

Course Profile

Dramatic Arts

Grade 9

Open

• *for teachers by teachers*

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Course Overview

Dramatic Arts, Grade 9, Open

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Course Title: Dramatic Arts	Carolee Mason, Upper Canada DSB
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Course Type: Open	Mandy Savery-Whiteway, Hastings Prince Edward CDSB
Course Code: ADA10	Development Date: April 1999
Credit Value: 1	Course Revisor(s):
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Description/Rationale

This course emphasizes the active exploration of dramatic forms and techniques, using material from a wide range of authors, genres, and cultures. The study of dramatic arts provides students with an opportunity to take on roles, to create and enter into imagined worlds, and to learn in a unique way about themselves, the art of drama, and the world around them. Expectations are organized into three strands: *Theory, Creation, and Analysis*.

Drama is a collaborative art form. The problem solving, constructing, negotiating, communicating, presenting and reflecting are collaborative activities in the drama class. By working in both real and imagined worlds students will become better listeners, talkers, questioners and creators. Reflection allows students to explore personal and cultural biases and experience the universal aspects of what it means to be human.

Unit Titles (Time and Sequence)

Unit #1	Me and You... <i>Collaboration</i>	15 hours
Unit #2	Me... <i>Introspection</i>	31.25 hours
Unit #3	Who I Can Be... <i>Exploration</i>	18 hours
Unit #4	Getting Our Act Together... <i>Presentation</i>	27.50 hours
Unit #5	Me and the World... <i>Destination</i>	23.75 hours

Unit Organization

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

Time: 20 Hours

Description:

The expectations of this unit will be developed, reviewed and practised throughout the course. By participating and observing, students will generate criteria to assess individual contributions to drama activities. Students will explore and practise effective communication skills in role and out of role. As well, they will explore and practise collaborative skills and strategies using warm-ups, movement, games and drama exercises. The demonstration of the expectations of this unit culminate with the effective use of speaking and listening skills when playing a role in large group dramas that focus on conflict resolution and personal perspective. In their reflective work students will make connections between drama activities, other classrooms and the work place.

Strands: Theory, Creation, Analysis

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

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

Unit# 2: Me... *Introspection*

Time: 25 Hours

Description:

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

Strands: Theory, Creation, Analysis

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

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

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

Time: 18 Hours

Description:

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

Strands: Theory, Creation, Analysis

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

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

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

Time: 22 Hours

Description:

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

Strands: Theory, Creation, Analysis

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

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

Unit #5: You and Your World... *Destination*

Time: 25 Hours

Description:

This is the culminating unit for this course. Students will demonstrate their ability to assimilate skills and knowledge from the previous units. Students will demonstrate their understanding of a global culture, other than their own, by collaboratively interpreting a traditional story from a culture of their choice. Students will apply appropriate strategies to seek out community resources and locate material (e.g. legends, music, costuming) in order to understand the culture they have chosen. They will demonstrate an understanding of the process of translating the selection into an appropriate dramatic form to communicate a universal theme. As a group they will assign roles, negotiate decisions about form and content and be able to justify their choices. Students will demonstrate an understanding of the elements and principles of dramatic expression (e.g. voice, light, movement & pace, mood, gesture.) Reflection in daily logs and in report form following the presentations will be used to assess and evaluate critical thinking skills.

Strands: Theory, Creation, Analysis

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

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

Course Notes

1. The basic structure of a drama class includes, *warm-ups*, *main activity*, *extension* and *reflection*.
Warm-ups are how classes begin and they are always connected to the *main activity*.
The *main activity* is the main focus of the class and may be developed over several classes.
The *extension* includes presentation, adaptation for special needs, extra challenges, homework, research, and independent study.
Reflection is part of every class and can take the form of a discussion, a journal, in-role observations, a drawing, a diagram, a questionnaire, a chart, a storyboard, a photograph or a model.
Respect must be paid to the varied cultural, economic, gender and social makeup of the class. When a teacher plans activities which honour those differences among class members, the expectations are easier to meet.
2. The activities referred to in this course are suggestions only but they do provide a framework of learning strategies that work with the content. The interesting challenge for classroom teachers will be to use the activities with content that is contextual for student and community needs. Teachers should use as many Canadian resources as possible.
The dynamic nature of the drama classroom necessitates modification and perhaps abandonment of certain activities and the extension of others. The teacher should feel free to make changes in response to students, community, and resources.
3. *Performances* for any audience other than the students in the drama class are **NOT** part of the course requirement. Teachers should feel free to perform presentations in venues beyond the classroom presentations only if, in their judgement, the class is ready. The readiness of the class must be established through agreed upon criteria and consensus.
4. *Safety* is a major concern in the drama class. There are concerns with physical safety when doing activities such as movement and games. As well, there are a multitude of safe practices to be followed when a class is doing technical theatre.
 - A) Physical health and safety involves making students aware of the need for a thorough and specific warm-up and warm-down. Appropriate clothing and respect for others in the same space is also a part of safety.
 - B) Emotional safety includes establishing an atmosphere of tolerance, respect and support.
 - C) Your local Board of Education will have safety codes to follow regarding lighting, ladder use, use of tools and construction. Teachers should inspect equipment regularly and make the drama space safe and ready for class activity and accessible to all students.
 - D) You may also consult the Board regarding the use of hazardous materials you may require in the construction of properties, masks and sets.
5. Dramatic arts focuses on individual strengths and allows *special needs* students to explore ways to create and communicate that suit behavioural, communicational, physical, and intellectual challenges. Some strategies used to make drama activities accessible and to create a supportive environment are: providing a peer helper, emphasizing mutual respect, setting up rules with non-verbal cues, and establishing clear positive reinforcement. The mix of ideas and varied contributions are essential to good drama.

6. The *drama journal* is a multi-purpose assessment tool. It may be written, recorded, scribed or pictorial. At its most powerful it is an in-role response to the drama. Like an artist's sketchbook, it should be used by students to reflect on process and product, to expand ideas, to create new directions in thinking, to store thoughts and feelings and to compile source material. Teachers are not expected to evaluate student journals on any set of prescriptive criteria (e.g. emotional content or writing skills). However, as a class, students and teacher will develop a rubric for formal assessment of their journals.

Teaching/Learning Strategies

Teaching/Learning Strategies are listed as they connect to the usual structure of a drama class.

Warm-ups	Main Activity	Extension	Reflection
Brainstorming Drama Exercises Drawing Games Improvisation Movement Practise Teacher in role	Case Studies Ceremony Designing Forum Theatre Interview Research Role Playing Scripting Simulation Soundscaping Tableau Teacher-in-role Whole Group-in-role	Interview Presentation Research Sound Tape Video Tape Script Career Community "Take Our Kids to Work" Field Trips Co-curricular involvement (e.g school play).	Talk & Listen: "Talking stick", discussion, in-role interview Writing: Diary, Journal, Letter, Script, in-role writing Sketch book Taped journal Video taping Multi-media

Assessment/Evaluation

Grade 9 Dramatic Arts is an open level course and will be preparation for grade 10 Dramatic Arts. Assessment will be formative and continual through side coaching, check lists, rubrics and comparison. Evaluation will be summative and provide an opportunity for students to demonstrate the expectations of the course. All three strands must be equally assessed and evaluated by the end of the course.

Resource Summary

In Ontario, teachers of dramatic arts have many resources available to them. There are qualified instructors in the Universities and Colleges of Education in Drama-in-Education and Theatre-in-Education. The Ontario Arts Council (OAC) will also provide resources. There is an active subject council, the Council of Drama & Dance in Education (CODE). Drama textbooks and resource books developed by Canadians are available. Canadian plays and scripts are readily available. Teachers are encouraged to seek opportunities for students to see live performances. Arranging to have theatre in the school or going on field trips are equally valuable. Other resources used in the drama classroom will come from the students and community in the form of such things as: guest speakers, resident artists, Internet, newspapers, letters, biographies and local issues. A **Bibliography** is included with this document before the **Appendices**.

OSS Policy Application

This course profile has been developed to assist in the implementation of the *Ontario Curriculum, Grades 9 and 10, 1999*. In using this material, teachers and administrators must take careful note of the applicable sections of:

1. *Ontario Secondary Schools, Grades 9 to 12: Program and Diploma Requirements, 1999* (OSS), Sections 4,5,6,7
2. *Choices Into Action: Guidance and Career Education Program Policy for Ontario Elementary and Secondary Schools, 1999*
3. *The Ontario Curriculum, Grades 9 and 10: The Arts, 1999*
4. *The Ontario Curriculum, Grades 9 and 10: Program Planning and Assessment, 1999*

Assessment and Evaluation of Program

In dramatic arts students engage in an ongoing reaction and response to learning through *reflection*. A formal review of content and delivery will be conducted at the end of the course by asking the students questions such as:

What learning strategies worked? What learning strategies did not work? What content should be added? What content is irrelevant? What new topics or issues need to be explored?

Teachers should refer to the MET document, *The Ontario Curriculum, Grades 9 and 10: Program Planning and Assessment, 1999* and *Ontario Secondary Schools, Grades 9 to 12, 1999* section 6.2.3 for details. Teacher discussion with other arts staff and administration will provide further assessment and evaluation.

Coded Expectations: Dramatic Arts, Open Grade 9

Theory

Overall Expectations

DTV.01X

-demonstrate an understanding of the conventions of role playing;

DTV.02X

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

DTV.03X

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

Specific Expectations

Role

DT1.01X

-demonstrate an understanding of "willing suspension of disbelief";

DT1.02X

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

DT1.03X

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

DT1.04X

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

Elements and Principles

DT2.01X

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

DT2.02X

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

Dramatic Forms and Sources

DT3.01X

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

DT3.02X

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

DT3.03X

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

DT3.04X

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

DT3.05X

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

DT3.06X

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

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

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

DCV.02X

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

DCV.03X

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

DCV.04X

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

DCV.05X

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

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

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

DC1.02X

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

DC1.03X

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

DC1.04X

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

DC1.05X

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

DC1.06X

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

DC1.07X

-identify biased and stereotyped language;

DC1.08X

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

DC1.09X

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

DC1.10X

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

Communicating and Performing**DC2.01X**

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

DC2.02X

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

DC2.03X

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

DC2.04X

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

DC2.05X

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

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

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

DAV.02X

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

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

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

DA1.02X

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

DA1.03X

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

DA1.04X

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

DA1.05X

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

DA1.06X

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

DA1.07X

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

DA1.08X

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

DA1.09X

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

Reflection**DA2.01X**

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

DA2.02X

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

DA2.03X

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

DA2.04X

-identify universal themes and issues in drama;

Coded Expectations: Dramatic Arts, Open Grade 9, continued**DA2.05X**

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

DA2.06X

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