasks, and responsibilities can be developed using the Director's Design Rubric as a model.

### Director's Design Rubric

Criteria/ Evaluation	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
<b>Communication</b> Script analysis THV.01, THV.02, TH3.01, TH3.03	- demonstrates limited understanding through script analysis	- script analysis demonstrates moderate understanding	- script analysis demonstrates considerable understanding	- script analysis demonstrates thorough understanding
<b>Communication</b> Script research - for background TH3.04, TH3.05, TH3.06	- script research demonstrates limited understanding	- script research demonstrates moderate understanding	- script research demonstrates considerable understanding	- script research demonstrates thorough understanding
<b>Communication</b> Script research - for social and historical contexts TH3.04, TH3.05, TH3.06	- script research demonstrates limited understanding	- script research demonstrates moderate understanding	- script research demonstrates considerable understanding	- script research demonstrates thorough understanding
<b>Communication</b> Artistic choices explanation AN1.02	- artistic choices explained with limited effectiveness	- artistic choices explained with moderate effectiveness	- artistic choices explained with considerable effectiveness	- artistic choices explained with thorough effectiveness
<b>Knowledge/ Understanding</b> Central metaphor connected to self AN2.02	- metaphor identified and connection to self, explained with limited effectiveness	- metaphor identified and connection to self, explained with moderate effectiveness	- metaphor identified and connection to self, explained with considerable effectiveness	- metaphor identified and connection to self, explained with thorough effectiveness

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

---

## Accommodations

- Provide students who can act as mentors for students who will find the work challenging; greater detailed instructions for the design unit can be tailored to meet the needs of students with IEPs; encourage students to review daily, with the teacher or a peer within their student company, the achievement of the timeline; encourage students to utilize the computer for designing, word processing, proofreading, and editing.

## Resources

- Berry, Ralph. *On Directing Shakespeare*. London: Penguin, 1989. ISBN 0241126894
- Cameron Ron. *Acting Skills for Life*. Toronto: Simon & Pierre, 1999. ISBN 0889241953
- Engelsman, Alan and Penny Engelsman. *Theatre Arts 1: Teacher's Course Guide*. Colorado Springs: Meriwether Pub., 1997. ISBN 1566080320
- Engelsman, Alan and Penny Engelsman. *Theatre Arts 1: Student Handbook*. Colorado Springs: Meriwether Pub., 1997. ISBN 1566080312
- Hagen, Uta and Haskel Frankel. *Respect for Acting*. New York: MacMillan Pub., 1973. ISBN 0025475905
- Neelands, Jonothan. *Structuring Drama Work*. New York: Cambridge University Press, 1991. ISBN 0521376351
- Neelands, Jonothan and Warwick Dobson. *Drama and Theatre Studies at AS/A Level*. London: Hodder & Stoughton, 2000. ISBN 0340758600
- White, Edwin and Marguerite Battye. *Acting and Movement on Stage for Amateurs and Professionals*. Colorado Springs: Meriwether Pub., 1985. ISBN 0916260305
- Wilson, Edwin. *The Theatre Experience*. Toronto: McGraw Hill, 1985. ISBN 0070706719
- Corel Corporation – <http://www.corel.com> – Corel Stock Music Library.
- Films for the Humanities & Sciences – <http://www.films.com> – Production Music Library, The Complete BBC Sound Effects Library, Period Backgrounds Sound Effects

## Activity 3: Rehearsal Phase

**Time:** 10 hours

### Description

Students engage in the implementation of the designs and plans created in Activities 1 and 2. Ongoing collaboration among the production team, technical team and acting troupe moves the scripted pieces from planning to performance readiness. It is imperative to adhere to timelines with any necessary alterations. Reflective learning log entries, ongoing peer assessments, updated designs and characterizations, and writing in role show progression through the development of the rehearsal process.

### Strand(s) & Learning Expectations

**Ontario Catholic School Graduation Expectations:** See Appendix 2.2

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

### Overall Expectations

THV.01 - describe how the theme of a dramatic piece can serve as the central focus for each artistic decision made in the creative process;

THV.02 - describe the elements, principles, and techniques of dramatic arts and theatre production using appropriate terminology;

---

THV.03 - describe how the style, genre, and historical and cultural background of a piece of theatre influence production decisions;

CRV.01 - create and sustain characters that are consistent with their interpretations and with the intentions of the script;

CRV.02 - carry out all aspects of rehearsal and production effectively, working in collaboration with others;

CRV.03 - adapt or interpret a variety of dramatic works, focusing on works by contemporary Canadian playwrights;

CRV.04 - use a variety of technologies appropriately to enhance the communicative power of a dramatic work;

ANV.01 - evaluate all aspects of rehearsal and production, using a variety of strategies.

### **Specific Expectations**

TH1.01 - describe how dramatic elements are used to develop character and theme;

TH1.02 - describe how acting techniques are used to develop characters that are in keeping with the themes in the script;

TH1.03 - describe the acting styles employed for different genres of theatre;

TH2.02 - describe the steps required to create a set, costume, or lighting plot;

TH2.03 - describe the vocal techniques used by actors;

TH2.04 - explain methods of training the body;

TH2.05 - demonstrate an understanding of the fundamental techniques of stage management;

TH2.06 - describe the tasks and responsibilities of the technical crew and the stage crew;

CR1.01 - interpret a character by applying a variety of approaches;

CR1.02 - identify and use specific criteria for selecting props, costumes, and make-up to help portray characters;

CR1.03 - use voice and movement techniques appropriately in all aspects of rehearsal and performance;

CR1.04 - reinterpret roles in rehearsal and performance, demonstrating commitment and insight into character;

CR1.05 - script, revise, and present a scene, making appropriate use of research, improvisation, and rehearsal;

CR1.06 - integrate the suggestions or notes provided by the director and peers into subsequent rehearsals and performances;

CR1.08 - use light and sound appropriately to develop and communicate character, theme, plot, and setting in a production;

CR1.09 - create a set design, a lighting plot, or costume sketches for a specific dramatic scene or play, using the elements and principles of design appropriately;

CR1.10 - solve problems that arise as a result of staging dramatic works (e.g., devise a special effect, deal with set changes between scenes);

CR1.11 - use technical equipment appropriately;

CR2.01 - demonstrate an understanding of an individual's responsibilities in the development and presentation of a theatre production;

CR2.02 - demonstrate an understanding of the interrelated tasks and responsibilities of the members of a theatre company at all stages of rehearsal and production;

CR2.03 - apply the conventions of rehearsal and production;

CR2.04 - identify and apply marketing principles and techniques to promote a theatre presentation or production;

AN1.01 - use student-produced criteria to evaluate their work, to set goals for their own performances, and to determine the success of a production from a variety of points of view;

AN1.02 - defend the artistic choices made in productions, using an established framework;

AN2.01 - analyse all stages of the creative process in dramatic arts, using a variety of approaches;

---

AN2.04 - explain the life and leadership skills (e.g., skills in critical and creative thinking, teamwork, risk taking, interpersonal communication, and problem solving) acquired through the design, creation, and presentation of a dramatic work.

### **Prior Knowledge & Skills**

- Production, technical and acting workshop manual from Unit 1;
- Collaborative group skills;
- Active listening, problem-solving skills, and reading skills;
- Creation and analysis skills;
- Thorough understanding of Unit 1 TCM;
- Timelines and planning information from Unit 2, Activity 2.

### **Planning Notes**

- The teacher uses tracking sheets to observe collaborative group skills, participation, active listening, time management, and negotiation skills.
- The teacher notes the individual timelines in Activities 1 and 2 as they are imperative to meet production dates. Necessary alterations must be communicated to the entire student company.
- The addition of costumes, sets, props, lights, and sound are added to the rehearsal process as soon as possible. This facilitates the discovery of conflict in design and direction and through resolution leads to harmonization of these elements.
- The teacher helps students demonstrate flexibility and adaptability throughout the rehearsal period.
- The teacher reminds students that they should be prepared for the possibility of disagreement and conflict in the creative process. While maintaining commitment to their own ideas, students need to show sensitivity toward the ideas of others.

### **Teaching/Learning Strategies**

- Each student company implements their design and character analysis according to timelines developed in Activity 1 and the rehearsal process.
- All students assess a peer within their area, e.g., production area, technical area, acting area according to agreed criteria.
- Requirements for each student company based on their scripted piece:
  - *Production Team:* Directors implement blocking plan created in Activity 2. They work with actors to build character, uncover motivations and share the overall vision of the scripted piece. They liaise with the other production areas to work toward a cohesive performance. The Stage Manager observes the process with the directors and actors, recording blocking cues and notes to build the prompt book. Stage Managers tape (“spike”) the set and organize the set load-in and strike order. Stage Managers liaise with students in the technical team to include light, sound, and props cues. The Producer implements agreed-upon design elements of marketing strategies, for example, posters, advertising, programs, and tickets.
  - *Technical Team:* The team implements the set design and ground plan and adds them to the rehearsal process according to agreed-upon timelines. The lighting team designs the lighting plot and cue sheets, sets, and focuses fixtures. The sound team designs the sound, e.g., sound effects, music, and assembles cues onto sound cue sheets. Rehearsal with sound and lighting leads to alteration of cue sheets, prompt books, and acting procedures. This is an evolutionary process of rehearsal. The costumes team assembles and/or builds costumes and props based on designs created in Activity 2. The make-up team creates work charts on a trial basis, utilizing designs created in Activity 2.

- *Acting Troupe*: The actors lead and participate in daily vocal and body warm-up exercises. The director leads the actors in an exploration and discovery of characters utilizing techniques learned in Unit 1. In collaboration with the director, the actors implement characterizations, utilizing strategies explored in Activity 2. As elements of production are added, actors incorporate them into their individual performances. Practical and conceptual conflicts are discussed and compromises are reached.
- All students reflect upon the rehearsal process, the creation process, and their personal growth.
- The student company meets regularly to assess adherence to agreed-upon time-lines.
- At the appropriate time on the timeline a technical rehearsal (cue-to-cue) is held. This rehearsal finalizes the cue sheets, prompt books, and the actor's reactions. In the process of a technical rehearsal, all actors' entrances, and exits, all light cues, and all sound cues are practised without intermediary dialogue. Only dialogue relevant to light, sound, cues for entrances and exits is used.
- The Dress Rehearsal includes all technical aspects, sets, sound, lights, costumes, props, and make-up, as well as acting, in a full run-through.

### **Assessment & Evaluation of Student Achievement**

- Learning Skills must be tracked and reported in the place provided on the report card. They will not contribute to the percentage grade. Teachers should be aware of their board/school policies and procedures with regard to Learning Skills.
- See Appendix 2.3 – Production Areas Formative Assessment models.
- Reflective learning log entries, ongoing peer assessments, updated designs and characterizations, and writing in role are utilized to increase the students' understanding of the rehearsal process.
- Possible questions for reflective learning log:
  - What modifications to your original design/concept occurred during the rehearsal process?
  - How did collaboration with other people and their design plans influence the implementation of your creative process?
  - Comment on what you learned about your own strengths/weaknesses.
- Teacher observation for formative assessment and feedback to students is ongoing.

### **Accommodations**

- Provide students who can act as mentors for students who will find the work challenging; ongoing communication with Resource personnel necessary to meet the needs of students with IEPs; encourage students to review daily with the teacher or a peer, within their student company, the achievement of the timeline.

### **Resources**

#### **Books**

Berry, Ralph. *On Directing Shakespeare*. London: Penguin, 1989. ISBN 0241126894

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

Engelsman, Alan and Penny Engelsman. *Theatre Arts 1: Teacher's Course Guide*. Colorado Spring: Meriwether Pub., 1997. ISBN 1566080320

Engelsman, Alan and Penny Engelsman. *Theatre Arts 1: Student Handbook*. Colorado Springs: Meriwether Pub. 1997. ISBN 1566080312

Hagen, Uta and Haskel Frankel. *Respect for Acting*. New York: MacMillan Pub., 1973. Meriwether Pub., 1997. ISBN 1566080312

Neelands, Jonothan. *Structuring Drama Work*. New York: Cambridge University Press, 1991. ISBN 0521376351

---

White, Edwin and Marguerite Battye. *Acting and Movement on Stage for Amateurs and Professionals*. Colorado Springs: Meriwether Pub., 1985. ISBN 0916260305

Wilson, Edwin. *The Theatre Experience*. Toronto: McGraw Hill, 1985. ISBN 0070706719

### **Websites**

Corel Corporation – <http://www.corel.com> - Corel Stock Music Library.

Films for the Humanities & Sciences – <http://www.films.com> - Production Music Library, The Complete BBC Sound Effects Library, Period Backgrounds Sound Effects

Sears Ontario Drama Festival – <http://www.searsdramafestival.com>

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

### **Appendices**

Appendix 2.3 – Production Areas Formative Assessment

### **Activity 4: Performance Phase**

**Time:** 2.5 hours

#### **Description**

Each student company presents their scripted piece integrating all design and rehearsal elements from Activities 1-3, culminating in a polished performance. Students write reflective learning logs after their performance.

#### **Strand(s) & Learning Expectations**

**Ontario Catholic School Graduation Expectations:** See Appendix 2.2

**Strand(s):** Creation

#### **Overall Expectations**

CRV.01 - create and sustain characters that are consistent with their interpretations and with the intentions of the script;

CRV.02 - carry out all aspects of rehearsal and production effectively, working in collaboration with others;

CRV.04 - use a variety of technologies appropriately to enhance the communicative power of a dramatic work.

#### **Specific Expectations**

CR1.01 - interpret a character by applying a variety of approaches;

CR1.03 - use voice and movement techniques appropriately in all aspects of rehearsal and performance;

CR1.04 - reinterpret roles in rehearsal and performance, demonstrating commitment and insight into character;

CR1.05 - script, revise, and present a scene, making appropriate use of research, improvisation, and rehearsal;

CR1.06 - integrate the suggestions or notes provided by the director and peers into subsequent rehearsals and performances;

CR1.07 - present a range of original or adapted Canadian and international dramatic works that address relevant student, community, or international issues and concerns;

CR1.08 - use light and sound appropriately to develop and communicate character, theme, plot, and setting in a production;

CR1.11 - use technical equipment appropriately;

---

CR2.01 - demonstrate an understanding of an individual's responsibilities in the development and presentation of a theatre production;

CR2.02 - demonstrate an understanding of the interrelated tasks and responsibilities of the members of a theatre company at all stages of rehearsal and production;

CR2.03 - apply the conventions of rehearsal and production.

### **Prior Knowledge & Skills**

Collaborative group skills; skills and products developed in Activities 1, 2, and 3.

### **Planning Notes**

- The teacher ensures that sufficient time is allotted for all performances.
- Timelines for set-up and striking of sets for each student company are pre-determined to ensure time for completion of all performances. The number of student companies, the length of each scripted piece, the projected set-up and strike time, and the length of the class determines the number of performances per day.
- The teacher builds in time for a class discussion on good production and audience etiquette.
- The teacher books a video camera to tape the performances for assessment, evaluation, and performance review.
- The teacher encourages students to develop a confident and positive sense of self and respect for the dignity and welfare of others throughout the performance phase.

### **Teaching/Learning Strategies**

- Each student company is given a time allotment for set-up, performance, and striking of sets to ensure that all student companies perform in a timely manner. The audience can be the class only or the audience proposed in Activity 1.
- Student companies perform their polished scripted pieces.
- Students write reflective learning logs after their performance.

### **Assessment & Evaluation of Student Achievement**

- Learning Skills must be tracked and reported in the place provided on the report card. They will not contribute to the percentage grade. Teachers should be aware of their board/school policies and procedures with regard to Learning Skills.
- Teacher observation for formative assessment and feedback to students is ongoing.
- Summative Evaluation Rubrics A, B, and C (see Appendices 2.4, 2.5, and 2.6) can be used for evaluation purposes.
- Students continue their reflective learning logs and analysis of their creative growth process, after their performance.

### **Accommodations**

- Provide students who can act as mentors for students who will find the work challenging; greater detailed instructions for the performance can be tailored to meet the needs of students with IEPs.

### **Appendices**

Appendix 2.4 – Summative Evaluation Rubric A - Production Team

Appendix 2.5 – Summative Evaluation Rubric B - Technical Team

Appendix 2.6 – Summative Evaluation Rubric C - Acting Troupe

---

## Activity 5: Critique Phase

**Time:** 2.5 hours

### Description

Each student company creates appropriate criteria and critiques its own performance, as well as the other companies' performances integrating all design and rehearsal elements, from Activities 1-3. Students write reflective learning logs after critiquing performances. This activity finishes one complete module. After fulfilling all requirements stated, this module is then repeated two more times in its entirety. The repetition allows the students to rotate through the production, technical and acting areas.

### Strand(s) & Learning Expectations

**Ontario Catholic School Graduation Expectations:** See Appendix 2.2

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

#### Overall Expectations

THV.01 - describe how the theme of a dramatic piece can serve as the central focus for each artistic decision made in the creative process;

THV.02 - describe the elements, principles, and techniques of dramatic arts and theatre production using appropriate terminology;

THV.03 - describe how the style, genre, and historical and cultural background of a piece of theatre influence production decisions;

THV.04 - describe how a variety of dramatic forms are used by communities and cultures other than their own to preserve and communicate aspects of culture;

ANV.01 - evaluate all aspects of rehearsal and production, using a variety of strategies;

ANV.02 - evaluate dramatic presentations in the school or community, using appropriate dramatic arts terminology;

ANV.03 - evaluate the contribution of dramatic arts to individuals and the community;

ANV.04 - analyse the social and cultural impact of dramatic arts;

ANV.05 - analyse education and career opportunities in dramatic arts and related arts fields.

#### Specific Expectations

TH1.01 - describe how dramatic elements are used to develop character and theme;

TH1.02 - describe how acting techniques are used to develop characters that are in keeping with the themes in the script;

TH1.03 - describe the acting styles employed for different genres of theatre;

TH2.01 - describe the elements and principles of design as they apply to dramatic arts;

TH2.02 - describe the steps required to create a set, costume, or lighting plot;

TH2.03 - describe the vocal techniques used by actors;

TH2.04 - explain methods of training the body;

TH2.05 - demonstrate an understanding of the fundamental techniques of stage management;

TH2.06 - describe the tasks and responsibilities of the technical crew and the stage crew;

TH3.01 - describe how character and theme are communicated in different forms of theatre;

TH3.02 - describe some of the scripts, performance spaces, and theatre conventions of different periods and cultures;

TH3.03 - describe the criteria used for selecting a play or scene for production;

AN1.01 - use student-produced criteria to evaluate their work, to set goals for their own performances, and to determine the success of a production from a variety of points of view;

AN1.02 - defend the artistic choices made in productions, using an established framework;

AN1.03 - demonstrate an ability to review a live theatre performance;

AN1.04 - explain the factors considered in the "selection of a theatre season" (e.g., audience needs, individual strengths within the company, financial constraints);

- 
- AN1.05 - explain how Canadian theatre interprets and reflects Canadian issues and concerns;  
AN1.06 - explain how dramatic arts contribute to and represent culture and society, both locally and internationally;  
AN2.01 - analyse all stages of the creative process in dramatic arts, using a variety of approaches;  
AN2.02 - identify the central metaphor of a play and connect it to their own lives;  
AN2.03 - explain how role play and character development foster self-development;  
AN2.04 - explain the life and leadership skills acquired through the design, creation, and presentation of a dramatic work;  
AN2.05 - research and describe the career opportunities available in all aspects of production.

### **Prior Knowledge & Skills**

Skills and products of Activities 1, 2, 3 and 4; the ability to reflect on their own work and that of their peers as a positive tool to foster dramatic growth within all class members; the four basic skills of dramatic arts: cooperation, concentration, control, and trust.

### **Planning Notes**

- The teacher determines the amount of critique/review time according to the number of student companies, the length of each performance, and the length of the class.
- The teacher books a video camera for assessment evaluation and performance review.
- The teacher books computers for students and encourages them to utilize the computer for analysing, word processing, proofreading, and editing.
- A post-production meeting is necessary to address debriefing to avoid potential conflicts for the next module.

### **Teaching/Learning Strategies**

- Teacher and/or students create critiquing criteria based on course expectations. The critique and assessment focuses on excellence, originality, and integrity in the student's own work. Critique elements include any or all of: casting, characterization, period, style, setting, props, costumes, scenery, sound, rhythm and pacing of voice and action, images retained, strongest moment, weakest moment, inconsistencies, use of acting/audience space, and personal responses. Performances are critiqued in a written or oral assessment. If performances are videotaped, tapes may be viewed for critiquing purposes.
- A post-production meeting assesses all strengths and weaknesses, determining future changes necessary for the smooth running of the 2nd rotation. After the 2nd rotation, another post-production meeting occurs before the 3rd rotation. A final post-production meeting occurs before Unit 3.

### **Assessment & Evaluation of Student Achievement**

- Learning Skills must be tracked and reported in the place provided on the report card. They will not contribute to the percentage grade. Teachers should be aware of their board/school policies and procedures with regard to Learning Skills.
- Teacher observation for formative assessment and feedback to students is ongoing.
- The teacher assesses students' design for completeness and in-depth analysis.
- Sample assessment for student designs based on Unit 1 checklists.
- Rubrics for specific roles, tasks, and responsibility can be developed using Appendix 2.4 – Summative Evaluation Rubric A - Production Team as a model.

---

## **Accommodations**

- Provide students who can act as mentors for students who will find the work challenging; the use of a scribe or word processing software may be useful for some students.

## **Resources**

Conelly, L.W. *Canadian Drama and The Critics*. Vancouver: Talon Books, 1987. ISBN0889222517

Lee, Charlotte and David Grote. *Theatre, Preparation and Performance*. Scott, Foresman and Co., 1989. ISBN 0673271900

Neelands, Jonothan and Warwick Dobson. *Drama and Theatre Studies at AS/A Level*. London: Hodder & Stoughton, 2000. ISBN0340758600

## **Appendices**

Appendix 2.1 – Sample Timelines

Appendix 2.4 – Summative Evaluation Rubric A - Production Team

---

## Appendix 2.1

### Sample Timelines

#### **Sample Production Area Timeline** (based on an 18.25 hour (3-week) production schedule)

Day 1	Production Meeting: timeline set, analysis of creation process started
Day 2-3	Script Analysis: Theme, metaphor explored; relationships, conflict; stage pictures
Day 4 - 9	Rehearsal period
Day 10	Technical rehearsal
Day 11	Dress/Make-up rehearsal
Day 12, 13	Performances
Day 14	Critique and Evaluation of Performance, reflective learning logs
Day 15	Post-production meeting

#### **Sample Technical Area Timeline** (based on an 18.25 hour (3-week) production schedule)

Day 1	Production Meeting: timeline set, analysis of creation process started
Day 2	Prompt Book started
Day 3	Lighting/Sound cues added to prompt book
Day 4 - 9	Working with the Director and Actors during the rehearsal period, incorporating additional cues as needed
Day 10	Technical rehearsal
Day 11	Dress/Make-up rehearsal
Day 12, 13	Performances
Day 14	Critique and Evaluation of Performance, reflective learning logs
Day 15	Post-production meeting

#### **Sample Actor's Area Timeline** (based on an 18.25 hour (3-week) production schedule)

Day 1	Production Meeting: timeline set, analysis of creation process started
Day 2	Text analysis
Day 3	Character analysis
Day 4 - 9	Rehearsal period, memorization checked on agreed timeline
Day 10	Technical rehearsal
Day 11	Dress/Make-up rehearsal
Day 12, 13	Performances
Day 14	Critique and Evaluation of Performance, reflective learning logs
Day 15	Post-production meeting

## Appendix 2.2

### Ontario Catholic School Graduation Expectations

	Activity				
	1	2	3	4	5
CGE1a - illustrates a basic understanding of the saving story of our Christian faith					✓
CGE1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity, and the common good	✓				✓
CGE1e - speaks the language of life... “recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it”	✓				
CGE1i - integrates faith with life	✓	✓	✓	✓	✓
CGE1j - recognizes that “sin, human weakness, conflict, and forgiveness are part of the human journey” and that the cross, the ultimate sign of forgiveness is at the heart of redemption	✓				
CGE2a - listens actively and critically to understand and learn in light of gospel values	✓	✓	✓		✓
CGE2b - reads, understands, and uses written materials effectively;	✓	✓	✓		
CGE2c - presents information and ideas clearly and honestly and with sensitivity to others	✓	✓	✓	✓	✓
CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life	✓	✓	✓		✓
CGE3a - recognizes there is more grace in our world than sin and that hope is essential in facing all challenge			✓		✓
CGE3b - creates, adapts, evaluates new ideas in light of the common good	✓	✓	✓		✓
CGE3c - thinks reflectively and creatively to evaluate situations and solve problems	✓	✓	✓	✓	✓
CGE3d - makes decisions in light of gospel values with an informed moral conscience	✓	✓	✓	✓	✓
CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience		✓	✓		✓
CGE3f - examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socioeconomic and ecological) for the development of a just and compassionate society					✓

## Appendix 2.2 (Continued)

CGE4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others	✓	✓	✓	✓	✓
CGE4b - demonstrates flexibility and adaptability	✓	✓	✓	✓	✓
CGE4c - takes initiative and demonstrates Christian leadership	✓	✓	✓	✓	✓
CGE4d - responds to, manages, and constructively influences change in a discerning manner	✓	✓	✓	✓	✓
CGE4e - sets appropriate goals and priorities in school, work, and personal life	✓				
CGE4f - applies effective communication, decision-making, problem-solving, time and resource management skills	✓		✓	✓	✓
CGE4g - examines and reflects on one's personal values, abilities, and aspirations influencing life's choices and opportunities					✓
CGE5a - works effectively as an interdependent team member	✓	✓	✓	✓	✓
CGE5b - thinks critically about the meaning and purpose of work		✓	✓		✓
CGE5c - develops one's God-given potential and makes a meaningful contribution to society	✓	✓	✓	✓	✓
CGE5d - finds meaning, dignity, fulfillment, and vocation in work which contributes to the common good	✓	✓	✓	✓	✓
CGE5e - respects the rights, responsibilities, and contributions of self and others	✓	✓	✓	✓	✓
CGE5f - exercises Christian leadership in the achievement of individual and group goals	✓	✓	✓	✓	✓
CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others	✓	✓	✓	✓	✓
CGE5h - applies skills for employability, self-employment, and entrepreneurship relative to Christian vocation					✓
CGE7b - accepts accountability for one's own actions	✓	✓	✓	✓	✓
CGE7c - seeks and grants forgiveness			✓	✓	✓
CGE7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society	✓				
CGE7i - respects the environment and uses resources wisely		✓	✓		

---

## Appendix 2.3

### Tracking Sheet for Production Areas Formative Assessment

**Learning Skills Assessment. Use in combination with charts from each production area.**

<b>Role, Task, Responsibility</b>	<b>Student Assessment NI/S/G/E</b>	<b>Teacher Assessment NI/S/G/E</b>	<b>Teacher Comment(s)</b>
<b>Learning Skills</b>			
Initiative			
Team Work			
Independent Work			
Organization			
Work Habits			

#### Director's Formative Assessment

<b>Role, Task, Responsibility</b>	<b>Student Assessment Level 1 - 4</b>	<b>Teacher Assessment Level 1 - 4</b>	<b>Teacher Comment(s)</b>
<b>Learning Expectations</b>			
Rehearsal effectiveness			
Collaboration with Prod. Area			
Collaboration with Tech. Area			
Collaboration with Actors			
Script analysis and research			
Blocking plan			

#### Stage Manager's Formative Assessment

<b>Learning Expectations</b>	<b>Student Assessment Level 1 - 4</b>	<b>Teacher Assessment Level 1 - 4</b>	<b>Teacher Comment(s)</b>
<b>Prompt book</b>			
Backstage Co-ordination			
Collaboration with Technical Area			
Collaboration with Actors			
Tape stage appropriately			
Calling the rehearsal/show			

---

## Appendix 2.3 (Continued)

### Producer's Formative Assessment

<b>Role, Task, Responsibility</b>	<b>Student Assessment Level 1 - 4</b>	<b>Teacher Assessment Level 1 - 4</b>	<b>Teacher Comment(s)</b>
<b>Learning Expectations</b>			
Advertising plan			
Poster, ticket			
Program			
Marketing plan			
Audience profile			
Collaboration with Prod. Area			

### Sound Design Formative Assessment

<b>Role, Task, Responsibility</b>	<b>Student Assessment Level 1 - 4</b>	<b>Teacher Assessment Level 1 - 4</b>	<b>Teacher Comment(s)</b>
<b>Learning Expectations</b>			
FX and Music list			
Cue sheet			
Music FX assembled			
Collaboration with Actors			
Collaboration with Production Area			
Rehearsal process, run			

### Lighting Design Formative Assessment

<b>Role, Task, Responsibility</b>	<b>Student Assessment Level 1 - 4</b>	<b>Teacher Assessment Level 1 - 4</b>	<b>Teacher Comment(s)</b>
<b>Learning Expectations</b>			
Cue sheet			
Collaboration with Production Area			
Cooperation with Actors			
“Program” cues			
Rehearsal process/run			
Revisions			

## Appendix 2.3 (Continued)

### Sets Formative Assessment

<b>Role, Task, Responsibility</b>	<b>Student Assessment Level 1 - 4</b>	<b>Teacher Assessment Level 1 - 4</b>	<b>Teacher Comment(s)</b>
<b>Learning Expectations</b>			
Construction/assembly of set			
Stage set quality and safety			
Collaboration with Production Area			
Collaboration with Actors			
Stage crew during rehearsals			

### Costume/Make-up/Props Formative Assessment

<b>Role, Task, Responsibility</b>	<b>Student Assessment Level 1 - 4</b>	<b>Teacher Assessment Level 1 - 4</b>	<b>Teacher Comment(s)</b>
<b>Learning Expectations</b>			
Execution of designs			
Maintenance of items			
Responsibility and clean up			
Collaboration with Production Area			
Collaboration with Actors			
Rehearsal process/runs			

### Actor's Formative Assessment

<b>Role, Task, Responsibility</b>	<b>Student Assessment Level 1 - 4</b>	<b>Teacher Assessment Level 1 - 4</b>	<b>Teacher Comment(s)</b>
<b>Learning Expectations</b>			
Text analysis			
Character sketch			
Book deadlines			
Collaboration with Production Area			
Collaboration with Technical Area			
Rehearsal process/runs			

## Appendix 2.4

### Summative Evaluation Rubric A – Production Team

<b>Criteria/ Evaluation</b>	<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>Application</b> Production collaboration CRV.02	- collaborates with limited effectiveness	- collaborates with some effectiveness	- collaborates with considerable effectiveness	- collaborates with a high degree of effectiveness
<b>Application</b> Production principles TH2.01, TH2.05, CR2.04, CR2.05, CR2.06	- applies principles with limited effectiveness	- applies principles with some effectiveness	- applies principles with considerable effectiveness	- applies principles with a high degree of effectiveness
<b>Application</b> Integration of peer suggestions CR1.06	- integrates suggestions with limited effectiveness	- integrates suggestions with some effectiveness	- integrates suggestions with considerable effectiveness	- integrates suggestions with a high degree of effectiveness
<b>Application</b> Problem-solving CR1.10	- solves problems with limited effectiveness	- solves problems with some effectiveness	- solves problems with considerable effectiveness	- solves problems with a high degree of effectiveness
<b>Application</b> Use of evaluation strategies for rehearsal and production ANV.01, ANV.02, AN1.03	- understands and uses strategies with limited effectiveness	- understands and uses strategies with some effectiveness	- understands and uses strategies with considerable effectiveness	- understands and uses strategies with a high degree of effectiveness
<b>Communication</b> Defence of artistic choices AN1.02	- defends choices with limited effectiveness	- defends choices with some effectiveness	- defends choices with considerable effectiveness	- defends choices with a high degree of effectiveness
<b>Thinking/ Inquiry</b> Analysis of creative process AN2.01	- analyses process with limited effectiveness	- analyses process with some effectiveness	- analyses process with considerable effectiveness	- analyses process with a high degree of effectiveness

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

## Appendix 2.5

### Summative Evaluation Rubric B – Technical Team

Criteria/ Evaluation	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
<b>Application</b> Technical collaboration CRV.02	- collaborates with limited effectiveness	- collaborates with some effectiveness	- collaborates with considerable effectiveness	- collaborates with a high degree of effectiveness
<b>Communication Application</b> Use of technology TH2.02, TH2.06, CR1.08, CR1.09, CR1.11	- applies technological principles with limited effectiveness	- applies technological principles with some effectiveness	- applies technological principles with considerable effectiveness	- applies technological principles with a high degree of effectiveness
<b>Application</b> Integration of peer suggestions CR1.06	- integrates suggestions with limited effectiveness	- integrates suggestions with some effectiveness	- integrates suggestions with considerable effectiveness	- integrates suggestions with a high degree of effectiveness
<b>Application</b> Problem-solving CR1.10	- solves problems with limited effectiveness	- solves problems with some effectiveness	- solves problems with considerable effectiveness	- solves problems with a high degree of effectiveness
<b>Application</b> Use of evaluation strategies for rehearsal and production ANV.01, ANV.02, AN1.03	- understands and uses strategies with limited effectiveness	- understands and uses strategies with some effectiveness	- understands and uses strategies with considerable effectiveness	- understands and uses strategies with a high degree of effectiveness
<b>Communication</b> Defence of artistic choices AN1.02	- defends choices with limited effectiveness	- defends choices with some effectiveness	- defends choices with considerable effectiveness	- defends choices with a high degree of effectiveness
<b>Thinking/ Inquiry</b> Analysis of creative process AN2.01	- analyses process with limited effectiveness	- analyses process with some effectiveness	- analyses process with considerable effectiveness	- analyses process with a high degree of effectiveness

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

## Appendix 2.6

### Summative Evaluation Rubric C - Acting Troupe

<b>Criteria/ Evaluation</b>	<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>Application</b> Rehearsal collaboration CRV.02	- collaborates with limited effectiveness	- collaborates with some effectiveness	- collaborates with considerable effectiveness	- collaborates with a high degree of effectiveness
<b>Communication Application</b> Interpretation and development of a character TH2.03, TH2.04, CR1.01, CR1.04, CR1.06	- applies acting principles with limited effectiveness	- applies acting principles with some effectiveness	- applies acting principles with considerable effectiveness	- applies acting principles with a high degree of effectiveness
<b>Application</b> Integration of peer suggestions CR1.06	- integrates suggestions with limited effectiveness	- integrates suggestions with some effectiveness	- integrates suggestions with considerable effectiveness	- integrates suggestions with a high degree of effectiveness
<b>Application</b> Problem-solving CR1.10	- solves problems with limited effectiveness	- solves problems with some effectiveness	- solves problems with considerable effectiveness	- solves problems with a high degree of effectiveness
<b>Application</b> Use of evaluation strategies for rehearsal and production ANV.01, ANV.02, AN1.03	- understands and uses strategies with limited effectiveness	- understands and uses strategies with some effectiveness	- understands and uses strategies with considerable effectiveness	- understands and uses strategies with a high degree of effectiveness
<b>Communication</b> Defence of artistic choices AN1.02	- defends choices with limited effectiveness	- defends choices with some effectiveness	- defends choices with considerable effectiveness	- defends choices with a high degree of effectiveness
<b>Thinking/ Inquiry</b> Analysis of creative process AN2.01	- analyses process with limited effectiveness	- analyses process with some effectiveness	- analyses process with considerable effectiveness	- analyses process with a high degree of effectiveness

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