



# DRAMA 11 AND 12

*Theatre Performance*  
*Theatre Production*

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*Integrated Resource Package 2002*

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This Integrated Resource Package (IRP) provides basic information teachers will require in order to implement the Drama 11 and 12 curriculum. The information contained in this IRP is also available via the Ministry of Education web site: <http://www.bced.gov.bc.ca/irp/irp.htm>

The following paragraphs provide brief descriptions about each section of the IRP.

### THE INTRODUCTION

The Introduction provides general information about Drama 11 and 12, including special features and requirements. It also provides a rationale for teaching Drama 11 and 12 in BC schools.

### THE THEATRE PERFORMANCE 11 AND 12 AND THEATRE PRODUCTION 11 AND 12 CURRICULA

The provincially prescribed curriculum for Drama 11 and 12 is structured in terms of curriculum organizers. The main body of this IRP consists of four columns of information for each organizer. These columns describe:

- provincially prescribed learning outcome statements
- suggested instructional strategies for achieving the outcomes
- suggested assessment strategies for determining how well students are achieving the outcomes
- provincially recommended learning resources.

#### *Prescribed Learning Outcomes*

Learning outcome statements are content standards for the provincial education system. Prescribed learning outcomes set out the knowledge, enduring ideas, issues,

concepts, skills, and attitudes for each subject. They are statements of what students are expected to know and be able to do in each grade. Learning outcomes are clearly stated and expressed in observable terms. All learning outcomes complete the stem: "It is expected that students will ..." Outcome statements have been written to enable teachers to use their experience and professional judgment when planning and evaluating. The outcomes are benchmarks that will permit the use of criterion-referenced performance standards. It is expected that actual student performance will vary. Evaluation, reporting, and student placement with respect to these outcomes depend on the professional judgment of teachers, guided by provincial policy.

#### *Suggested Instructional Strategies*

Instruction involves the use of techniques, activities, and methods that can be employed to meet diverse student needs and to deliver the prescribed curriculum. Teachers are free to adapt the suggested instructional strategies or substitute others that will enable their students to achieve the prescribed learning outcomes. These strategies have been developed by drama educators to assist their colleagues; they are suggestions only.

#### *Suggested Assessment Strategies*

The assessment strategies suggest a variety of ways to gather information about student performance. Some assessment strategies relate to specific activities; others are general. These strategies have been developed by drama educators to assist their colleagues; they are suggestions only.

### *Provincially Recommended Learning Resources*

Provincially recommended learning resources are materials that have been reviewed and evaluated by BC educators in collaboration with the Ministry of Education according to a stringent set of criteria. These resources are organized as Grade Collections. A Grade Collection is the format used to organize the provincially recommended learning resources by grade and by curriculum organizer. It can be regarded as a “starter set” of basic resources to deliver the curriculum. With very few exceptions, learning resources listed in Grade Collections will be the only provincially evaluated and recommended learning resources. They are typically materials suitable for student use, but they may also include information primarily intended for teachers. Teachers and school districts are encouraged to select those resources that they find most relevant and useful for their students, and to supplement these with locally approved materials and resources to meet specific local needs.

The recommended resources listed in the main body (fourth column) of this IRP are those that either present comprehensive coverage of the learning outcomes of the particular curriculum organizer or provide unique support to specific topics. Appendix B contains a complete listing of provincially recommended resources to support this curriculum.

### THE APPENDICES

A series of appendices provides additional information about the curriculum, and further support for the teacher.

- *Appendix A* lists the curriculum organizers and the prescribed learning outcomes for each grade for the curriculum.
- *Appendix B* consists of general information on learning resources, including Grade Collections, selecting learning resources for the classroom, and funding. The Grade Collections for Music 11 and 12 follow, comprising grade level organizational charts and alphabetical annotated lists of the provincially recommended resources. New resources are evaluated on an ongoing basis and the new provincial recommendations are posted on the Ministry of Education web site: [http://www.bced.gov.bc.ca/irp\\_resources/lr/resource/consub.htm](http://www.bced.gov.bc.ca/irp_resources/lr/resource/consub.htm)

Teachers are advised to check the web site on a regular basis.

- *Appendix C* contains assistance for teachers regarding provincial evaluation and reporting policy. Prescribed learning outcomes have been used as the source for samples of criterion-referenced evaluations.
- *Appendix D* acknowledges the many people and organizations that have been involved in the development of this IRP.
- *Appendix E* contains definitions of terms specific to this IRP.

# PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE

**Grade** | THEATRE PERFORMANCE 12 • Context | **Curriculum Organizer and Suborganizer**

**Prescribed Learning Outcomes**

The Prescribed Learning Outcomes column lists the specific learning outcomes for each curriculum organizer.

PRESCRIBED LEARNING OUTCOMES	SUGGESTED INSTRUCTIONAL STRATEGIES
<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• analyse how cultural and historical contexts influence and are influenced by theatre</li> <li>• compare how elements of production are used for specific purposes in various cultural and historical contexts</li> <li>• demonstrate understanding of the ethical requirements for producing theatre of various cultures</li> <li>• analyse economic and social impacts of theatre production on local and global communities</li> <li>• evaluate the use of other artforms in theatre production</li> </ul>	<ul style="list-style-type: none"> <li>• Use handouts, print resources, slides, video, and internet sites to introduce a particular historical or cultural context of theatre. Focus on issues such as intellectual context, political times, economics, and fashion, and how these influenced the society of the period. Have students work in small groups to research how production elements in that time and place reflected the historical and cultural contexts. Have them present their findings in the form of a diorama depicting set design, costume, lighting, etc.</li> <li>• Have students research the development of a selected aspect of a current production (e.g., footlights, masks, advertising posters). Have them focus on how the production element has been influenced by the historical and cultural contexts.</li> <li>• Bring in guest speakers to discuss ethical issues related to selecting and mounting certain plays (e.g., gender issues in <i>Grass</i>; racial issues in <i>Skunkhour</i>, plays with profanity or nudity, casting non-Aboriginal actors to play Aboriginal characters). Following the guests' presentations, have students select a different play with an ethical issue, and describe how they would handle the situation.</li> <li>• Have students imagine their world without theatre. What would this world be like? What would be different? Encourage students to consider the various contributions of theatre (e.g., as an employer, as entertainment, as social commentary). Extend by having students look at the importance of theatre in a range of cultures and time periods (e.g., times when theatre were closed; function of theatre in times of crisis, such as Churchill keeping the theatres open during the Blitz).</li> <li>• Provide students with playbills from professional productions locally and across Canada. Have students compare the ticket prices, the sponsors, and the relative production costs of big productions. In groups, have students discuss the community benefits and drawbacks of the large productions.</li> <li>• Show videos of theatre productions that incorporate the use of music, video, dance, visual arts, etc. Discuss how the various artforms present contribute to the whole.</li> </ul>

**Suggested Instructional Strategies**

The Suggested Instructional Strategies column suggests a variety of instructional approaches that include group work, problem solving, and the use of technology. Teachers should consider these as examples they might modify to suit the developmental level of their students.

**Grade** | THEATRE PERFORMANCE 12 • Context | **Curriculum Organizer and Suborganizer**

**Suggested Assessment Strategies**

The Suggested Assessment Strategies offer a wide range of assessment approaches useful in evaluating the prescribed learning outcomes. Teachers should consider these as examples they might modify to suit their own needs and instructional goals.

SUGGESTED ASSESSMENT STRATEGIES	RECOMMENDED LEARNING RESOURCES				
<ul style="list-style-type: none"> <li>• In assessing students' dioramas of the historical development of theatre production element, look for evidence that they have included:                             <ul style="list-style-type: none"> <li>- examples appropriate to the historical and cultural context</li> <li>- identification of the influence of history and culture on the production elements</li> <li>- range of research sources</li> <li>- accurate citations.</li> </ul> </li> <li>• When viewing theatre from a range of historical and cultural contexts, provide students with worksheets to assess their abilities to:                             <ul style="list-style-type: none"> <li>- identify similarities and differences</li> <li>- identify connections among production elements and their cultural or historical context.</li> </ul> </li> <li>• Provide students with a script that contains potential ethical problems for production. Have students prepare a debate on whether or not the play should be produced. Observe students as they prepare and present their debate, look for evidence that they are able to relate their arguments to local community requirements and values, and can incorporate knowledge from guest speakers' presentations of ethical issues for production. Students advocating in favour of producing the play should be able to identify possible solutions to the ethical problems.</li> <li>• In assessing students' work on the economic and social impacts of theatre, look for:                             <ul style="list-style-type: none"> <li>- identification of economic and social benefits to the community (short-term, long-term)</li> <li>- possible solutions to funding difficulties</li> <li>- well-developed arguments.</li> </ul> </li> <li>• Provide students with a two-column chart to analyse the use of other artforms in theatre productions. List the other artforms in one column, and have students use the second column to record their relationship to theatre. Look for their abilities to demonstrate and articulate influence of other artforms on the production, using specific examples.</li> </ul>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="background-color: #f2f2f2; padding: 5px;">Print Materials</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> <li>• Designing Stage Costumes: A Practical Guide</li> <li>• The Stage Directions: Guide to Publicity</li> <li>• Stage Makeup</li> </ul> </td> </tr> <tr> <th style="background-color: #f2f2f2; padding: 5px;">Video</th> </tr> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> <li>• The Players: Costume, Wigs, Weapons and Make-up</li> <li>• The Stage: Set, Props and Paint</li> </ul> </td> </tr> </tbody> </table>	Print Materials	<ul style="list-style-type: none"> <li>• Designing Stage Costumes: A Practical Guide</li> <li>• The Stage Directions: Guide to Publicity</li> <li>• Stage Makeup</li> </ul>	Video	<ul style="list-style-type: none"> <li>• The Players: Costume, Wigs, Weapons and Make-up</li> <li>• The Stage: Set, Props and Paint</li> </ul>
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Video					
<ul style="list-style-type: none"> <li>• The Players: Costume, Wigs, Weapons and Make-up</li> <li>• The Stage: Set, Props and Paint</li> </ul>					

**Recommended Learning Resources**

The Recommended Learning Resources component is a compilation of provincially recommended resources that support the prescribed learning outcomes. A complete list including a short description of the resource, its media type, and distributor is included in Appendix B of the IRP.



This Integrated Resource Package (IRP) sets out the provincially prescribed curriculum for Drama 11 and 12: Theatre Performance and Theatre Production. Additional Drama 11 and 12 courses include Film and Television (1998).

The development of this IRP has been guided by the principles of learning:

- Learning requires the active participation of the student.
- People learn in a variety of ways and at different rates.
- Learning is both an individual and a group process.

#### RATIONALE

Drama is a discipline that originates in the impulse to depict human experiences, communicate understanding about these experiences, and give them form and meaning. Drama is a powerful mode of expression that has evolved over time to include a variety of forms and styles. It seeks to bridge the real and the imagined, the concrete and the symbolic, the practical and the inspired. Drama is an interactive, creative process that engages students in relationships with others and with the environment.

Drama education provides students with opportunities to examine human experiences through character and situation. It reflects a part of students' daily lives as they connect with others, experience tension, resolve conflict, and create meaning in their world.

#### *Aesthetic Development*

An education in drama provides students with opportunities to examine human experiences through imagined roles and situations and to value the essential contribution of drama in bringing meaning

to ideas and feelings. Drama education provides the impetus to enhance personal enjoyment of the arts as students increase their knowledge of and critical appreciation for live theatre, film, and television productions.

#### *Social Development*

Drama both reflects and affects the social, cultural, and historical contexts in which it exists. For this reason, drama education provides a unique opportunity to foster respect for and appreciation of a variety of values and cultures. In addition, an education in drama promotes understanding of the role of the arts in reflecting and challenging social values throughout history. Drama education helps learners make sense of their world by integrating experience with knowledge.

#### *Emotional Development*

Drama allows students to experience life-like situations, to make choices, and to take responsibility for the consequences of their actions in a safe and nurturing environment. By taking on roles, students can gain enjoyment and a deepened awareness of themselves and others from a variety of perspectives.

#### *Intellectual Development*

Learning in drama enhances learning in all other areas. Through drama, students make connections between previous and current learning as well as among various subject areas. Drama education helps students develop intellectually by expanding their capacities for creative thought and expression, and by encouraging critical-thinking skills such as curiosity, inventiveness, and flexibility.

### *Career Opportunities*

Drama education enhances career development by fostering personal growth, self-confidence, and a variety of knowledge, skills, and attitudes valuable for careers in many fields. Students of Drama 11 and 12 will have opportunities to develop some of the acting, directing, scriptwriting, and production skills needed to pursue careers related to drama.

### **THE DRAMA 11 AND 12 CURRICULUM**

Drama 11 and 12 builds on and extends previous learning developed through the Kindergarten to Grade 7 and Grades 8 to 10 drama curricula. Drama courses at the grade 11 and 12 level allow students to explore a variety of drama forms and styles, and to expand and refine their learnings as they specialize in areas of interest (i.e., film and television, theatre performance, or theatre production). Students acquire the knowledge, skills, and attitudes that enable them to be involved in drama as a lifelong interest or to pursue careers in drama and drama-related fields.

### **CURRICULUM ORGANIZERS**

A curriculum organizer consists of a set of prescribed learning outcomes that share a common focus. The learning outcomes for all Drama 11 and 12 courses are listed under the following interrelated organizers:

- Exploration
- Drama Skills
- Context

Film and Television 11 and 12 have an additional organizer:

- Technologies and Processes

Theatre Performance 11 and 12 and Theatre Production 11 and 12 have an additional organizer:

- Company

### *Exploration*

Drama provides students with a framework within which they can explore and evaluate the artistic components of the dramatic process. Drama provides students with opportunities to examine their own thoughts, feelings, beliefs, and actions, and those of others, through imagination, interaction, and reflection. Students develop trust in themselves and others. This enables them to take risks, express themselves, and evaluate and analyse their own contributions and those of others.

### *Drama Skills*

Drama offers students opportunities to develop diverse dramatic skills to gain a deeper understanding of themselves and the world. As they develop these skills, students gain the competence and confidence to assume roles, interact with others in character, and arrange spaces for dramatic work.

### *Context*

Drama reflects and affects the aesthetic, cultural, historical, and global contexts in which it exists. In drama education, students explore and interpret how drama celebrates, comments on, and questions the values, issues, and events of societies past and present. They acquire knowledge, skills, and attitudes that enhance their understanding of how drama and other artforms contribute to their personal development.

**Company**

(in Theatre Performance 11 and 12 and Theatre Production 11 and 12 courses) The performance of a theatre work requires the collaborative efforts of the entire theatre company. Students learn about the nature of a theatre company and the interconnected roles and responsibilities of people who work within it. They examine the requirements for teamwork, leadership, commitment, and onstage, backstage, and front-of-house etiquette. They learn the synthesis of content and context in the theatre environment. Through participation in the rehearsal and performance process, students learn the skills and attitudes necessary to perform within a theatre company, including valuable personal and interpersonal skills that students can apply in broader social and career contexts.

**Technologies and Processes**

(in Film and Television 11 and 12 courses) Students gain an understanding of the processes used to create film and television productions. They become familiar with production equipment and have opportunities to develop some of the technical skills required to plan, produce, and develop scripts for film and television works.

**DRAMA KINDERGARTEN TO GRADE 12 OBJECTIVES**

A set of objectives for drama has been developed for Kindergarten to Grade 12. These may help teachers by providing a sense of the overall direction intended for the prescribed learning outcomes. The Drama Kindergarten to Grade 12 Objectives chart describes the objectives in relation to curriculum structure.

**Drama Kindergarten to Grade 12 Objectives**

Organizer	Objective
<b>Exploration</b>	Students explore, express, and reflect on their thoughts, feelings, beliefs, and imaginative ideas through individual and group participation in drama.
<b>Drama Skills</b>	Students learn to use body and voice expressively, maintain concentration and focus while in role, develop the facility to move between the concrete and the abstract within a dramatic context, and apply technical skills and knowledge to enhance dramatic communication.
<b>Context</b>	Students experience, respond to, and reflect on the aesthetic, cultural, and historical contexts of drama.

**SUGGESTED INSTRUCTIONAL STRATEGIES**

Instructional strategies have been included for each curriculum organizer and grade level. These strategies are suggestions only, designed to provide guidance for teachers planning instruction to meet the prescribed learning outcomes. The strategies may be teacher-directed, student-directed, or both.

There is not necessarily a one-to-one relationship between learning outcomes and instructional strategies, nor is this organization intended to prescribe a linear means of course delivery. It is expected that teachers will adapt, modify, combine, and organize instructional strategies to meet the needs of students and to respond to local requirements.

**SUGGESTED ASSESSMENT STRATEGIES**

The assessment strategies in this IRP describe a variety of ideas and methods for gathering evidence of student performance, and provide examples of criteria for assessing the extent to which the prescribed learning outcomes have been met. Teachers determine the best assessment methods for gathering this information.

The assessment strategies or criteria examples for a particular organizer are always specific to that organizer. Some strategies relate to particular activities, while others are general and could apply to any activity.

Assessment is the systematic process of gathering information about students' learning in order to describe what they know, are able to do, and are working toward. From the evidence and information collected in assessments, teachers describe each student's learning and performance. They use this information to provide students with ongoing feedback, plan further

instructional and learning activities, set subsequent learning goals, and determine areas for further instruction and intervention. Teachers determine the purpose, aspects, or attributes of learning on which to focus the assessment. They also decide when to collect the evidence and which assessment methods, tools, or techniques are most appropriate.

Assessment focusses on the critical or significant aspects of the learning that students will be asked to demonstrate. Students benefit when they clearly understand the learning goals and learning expectations.

Evaluation involves interpreting assessment information in order to make further decisions (e.g., set student goals, make curricular decisions, plan instruction). Student performance is evaluated from the information collected through assessment activities. Teachers use their insight, knowledge about learning, and experience with students, along with the specific criteria they establish, to make judgments about student performance in relation to learning outcomes.

Students benefit when evaluation is provided on a regular, ongoing basis. When evaluation is seen as an opportunity to promote learning rather than as a final judgment, it shows learners their strengths and suggests how they can develop further. Students can use this information to redirect efforts, make plans, and establish future learning goals.

The assessment of student performance is based on a wide variety of methods and tools, ranging from portfolio assessment to pencil-and-paper tests. Appendix D includes a more detailed discussion of assessment and evaluation.

## INTEGRATION OF CROSS-CURRICULAR INTERESTS

Throughout the curriculum development and revision process, the development team has done its best to ensure that relevance, equity, and accessibility issues are addressed in this IRP. Wherever appropriate for the subject, these issues have been integrated into the learning outcomes, suggested instructional strategies, and assessment strategies. Although it is neither practical nor possible to include an exhaustive list of such issues, teachers are encouraged to continue ensuring that classroom activities and resources also incorporate appropriate role portrayals, relevant issues, and exemplars of themes such as inclusion and acceptance.

The Ministry of Education, in consultation with experienced teachers and other educators, has developed a set of criteria for evaluating learning resources. Although the list is neither exhaustive nor prescriptive, most of these criteria can be usefully applied to instructional and assessment activities as well as to learning resources. Brief descriptions of these criteria, grouped under the headings of Content, Instructional Design, Technical Design, and Social Consideration, may now be found on pages 28 through 43 of *Evaluating, Selecting, and Managing Learning Resources (2002)*, document number RB0142. This ministry document has been distributed to all districts. Additional copies may be ordered from Government Publications, 1-800-663-6105, or (250) 387-6409, if in Victoria.

## LEARNING RESOURCES

The Ministry of Education promotes the establishment of a resource-rich learning environment through the evaluation of educationally appropriate materials intended

for use by teachers and students. The media formats include, but are not limited to, materials in print, video, and software, as well as combinations of these formats. Resources that support provincial curricula are identified through an evaluation process that is carried out by practising teachers. It is expected that classroom teachers will select resources from those that meet the provincial criteria and that suit their particular pedagogical needs and audiences. Teachers who wish to use non-provincially recommended resources to meet specific local needs must have these resources evaluated through a local district approval process.

The use of learning resources involves the teacher as a facilitator of learning. However, students may be expected to have some choice in materials for specific purposes, such as independent reading or research. Teachers are encouraged to use a variety of resources to support learning outcomes at any particular level. A multimedia approach is also encouraged.

Some selected resources have been identified to support cross-curricular focus areas. The ministry also considers special-needs audiences in the evaluation and annotation of learning resources. As well, special-format versions of some selected resources (Braille and taped-book formats) are available.

Learning resources for use in BC schools fall into one of two categories: provincially recommended materials or locally evaluated materials.

All learning resources used in schools must have recommended designation or be approved through district evaluation and approval policies.

*Provincially Recommended Materials*

Materials evaluated through the provincial evaluation process and approved through Minister's Order are categorized as recommended materials. These resources are listed in Appendix B of each IRP.

*Locally Evaluated Materials*

Learning resources may be approved for use according to district policies, which provide for local evaluation and selection procedures.

*Internet Resources*

Some teachers have found that the Internet (World Wide Web) is a useful source of learning resources. None of the material from this source has been evaluated by the ministry, in part because of the dynamic nature of the medium.

**ORGANIZING FOR INSTRUCTION**

There are several educational, social, and technical issues that teachers should consider before starting a drama program. The following is a general guide to issues common to all areas of drama.

*Considerations for Planning*

A drama program should include a range of opportunities for creating, responding to, and performing drama. These experiences will serve as the basis for exploring drama concepts articulated by this curriculum.

Instructional strategies suggested in this IRP are aimed at providing opportunities for students to explore and express themselves through drama, and to reflect on their own work and that of others. Teachers are encouraged to plan both individual and group work, and to include a range of cultural content.

In planning a drama program, teachers might find it helpful to:

- vary instructional approaches and activities to address differing levels of experience, access, and confidence with materials, technologies, and processes
- establish an accepting and co-operative atmosphere in which students feel safe and free to take risks
- inform students about classroom management policies and expectations regarding their work in the drama classroom
- inform students about expectations for using and maintaining the rehearsal and performance space
- include strategies for students to experience current technological processes and equipment, where relevant.

*Responding to Drama*

Developing students' skills as members of an audience and as discriminating observers is an important part of any drama program. The viewer's responses are influenced by:

- cultural perspective
  - associations with aesthetic components in the work
  - knowledge of the type of production in general
  - knowledge of the particular director, scriptwriter, or actor
  - the context in which the work was created.
- Teachers can enhance the meaning students derive from responding to drama works by guiding them through the experience.

In order to observe theatre, film, and television productions thoughtfully and in a discriminating manner, students should learn to:

- withhold their judgments until they have enough information to respond in an informed manner

- extend beyond their initial reactions to come to an understanding of what they have seen and how it was created
- provide support for their personal responses
- understand that the same film or television production may mean different things to different people.

Students may respond:

- on an emotional level—to the feelings evoked by a production
- on a contextual level—to associations of past experiences with the production or with images in the work

- on an intellectual level—with a formal analysis or an interpretation of a production.

The steps suggested in the Responding to Drama chart may help teachers structure formal response activities. When considering the information on the chart, note also that it is entirely appropriate for students to have an intuitive response to a work without always having to attribute an analytical qualification.

### Responding to Drama

*These steps may be combined or rearranged to suit the situation.*

1. Preparation—provide students with a focus for viewing a particular work.
2. First impression—encourage students to share their initial responses in a constructive manner.
3. Description—ask students to objectively describe what they saw and heard.
4. Analysis—encourage students to:
  - organize their thinking about how productions are made
  - consider how the various roles function together during the production process.
5. Interpretation—encourage students to:
  - reflect on and discuss what the production means to them
  - analyse how their responses are influenced by their own experiences and perceptions of the world.
6. Background information—ask students to analyse, interpret, and research:
  - actors, directors, and scriptwriters of various cultures the context in which the production was created
  - the purpose of the production (e.g., social, ceremonial, occupational, functional, commercial, political).
7. Informed judgment—ask students to refer back to their first impressions and support their initial opinions of the work. They may also develop and support a new opinion of the work, based on their discussions, research, and reflection.

This summary is adapted from Drama 10, 20, 30 Curriculum Requirements (Saskatchewan Education, Training and Employment, 1993).

### *Addressing Sensitive Issues*

The study of drama can involve issues and topics that may be of special concern to some students or their parents or guardians (e.g., religious contexts, human sexuality, social pressures on adolescents, standards of personal behaviour). The following guidelines should be considered before beginning instruction in a new, unfamiliar, or potentially sensitive area of study:

- Obtain appropriate in-service training, or consult with those in the school who have relevant expertise (e.g., a counsellor).
- Know district policy and procedures regarding instruction involving sensitive issues (e.g., policy for exempting students from participation in classroom activities).
- Obtain support from the school administration.
- Inform students of the objectives of the curriculum before addressing any sensitive issues in the classroom, and provide opportunities for them to share the information with their parents or guardians.
- Avoid dealing with controversial issues until class members have had enough time together to become comfortable with each other and to have learned an appropriate process for addressing those issues.
- Establish a classroom environment that is open to free inquiry and to various points of view.
- Promote critical thinking and open-mindedness, and refrain from taking sides, denigrating, or propagandizing.
- Preview videos and set Internet guidelines for student access to sensitive material.
- Know district policy regarding the rights of individuals and the need for permission when students are videotaping, filming, photographing, and recording. Establish a procedure for filing any necessary release forms.
- Know the relevant provincial policy and legislation related to matters such as disclosure in cases of suspected child abuse.
- Know the warning signals for eating disorders, suicide, and child abuse (e.g., excessive perfectionism, compulsive exercising, depression, very low or high body weight).
- Inform an administrator or counsellor when a concern arises.

Teachers are especially encouraged to consult with administrators and district personnel on the topic of touching. Instruction in drama frequently involves touching (e.g., to help students achieve correct postures or to develop trust). However, physical touch can be problematic in the public school system where teachers feel particularly vulnerable to misunderstanding and public censure. In addition, students who have experienced physical or sexual abuse, or whose cultural practices do not include touching by people who are not relatives, may respond negatively to touching in the context of a drama class.

When establishing guidelines for the use of touch in drama classes, teachers and administrators may wish to consider the following points:

- Talk to students about the need for touching as part of various dramatic portrayals and of its use as an instructional technique that can help them in their drama learning.
- Demonstrate on your own body frequently so students will be aware that this is one of your teaching tools.
- Ask students for their permission before touching them.
- Touch briefly, using the back of the hand, the flattened palm, or the fingertips.

- Never touch a student correctively unless others are present and watching.
- Where possible, stop short of touching, and mime the action parallel to the student's body.
- Learn to read students' nonverbal cues. Let students know that they can talk to you privately if touching makes them uncomfortable.

### *Working with the Drama Community*

To broaden the range of drama opportunities for students, teachers may wish to team teach with other drama instructors and practitioners in the community (e.g., performers, playwrights, directors, technicians).

When working with guest artists, teachers should:

- arrange a meeting with them beforehand to discuss appropriate learning outcomes and expectations, and areas of the curriculum to be addressed (e.g., acting skills, cultural contexts)
- prepare students for the experience (e.g., discuss expectations for process and etiquette; allow for pre-learning of specialized techniques or background information)
- determine the needs of the guests (e.g., equipment, space, time)
- allow time for debriefing with students and guests.

When students are working as facilitators with peers or younger students (e.g., as directors, stage managers), encourage them to consider the following:

- What might these students be reasonably able to accomplish at that grade level?
- What warmup activities and background information need to be incorporated?
- Is the activity appropriate for a school setting?

- Is there a plan established for working through and sequencing the various parts of the exercise?
- What are the criteria for success?

Teachers and students should consider the following community resources for broadening the range of learning opportunities in drama:

- professional and community performance companies
- film and television production companies
- college and university fine arts departments
- continuing education programs
- drama teachers' associations
- arts periodicals and publications
- arts broadcasting (radio, television)
- Internet web sites for drama
- community, provincial, and national arts councils
- community cultural associations
- recreation centres
- cultural festivals
- Aboriginal communities.

### *Working with the Aboriginal Community*

The Ministry of Education is dedicated to ensuring that the cultures and contributions of Aboriginal peoples in BC are reflected in all provincial curricula. To address these topics in the classroom in a way that is accurate and that respectfully reflects Aboriginal concepts of teaching and learning, teachers are strongly encouraged to seek the advice and support of local Aboriginal communities. As Aboriginal communities are diverse in terms of language, culture, and available resources, each community will have unique protocols to gain support for integration of local knowledge and expertise. To begin discussion of possible instructional and assessment strategies, teachers should first

contact Aboriginal education co-ordinators, teachers, support workers, and counsellors in their district who will be able to facilitate the identification of local resources and contacts such as Elders, chiefs, tribal or band councils, or Aboriginal cultural centres.

In addition, teachers may wish to consult the various Ministry of Education publications available, including the “Planning Your Program” section of the resource, *Shared Learnings* (1998), which helps all teachers provide students with knowledge of, and opportunities to share experiences with, Aboriginal peoples in BC. For more information about these resources, consult the Aboriginal Education web site: <http://www.bced.gov.bc.ca/abed/welcome.htm>

### *Creating a Safe Learning Environment*

To ensure a safe learning environment, it is essential that teachers address the following questions prior to, during, and after an activity:

- Have students been given specific instruction about how to use the facilities, materials, and equipment appropriately? Do they fully understand the instructions?
- Are students wearing clothing and footwear appropriate for the activity?
- Are the activities suitable to the student's interest, confidence, ability, and physical condition?
- Have appropriate warmup and cooldown activities been included?
- Are the facilities and equipment suitable and in good repair?
- Is the equipment secure when not in class use?
- Are students aware of the location of power switches and fuse boxes?
- Do students know the maximum wattage for electrical AC cables, power outlets, and circuits?

In addition to physical safety, teachers should consider the emotional safety of students when planning a drama program. Be sensitive to individual students, and be prepared to respond to unique situations and to develop creative ways to deal with rivalry, stress, stage fright, and so on. Teachers should also be aware of activities that may cause emotional or psychological stress for individual students (e.g., public performances, performance tests, playing love scenes) and be prepared to offer alternative strategies as necessary.



# CURRICULUM

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*Theatre Performance 11 and 12*



Theatre, both as process and product, is concerned with translating ideas into dramatic form to communicate between stage and audience. In Theatre Performance 11 and 12 courses, students gain the knowledge, skills, and attitudes necessary to become theatre performers through a study of exploration, analysis, body and voice skills, characterization, historical and cultural contexts, and the interrelated roles that comprise a theatre company.

Theatre Performance 11 and 12 provide opportunities for students to experience the wealth of theatre repertoire representing a variety of styles and forms. Through their involvement in the performance of this repertoire, students become aware of and understand the technical and theoretical aspects of theatre, and the performance issues specific to these styles.

Theatre Performance 11 and 12 focus on drama as a performance art. By participating in formal and informal performances in a variety of settings, students increase their knowledge and develop skills in all phases of theatre processes. Through performance, students can shape and refine their ideas and integrate their knowledge and attitudes with their technical skills. Through participation in the rehearsal and performance process, students gain confidence, self-esteem, and a sense of commitment.

Theatre performance is collaborative in nature. In Theatre Performance 11 and 12, students learn the skills and attitudes necessary to work within a performance group, including teamwork, adaptability, support, and leadership. They learn the interconnected performance roles of actor, director, and scriptwriter; they also learn to work as part of a larger theatre company,

including production roles (design, technical, and management). Self-assessment, goal setting, and response and reflection skills are developed as part of the rehearsal process and are used to evaluate the performances of self and others.

Theatre Performance 11 and 12 courses provide opportunities for students to:

- develop the artistic abilities and technical skills required in theatre performance
- examine the interrelated processes of acting, directing, and script development
- understand the collaborative process involved in a theatre performance
- develop critical-thinking skills as applied to the work of self and others
- engage in the creative process (exploration, selection, combination, refinement, and reflection) to create theatre works
- increase their level of sophistication, complexity, and independence as they explore a range of theatre expressions
- use theatre performance to create meaning and express ideas and emotions
- examine the various roles and purposes of theatre in society
- analyse theatre works from a variety of historical and cultural contexts
- explore career opportunities related to theatre performance, and develop skills for pursuing those options.

#### CURRICULUM ORGANIZERS

The prescribed learning outcomes for Theatre Performance 11 and 12 are grouped according to the same three curriculum organizers used in all drama IRPs from kindergarten to grade 12: Exploration and Analysis, Skills, and Context. A fourth organizer, Company, identifies learning in relation to the applications of ensemble performance for Theatre 11 and 12 courses.

The following curriculum organizer descriptions define the course content specific to Theatre Performance 11 and 12.

### *Exploration and Analysis*

Theatre provides students with opportunities to examine their own thoughts, feelings, beliefs, and actions and those of others through imagination, interaction, and reflection. In Theatre Performance 11 and 12, students learn how artistic components affect meaning in theatre works, and how to manipulate these components to achieve specific purposes or effects. Students gain the artistic and technical understanding needed to explore and critique their own works and the works of others. Through their work in theatre performance, students have opportunities to explore and develop expression, trust, and self-confidence.

### *Performance Skills*

A study of performance skills allows students to gain understanding of the nature and technical requirements of theatre as a performing art. Through analysis, guided practice, and reflection, students develop and enhance the skills they require to become proficient theatre performers—as actors, directors, or scriptwriters.

In Theatre Performance 11 and 12, Performance Skills are articulated within the following sub-organizers:

- Body and Voice
- Characterization
- Elements and Structures

In Theatre Performance 11 and 12, students learn to:

- develop body and voice techniques (e.g.,

articulation, projection, blocking, movement, business) to enable them to use their bodies and voices expressively

- apply a variety of internal and external characterization strategies (e.g., visualization, role play, improvisation)
- work within the technical parameters of a range of theatre styles and forms
- understand appropriate terminology related to body, voice, characterization, and theatre structures.

### *Context*

Theatre reflects and affects the personal, cultural, historical, and social contexts in which it exists. In Theatre Performance 11 and 12, students gain understanding of how these contexts influence the nature and purpose of theatre works. They learn about the various factors (e.g., social, economic, legal, ethical, technological) that affect theatre performance. They also learn the role that theatre plays in the social and economic fabric of the larger community, and the skills that enable them to participate in theatre throughout their lives.

### *Company*

The performance of a theatre work requires the collaborative efforts of the entire theatre company. In Theatre Performance 11 and 12, students learn about the nature of a theatre company and the interconnected roles and responsibilities of people who work within it. They examine the requirements for leadership, teamwork, commitment, and stage etiquette. They learn the synthesis of content and context in the performance environment. Through participation in the rehearsal and performance process, students learn the skills and attitudes necessary to perform within a theatre company, including valuable personal and interpersonal skills that students can apply in broader social and career contexts.

**PROGRAM MODELS**

The Drama 11 and 12 IRP is designed to provide flexibility in organizing and implementing the curriculum and to acknowledge the drama programs already in place in BC schools. In order to recognize the diverse nature of drama program delivery, learning outcomes for Theatre Performance 11 and 12 have been designed to be delivered within any of the following program models:

- Theatre Performance 11: Acting 11
- Theatre Performance 12: Acting 12
- Theatre Performance 11: Directing and Script Development 11
- Theatre Performance 12: Directing and Script Development 12

In each of these program models, teachers provide opportunities for students to achieve the prescribed learning outcomes for Theatre Performance 11 or Theatre Performance 12 while emphasizing a focus on either acting or directing and script development. Teachers need to design their courses and select theatre works to address both the prescribed learning outcomes and the required content specific to the particular program model. The Required Program Model Content charts on the following pages outline this content in relation to:

- technique
- performance applications
- theory.

The content in these charts provides the framework within which the prescribed learning outcomes are delivered. The suggested instructional and assessment

strategies within each curriculum organizer provide additional guidance for teachers to plan their programs in relation to the particular program model. (Note that some suggested instructional and assessment strategies are specific to Acting, some are specific to Directing and Script Development, while others apply to both program models.)

Note that in Directing and Script Development, students are required to have a general understanding of all the techniques, applications, and theory for the program model; however, students may have opportunities to select a particular emphasis in either directing or script development.

If students are taking more than one Theatre Performance course, they must satisfy the prescribed learning outcomes in relation to each program model content for which they are receiving credit (e.g., a student must satisfy the program model content for both Acting 12 and Directing and Script Development 12 in order to receive credit for both courses).

Both Acting and Directing and Script Development are viable means of artistic expression and highly effective educational vehicles for developing dramatic abilities, understandings, and appreciation. Schools and districts are strongly encouraged to provide opportunities for students to take more than one program model at each grade level. Course codes for each of these program models are listed in the Ministry of Education *Course Information Handbook*.

**Required Program Model Content: Acting 11 and 12**

Acting 11 and 12 courses must incorporate the following content within the delivery of the prescribed learning outcomes for Theatre Performance 11 and 12.

<p><b>Acting Technique</b></p>	<ul style="list-style-type: none"> <li>• internal and external characterization techniques:             <ul style="list-style-type: none"> <li>- identification of motivation and objective, relationships with other characters, discovery of subtext</li> <li>- leads, incorporation of props and costumes; stylistic characters (e.g., stock characters)</li> <li>- characterization from scripted and non-scripted sources</li> </ul> </li> <li>• vocal technique (e.g., articulation, projection, accents, breath control)</li> <li>• competent use of the elements of movement (body, space, time, dynamics, and relationship)</li> <li>• blocking and stage composition; specialized movement requirements (e.g., choreography, fights, love scenes)</li> <li>• acting technique in relation to production elements, including lighting, sound, set, costume, makeup, masks, and props</li> <li>• understanding of the duality of character and actor on stage</li> <li>• authentic interpretation of style and form (e.g., realism, naturalism, absurdism, clowning, mime, culture-specific styles)</li> <li>• duality of character and actor on stage</li> <li>• developing an individual acting approach</li> </ul>
<p><b>Performance Applications</b></p>	<ul style="list-style-type: none"> <li>• presentation skills (e.g., focus, concentration, stage presence, confidence, honesty)</li> <li>• public performance considerations (e.g., audience consideration, performance venue)</li> <li>• audition process</li> <li>• rehearsal process (e.g., following direction, script scoring or notation, memorization, commitment, reflection)</li> <li>• interpersonal skills (e.g., co-operation, trust, leadership)</li> </ul>
<p><b>Theory</b></p>	<ul style="list-style-type: none"> <li>• roles of actor, director, and playwright; roles of production team</li> <li>• processes of developing theatre works (e.g., scriptwriting, play-building, improvization)</li> <li>• awareness of significant movements and theories in acting (e.g., Method, Stanislavsky, Brecht, Aristotle)</li> <li>• acting as an artform</li> <li>• actor as an instrument for societal commentary</li> <li>• stage terminology and theatre vocabulary</li> </ul>

**Required Program Model Content: Directing and Script Development 11 and 12**

Directing and Script Development 11 and 12 courses must incorporate the following content within the delivery of the prescribed learning outcomes for Theatre Performance 11 and 12.

<p><b>Directing and Script Development Technique</b></p>	<ul style="list-style-type: none"> <li>• directing             <ul style="list-style-type: none"> <li>- script selection, research and analysis (e.g., dramaturgy), interpretation of script (e.g., identification of central image, theme, style)</li> <li>- auditions and casting</li> <li>- leadership of rehearsal process—blocking, choreography, character development, speech and dialect, rehearsal critiques</li> <li>- creating and maintaining director’s book</li> </ul> </li> <li>• script development             <ul style="list-style-type: none"> <li>- development of concept and theme</li> <li>- development of character</li> <li>- research communication of idea/story/interpretation</li> <li>- script development techniques (e.g. dramaturgy, Aboriginal story telling)</li> <li>- finding own voice</li> <li>- establishing an overall vision/central image (to apply to costumes, lighting, etc.)</li> <li>- adaptation from another medium (dialogue-based or otherwise)</li> </ul> </li> </ul>
<p><b>Performance Applications</b></p>	<ul style="list-style-type: none"> <li>• script publication</li> <li>• public performance considerations (e.g., audience consideration, performance venue)</li> <li>• interpersonal skills with cast and crew (e.g., communication, nurturing and supporting actors, enabling, conflict resolution, reflection)</li> <li>• writing process (motivation, prewriting, drafting, revision, editing, presentation, evaluation)</li> </ul>
<p><b>Theory</b></p>	<ul style="list-style-type: none"> <li>• roles and responsibilities of scriptwriter, director, assistant director, actor, and production team; working with music director, choreographer, etc.</li> <li>• knowledge of significant movements and theories in directing and scriptwriting</li> <li>• knowledge of script conventions, drama forms, and styles</li> <li>• scriptwriting as an artform; scripts as literature</li> <li>• scripts as instruments for social commentary</li> <li>• directing as an artform</li> <li>• understanding of production elements</li> <li>• stage terminology and theatre vocabulary</li> </ul>

**CLASSROOM CONSIDERATIONS**

Delivery of the Theatre Performance 11 and 12 curricula requires attention to a number of considerations, including student groupings, appropriate facilities, and specialized equipment and materials.

***Combined Programs***

Teachers may sometimes find it necessary to combine two or more grade levels or courses in one classroom. In such cases, it is imperative for the teacher to plan instruction in relation to the prescribed learning outcomes for each grade, to allow for student learning and achievement at each level. Students need to understand the learning expectations for their particular grade and course, and should be assessed accordingly.

In addition, teachers may wish to deliver the curriculum via a combination of program models. For example, teachers may choose to offer Theatre Performance 12 and Theatre Production 12 within a combined classroom. In these instances, teachers need to plan instruction and assessment according to the specific content outlined for each program model:

- for acting students, according to the Theatre Performance 12 prescribed learning outcomes and the Acting program model content
- for directing and script development students, according to the Theatre Performance 12 prescribed learning outcomes and the Directing and Script Development program model content.
- for theatre management students, according to the Theatre Production 12 prescribed learning outcomes and the Theatre Management program model content
- for technical theatre students, according to the Theatre Production 12 prescribed learning outcomes and the Technical Theatre program model content.

See the information on Program Models earlier in this Course Description, as well as in the Course Description for Theatre Production 11 and 12.

A student may only receive credit for each program model once at each grade level. For more information, see the Ministry of Education *Handbook of Procedures*.

***Facilities***

When choosing or designing a facility, consider the following:

- Does the total instructional space provide enough flexibility to function in a variety of ways? (e.g., stage, backstage, and front-of-house areas)
- Is there adequate secure storage? (e.g., for scripts, costumes, props, makeup)
- Is there appropriate space for makeup applications? (e.g., well-lighted area with mirrors and sink)
- Are there separate changing facilities for female and male performers?
- Is the facility sufficiently well lit and ventilated?
- Is the classroom space equipped with sufficient power on separate circuits to allow for simultaneous operation of activities?

***Equipment and Materials***

Teachers who want to offer students experiences with a variety of materials and processes but who are unable to purchase all the necessary equipment may be able to use specialized equipment from other departments in the school or district. Local

colleges, theatre companies, television and film broadcasters or studios, and businesses are other possible sources. This equipment may include:

- costumes, masks, makeup, props
- lighting and sound equipment
- set flats and risers
- specialized equipment (e.g., flying equipment, fog machine, pyrotechnics, multimedia).

## PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- describe their aesthetic response to a theatre presentation in terms of:
  - drama form
  - style
  - elements of drama
  - meaning
  - use of performance elements
  - use of production elements
- describe characteristics of successful performance
- demonstrate engagement in performance
- demonstrate a willingness to take performance risks in a variety of situations
- apply the creative process of exploration, selection, combination, refinement, and reflection to performance
- critique their own work and that of others
- use appropriate terminology to describe theatre performance

## SUGGESTED INSTRUCTIONAL STRATEGIES

- As a class, brainstorm and discuss a variety of criteria for critiquing a theatre presentation. Encourage students to create a glossary of related terminology (e.g., blocking, projection, character, meaning, interest, tension, focus, engagement). Provide opportunities for students to use these criteria to review a live or video performance. Have students discuss their responses in small groups.
- Play a variety of improv games. For example: Divide the class into groups of three. Provide each group with three unconnected sentences. Give them five minutes to prepare a performance in which all three sentences are used in a meaningful way.
- Ask each student to name a stock character she or he feels most comfortable portraying (e.g., confident, shy, cool). After they have done so, have them describe a character that is the opposite of their comfort character. Have students work in small groups to prepare a scene. As students present their scene, call “switch,” and have them revert from their comfort character to their opposite.
- Ask students to walk silently around the room, focussing on themselves only. Call out different moods (e.g., pride, depression, love, joy, shyness), and have students adapt their walking accordingly.
- Coach students through a discovery walk: Have students create a place for themselves. During their walk through their places, they should make a discovery of an unfamiliar object. Students explore the object, checking its texture, weight, etc., until they “discover” the object’s identity. After the exercise, have students form pairs to discuss the journey and the discovery.
- Create a circle diagram to illustrate the continuous cycle of the steps in the creative process (exploration, selection, combination, refinement, and reflection). Discuss how the process can be applied to scene rehearsal. Assign scenes to groups of students, and have them apply the creative process to rehearsing the scene for performance.
- Over the course of the year, have students keep a journal of ideas and images that, as director or scriptwriter, they could incorporate in a theatre work. Items to include could be overheard conversations, news articles, characters seen in movies and on TV, interesting locations, etc.

**SUGGESTED ASSESSMENT STRATEGIES**

- After viewing a professional performance, provide students with a checklist and short-answer form to guide them in describing their aesthetic response. Example questions could include:
  - Where did the lights fall on the stage, and with what colours?
  - What shapes were repeated on the stage, and in which production elements? (e.g., costume, set)
  - Where did the sound originate in the theatre? What was the effect?
  - Were the actors in focus?
  - Were the characters believable?
  - What form did the play take? How did this affect the overall meaning?
  - What was your overall response to the show?
 Look for evidence that students use appropriate theatre terminology in their responses, and are able to justify their responses in terms of form, style, elements of drama, meaning, and use of performance elements.
- As students participate in improvisation activities, use a rating scale to note how effectively they:
  - remain engaged and focussed in the activity
  - maintain consistent characters (where appropriate)
  - listen to each other
  - include a beginning, middle, and end (where appropriate)
  - demonstrate conflict
  - create an environment
  - take performance risks (e.g., portraying unfamiliar characters).
- After engaging in explorations of changes in mood during movement exercises, have students complete a self-assessment of their abilities to stay in focus and to portray the different moods in their walk.
- When students are working on a performance project, have them complete journal entries focussing on the steps of the creative process and the value of each step. Sample questions:
  - How did the steps in the creative process affect the rehearsal and performance of the scene?
  - What is the value of refining your work?
  - How did the piece change from first try to final presentation?
  - What ideas were discarded?
  - If you had to do it again, how would you do it differently?

**RECOMMENDED LEARNING RESOURCES***Print Materials*

- The Actor as Storyteller
- Directing for the Stage
- Discovering the Moment
- Theatre: Art in Action
- Writing Your First Play

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- demonstrate voice and movement elements appropriate to performance
- demonstrate understanding of the body and voice as performing instruments
- apply safety and health considerations to body and voice
- identify appropriate theatre terminology to describe movement and voice

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Read a scene that depicts particular vocal elements (e.g., *The Wizard of Oz*, *Pygmalion*). Have students identify the vocal elements, such as range and pitch. Discuss and provide opportunities for students to practise different ways of achieving the required elements. Review safety considerations as necessary.
- Demonstrate four basic mime movements. Challenge students to create a short improvisation using these four movements.
- In groups, have students choreograph, rehearse, and perform or direct a short movement presentation to a selected piece of music.
- Provide students with a floor plan for a simple set. Have them work in pairs to create a scene that involves four motivated movements for two characters within that set. After they present their scene, have them justify their movements.
- Demonstrate a range of voice and body warmup exercises, explaining their purpose. Have students keep a warmup log, documenting the exercises performed and their effects on the voice and body.
- Use handouts or overheads to illustrate symbols for scoring a script (notation) in relation to blocking and voice elements such as inflections, stresses, and speaking tempos. Distribute a script and have students score it appropriately.
- Challenge students to create a particular environment using only body and voice elements (e.g., haunted house, undersea, hockey game). Brainstorm individual sounds and movements they can use to create the environment and the desired emotional response (e.g., to evoke fear in a haunted house: choral moans, cackling, finger snapping, crawling, swaying). Provide opportunities for students to present their work for another class or in a school open house.
- Challenge students to write a scene for a radio play or other situation where the voice plays a key role in conveying emotion. Discuss the applications for other theatre performances.
- Ask students to keep an illustrated theatre glossary of new vocabulary terms they learn related to body and voice (e.g., locomotor, plane, diction, pallet).

**SUGGESTED ASSESSMENT STRATEGIES**

- Have students videotape a selected class or public performance. Have them play back the audio only, and use a self-assessment checklist to note their use of vocal elements. Then have them play back the video only, and self-assess their use of the elements of movement.
- While students are engaged in vocal production, use a rating scale to assess vocal elements in relation to elements such as pitch, projection, pace, articulation, expression, character, emotional range, and unison (as appropriate).
- When students present their choreographed movement sequences, use a rubric for teacher, peer, and self-assessment of their work based on pre-determined criteria such as:
  - controlled use of a range of locomotor and non-locomotor movements
  - use of a variety of directions, levels, and planes
  - use of a range of body dynamics
  - choice of music as appropriate to the character
  - choice of movements appropriate to the rhythm and tempo of the music.
- As students perform their movement scene in the prescribed set design, look for evidence that they can justify their movement choices in relation to their character motivations and the opportunities and limitations of the set design.
- Assess students' knowledge of health and safety concerns in terms of their:
  - participation in warmup activities
  - individual preparation of body and voice
  - commitment to the safety of fellow actors
  - controlled use of body and voice in activities.
- Collect students' scored scripts to check for accurate use of notation symbols.
- When students have presented their body and voice "environments" for an audience, have the audience complete a feedback form based on questions generated by the class (e.g., effectiveness of movement and voice in portraying the environment and evoking the desired emotion). Tabulate and discuss the survey results, and use as the basis for a whole-class peer assessment.
- Observe students in their rehearsals to assess their use of appropriate terminology related to body and voice. Administer a written quiz to assess students' knowledge of learned vocabulary related to body and voice.

**RECOMMENDED LEARNING RESOURCES***Print Materials*

- The Actor as Storyteller
- Directing for the Stage
- Discovering the Moment
- Theatre: Art in Action

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- identify a character's objectives and motivations
- identify a range of internal and external strategies for developing character
- demonstrate appropriate strategies to develop a character

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Create a worksheet for students to use while watching a play or movie, listing short descriptions of character motivations (e.g., greed, love, power). Have students watch the performance and use the worksheet to identify the motivation of each character. Then have them form groups to discuss each character and reach a consensus about his or her motivation.
- Challenge students to stay in character while doing some public or out-of-class activity (e.g., take the class bowling or on a walk through the community). Discuss the challenges of maintaining a character in different contexts.
- Have students work in small groups to sketch a scene that follows a "Day in the Life" of a character. Suggest that they include interactions with other characters, and introduce new facets of the character's life. Alternatively, students can create a "Life History" of the character, from childhood to old age. Have one student in each group act as director for the scene.
- Assign a one-act play. Have students work in groups to assign an objective for each character in the play. Then have them break the play into its dramatic units, and discuss how the objectives for each unit relate to each character's objective.
- Lead the class in a character visualization exercise. After, have students write a reflection on how the exercise helped them achieve their character.
- Ask students to brainstorm stock characters (e.g., class clown, girl next door, jock, grumpy old man/woman). Put all the characters in a hat, and have students in pairs or triads select a character and improvise a scene. Repeat until all students have had a chance to improvise.
- As a class, brainstorm strategies for developing character, such as visualization, role playing, physicality, improvisation, self-talk, creating histories, and incorporation of costume, props, and makeup. Over the course of the year, provide opportunities for students to experiment with characterization strategies. Have them keep a log of the strategies used and their relative successes.

**SUGGESTED ASSESSMENT STRATEGIES**

- Use observation sheets and checklists to conduct ongoing assessment of students in terms of their abilities to:
  - use external elements (e.g., props, costume, makeup, set) to create character
  - use internal strategies (e.g., visualization, journal writing, creating character histories) to create character
  - use movement and voice to demonstrate character
  - sustain a character's attitudes, reactions, and perceptions throughout a theatre work
  - listen and interact with other characters and with the environment
  - project the character's objectives and motivations.
- As students work in groups to reach a consensus about the motivations of characters depicted in plays and movies, look for evidence that they are able to use examples to support their reasoning, and respect each other's views.
- Keep anecdotal records of students' participation in maintaining a character during an out-of-classroom activity. Look for evidence of their abilities to:
  - sustain character
  - interact with other characters
  - demonstrate behaviour appropriate to their characters
  - solve problems as their characters.
- Videotape students engaged in character exercises (e.g., life history, stock characters), and use as the basis for student self-assessment of the effectiveness of each strategy in developing character. Students should be able to justify their responses.
- Provide students with a selection of photographs of people. Ask them to each select one photo, and write a synopsis of that person as a character in a play (e.g., name, age, occupation, wants and desires). Then have them form small groups to outline a play that would involve these characters. Look for evidence that students are able to relate motivation and objectives to their character synopses.
- Assess students' characterization strategies logs, looking for evidence that they are able to articulate the relationship between the strategies used and their effect on character development.

**RECOMMENDED LEARNING RESOURCES***Print Materials*

- The Actor as Storyteller
- Directing for the Stage
- Theatre: Art in Action
- Writing Your First Play

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- demonstrate understanding of standard script conventions and structures
- identify a range of drama forms
- demonstrate understanding of the use of elements of drama in performance
- demonstrate understanding of how a central image contributes to a unified performance
- demonstrate understanding of how production elements affect performance
- use appropriate stage terminology

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Divide the class into groups. Assign each group the same familiar fairy tale or story, but challenge each group to present the story using a different drama form, such as:
  - mime
  - puppetry
  - tableau
  - story theatre
  - musical theatre.
- Use a mini-lecture, with examples from familiar plays, to teach students the elements of drama (focus, tension, contrast, symbol, form, balance). Then have students work in small groups to dramatize a selected poem, incorporating as many aspects of elements of drama as possible.
- Ask students to divide a script into beats, and decide on a sentence to capture the purpose of each beat.
- Have students work individually to transpose a prose paragraph to a short script. Compare the two pieces in terms of elements and form.
- Discuss the concept of central image. Challenge students to find examples of central image in music videos. Discuss how the image is conveyed throughout various aspects of the performance. As an extension, have students write a new script for the video, incorporating a different central image.
- Divide the class into groups. Assign the same scene to each group, along with a different production element (e.g., lighting, set, sound, costume, props). Have them create a presentation to illustrate how the scene would be affected by the incorporation of their assigned production element.
- When viewing live or video theatre performances, have students complete a guided response sheet identifying how the central image is depicted via the acting, script, and production elements.
- Divide the class into groups and assign a scene (improvized or scripted). Have groups create a floor plan based on the scene demands. Have them rehearse their scene and record their movements on the floor plan using appropriate stage terminology. Then have them trade with another group and try to replicate each other's movements.

## SUGGESTED ASSESSMENT STRATEGIES

- As students present their fairy tale in drama forms, look for evidence that they are able to present their work within the conventions of the selected form. Conclude the activity by having students use their journals to reflect on which was the most successful form and why.
- Collect students scripted versions of a prose paragraph. Assess in terms of their appropriate use of:
  - script conventions
  - stage terminology
  - elements of drama.
- In assessing students' analysis of central image portrayed in music videos, look for evidence that they are able to identify:
  - how the central image was conveyed by the performance elements
  - how the central image was conveyed by the production elements
  - how these elements might have been used differently to convey the same central image
  - how these elements might have been used to convey a different central image.
- As students present their scenes with production elements, meet with each group to assess their understanding of how their production element will affect:
  - actors
  - presentation of central image
  - other production elements.
- After students have tried to replicate each other's blocked scenes from their floor plans, assess in terms of the extent to which:
  - the floor plan clearly articulated blocking
  - the performers were able to follow the supplied blocking.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- The Actor as Storyteller
- Directing for the Stage
- Discovering the Moment
- Theatre: Art in Action
- Writing Your First Play

## PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- identify cultural and historical contexts that influence and are influenced by theatre
- analyse how performance elements are used in theatre works to achieve specific purposes and reach specific audiences
- analyse purposes and styles of drama of traditional and contemporary Aboriginal peoples in BC
- demonstrate understanding of theatre styles in selected cultures and historical periods
- identify the relationship between theatre performance and other artforms

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide students with a theme. Have them work in small groups to prepare a performance on the theme that incorporates elements from a variety of artforms (e.g., music, dance, visual arts, poetry).
- Read a scene from a particular historical context and discuss as a class, focussing on how the social conditions of the time influenced the characterization. Discuss how the characterization might be different if the play were written today. Challenge students to take turns performing or rewriting the scene in a way that would make it consistent with modern sensibilities.
- Invite a guest from a local Aboriginal community to relate some traditional stories and discuss the role of storytelling as a form of Aboriginal drama. Discuss the cultural values and means of transmission of the story with the storyteller. Compare the performance elements of the stories with those of contemporary plays. Challenge students to create a scene modelled on the Aboriginal storytelling form.
- Have students work in groups to research a particular cultural or historical style of theatre (e.g., Greek tragedy, 19th century melodrama, miracle plays, kabuki, vaudeville). Have them present their findings using centres, demonstrations, or multimedia presentations.
- Have students read newspapers to identify contemporary issues (e.g., unemployment, environmental concerns, dating, war, family relationships). Have them work in groups to select one issue and create a short scene on that issue. Following students' presentations, have them research the historical contexts of their chosen issue, and examples of its portrayal in plays of the past. Conclude with a discussion of the universality of certain themes and the role of theatre as social commentary.
- As a class, discuss ways in which a script may be adapted to enhance audience enjoyment and understanding of the work. Divide the class into groups, and assign the same scene to each group. Have each group translate their performance for different target audiences (e.g., children's audience, touring show, low budget, to achieve a political goal). Have groups present their scenes and discuss the different performance and production choices they made to reach specific audiences and to achieve specific purposes.

## SUGGESTED ASSESSMENT STRATEGIES

- After students' presentations of historical styles of theatre, have individuals create a chart illustrating the various styles of theatre studied. Look for evidence that they are able to identify and describe the commonalities and differences of among the various styles in relation to purpose (e.g., audience), gender roles, political influences, connection to the norms of the larger society (as reflection of or challenging), use of production elements, and common themes.
- Observe students' participation in discussions of historical and contemporary issues represented in theatre works. Look for evidence of their abilities to make connections among issues and identify their influence on theatre.
- When working with Aboriginal storytellers, assess students' work in terms of their abilities to:
  - analyse the purpose and style of Aboriginal storytelling
  - demonstrate respect for Aboriginal storytelling as a drama form
  - model Aboriginal storytelling in their own scene
  - depict selected beliefs and values in their scene.
- After students have presented their findings on a range of cultural and historical styles, use criteria generated by the class as the basis for self-, peer, and teacher assessment. Criteria could focus on the extent to which students' work identifies:
  - stylistic elements related to acting, direction, and scriptwriting
  - stylistic production elements (e.g., costume, staging)
  - societal norms reflected or challenged
  - purposes and audiences of the theatre style
  - influences of this style on other styles.
- Observe students' scene performances to determine appropriate choices made for the given target audiences. Look for evidence that students have manipulated the elements of drama, performance elements, and production elements to suit a specific group.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- The Actor as Storyteller
- Theatre: Art in Action

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- demonstrate understanding of the roles and responsibilities of theatre company personnel
- demonstrate commitment to the rehearsal and performance process
- identify processes and protocol involved in theatre pre-production, production, and post-production
- demonstrate appropriate performance etiquette
- demonstrate a willingness to delegate and accept responsibility in a group
- demonstrate health and safety practices in theatre performance
- set personal goals for theatre performance
- identify requirements for careers in theatre performance and arts-related fields

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Divide the class into small groups, and assign a different theatre company role to each individual. Review (as necessary) the responsibilities of the various theatre company personnel. Have groups prepare a short performance while performing their assigned roles. Conclude by having students report on their experiences of completing the responsibilities of their assigned roles.
- Brainstorm and discuss rules for performance etiquette (e.g., no mingling with audience, stage manager in charge, no practical jokes, appropriate care of props and costumes). Have students create a poster of performance etiquette for posting backstage.
- As a class, brainstorm the individual attributes of a performer that contribute to a successful company. For example:
  - competence in individual technique
  - accepting direction
  - valuing contributions of all company personnel
  - commitment to the rehearsal process
  - positive attitude
  - organization and preparedness (e.g., coming to class prepared and on time; research on own as required)
  - ability to make spontaneous adjustments while performing (e.g., responding to another performer's missed line or to technical difficulties).Discuss the importance of each individual in the group (e.g., it only takes one person to "spoil" the effect for the entire group).
- Give students a play script (one act or longer), and ask them to select a scene that would be appropriate to be used as an audition scene for one or more main characters.
- As a class, brainstorm opportunities for students to be involved in local theatre productions (e.g., school clubs, community theatre, working with elementary school productions). Have students use their learning logs to reflect on ways they might participate in theatre outside the classroom.
- Have students interview performers of local theatre companies, festivals, or visiting productions about their careers in theatre. Students' interviews should focus on the education, training, skills, and attitudes required, and the nature of the work involved.

## SUGGESTED ASSESSMENT STRATEGIES

- Ask questions to assess students' experiences in their assigned roles within a theatre company. Questions should be designed to assess their:
  - understanding of the responsibilities and duties of their assigned role
  - understanding of hierarchy and relationships among company members
  - extent to which they were able to carry out their responsibilities
  - success of the production resulting from group co-operation.
- Have students complete self-assessment questionnaires focussing on their health and safety practices in theatre performance. Questions could focus on appropriate self-care for emotional and physical health (including adequate sleep and nutrition, stress-reduction techniques), vocal and physical warmups, and adherence to safety standards and procedures for equipment and specific performance requirements (e.g., stage fighting, dancing, use of props).
- As a class, discuss criteria for assessing participation in a theatre production. Use a checklist of these criteria for teacher, peer, and self-assessment. Criteria could include:
  - punctual attendance at all rehearsals and meetings
  - commitment to the group
  - commitment to the performance
  - ability to provide or follow direction
  - willingness to take dramatic risks.
- As a class, discuss possible goals for theatre performance. For example, goals might relate to improved voice production, greater confidence, risk-taking, increased facility with improvization, etc. Have students use their journals to set three personal goals for the term, and throughout that time monitor their progress and their strategies for achieving those goals. At the end of the term, use a teacher-student conference approach to have students articulate their success in attaining their stated goals.
- Assess students' career interview questions and results in terms of:
  - inclusion of pertinent information (e.g., job opportunities, working conditions, education required)
  - organization and scope of information gathered
  - application of information to their own performance and career goals.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- The Actor as Storyteller
- Directing for the Stage
- Discovering the Moment
- Theatre: Art in Action

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- justify their aesthetic response to a theatre performance in terms of:
  - drama form
  - style
  - elements of drama
  - meaning
  - use of performance elements
  - use of production elements
- apply skills and techniques to communicate thoughts, feelings, and beliefs in a theatre performance
- maintain engagement in performance
- demonstrate the ability to move in and out of role
- take performance risks in a variety of situations
- critique their own and others' performances
- use appropriate terminology to describe theatre performance

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students watch a performance of a community or professional production. Provide a response form that addresses production and presentation values (e.g., lighting, blocking, sound, costume, voice, characterization, director's and actors' interpretations). In small groups, students should discuss their observations and justify their responses. Students should then present their findings from the small groups to the larger group.
- Provide opportunities for students to read reviews and criticisms of other play productions to develop terminology for play analysis. If available, compare the responses of different reviewers to the same production. Discuss the discrepancies between the critics' responses: What might be the reasons for differences of opinion? What criteria do the reviewers use to support their opinions?
- Conduct a class warmup with an improvisation using a simple A and B dialogue. Character A has an objective and character B is responding. The beats of the script are determined by beating a drum at random intervals. Character A must change his or her approach each time the drum sounds. The scene ends after character A has tried three or four strategies. Character B must remain in role with each new approach tried by character A. After the exercise, lead a discussion of the risks that students took in the improvisation and their inventiveness creating new strategies in getting what they want while maintaining role.
- During group script work, use an audio cue to have students switch to a character of their choice, and on a subsequent sound, switch back to their own personality. Discuss the experience of going in and out of role.
- Ask a small group of students to improvise a short scene. Have the rest of the class write a script for the scene, then compare their work. Discuss similarities and differences in interpretation of the scene.

**SUGGESTED ASSESSMENT STRATEGIES**

- After viewing a professional performance, have students use a response form (checklist and short answer form) to describe, analyse, interpret, and evaluate the performance in terms of its elements of performance and production, form, style, and meaning. Response form considerations could include:
  - analysis of how elements of the play reinforce the play's meaning (e.g., What effect did the lighting have on the costumes? How did the sound support the show? Were the characters consistent and believable? What worked and didn't?)
  - interpretation (e.g., The set created a feeling of \_\_\_\_)
  - evaluation (e.g., It was good because it successfully communicated the feeling of \_\_\_\_ or addressed the concerns of \_\_\_\_).

Then have students describe their personal responses to the show, suggesting ways in which they could change the various aspects of the production, and the possible effects of those changes. Students should be able to justify their responses and consistently use appropriate theatre terminology.
- Have students work in pairs to role play two theatre critics voicing opposing opinions on a performance. After each role play, discuss as a class how persuasive each view was. What evidence did they give to support their arguments?
- Use a rating scale to assess students' acting, directing, and script writing work in terms of their abilities to manipulate the production and performance elements to create meaning. For example: Have they used voice appropriately? Does sound support the text? Is movement used effectively and appropriately to support the text?
- As students participate in improvization activities, note, using a rating scale, how effectively they:
  - remain in role
  - demonstrate spontaneity and flexibility
  - demonstrate leadership in improvization
  - show inventiveness in meeting the character's needs
  - provide suitable presentations for the audience
  - take performance risks.

**RECOMMENDED LEARNING RESOURCES***Print Materials*

- The Actor as Storyteller
- Directing for the Stage
- Discovering the Moment
- Theatre: Art in Action

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- demonstrate proficient use of body and voice as performing instruments
- use selected voice elements and elements of movement to achieve a specific purpose
- apply safety and health considerations to body and voice
- use appropriate theatre terminology to describe movement and voice

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Review skills for choral voice and movement, such as choral speaking, machines, and stylized movement. Have students prepare a choral voice and/or movement presentation of a selected scene (e.g., “the seven ages of man” from *As You Like It*, the Greek chorus from *Oedipus Rex*, plot scenario from commedia dell’arte). Have the rest of the class critique the use of individual bodies and voices to create a unified performance.
- Demonstrate and discuss how movement and voice can be used to portray a theme or evoke an emotion (e.g., physical proximity to represent intimidation, high-pitched voice to indicate fear, fast pace to represent excitement). Have students prepare a scene, applying selected elements to portray a theme or mood.
- Provide opportunities for students to learn and practise the body and voice requirements for specific performance contexts (e.g., stage fighting, love scenes, mime, physical comedy, musical theatre). Have students prepare a scene demonstrating a number of these requirements, and present it to the class.
- Demonstrate the use of standard diacritical markings as tools to indicate pronunciation. Provide students with a script transcribed from a video scene containing a dialect or accent. Have students watch the video and mark up the script using diacriticals to indicate the accent. Then have students write their own scenes using diacriticals to indicate pronunciation.
- Challenge students to work in groups to create a soundscape depicting an event or place (e.g., beach, winter storm, crowded shopping mall) using only vocal elements. Discuss and demonstrate, as necessary, ways to manipulate the voice to achieve the desired effects. Have groups take turns presenting their soundscapes while the rest of the class tries to guess what it is.
- Invite guests from other departments in the school (e.g., music, dance) or from the community to lead the class in movement and vocal warmups. Have students keep a log of warmup techniques.
- Provide opportunities for students to lead the class in vocal warmups. Discuss how appropriate warmups and proper vocal support can help them protect their voices from damage. As an extension, have students research the effects of other damaging factors on voices (e.g., smoking).

## SUGGESTED ASSESSMENT STRATEGIES

- As a class, set criteria for vocal and movement technique. Criteria could include the degree to which students demonstrate skilled and effective:
  - pitch, projection, pace, and articulation
  - dialect or accent (as appropriate)
  - unison (as appropriate)
  - range of locomotor and non-locomotor movements
  - variety of directions, levels, and planes
  - range of body dynamics
  - body and voice control, fluidity, and naturalism (as appropriate)
  - expression and emotional range
  - choice of voice and movements as appropriate to the character and/or purpose
  - ability to work independently and as part of an ensemble
  - use of appropriate terminology.

Have students use these criteria as the basis of peer and self-assessment of movement and voice work. After each assessment, have students identify goals for improvement.
- Have students conduct a peer assessment of each other's scenes that use voice and body elements to portray a theme or emotion. Assessment should focus on the effectiveness of the use of body and voice to achieve the objective.
- Provide students with a list of plot objectives (e.g., reconciliation between an estranged parent and child). For each objective, have students identify two ways in which movement can be used to achieve that objective, and two ways for voice.
- Assess students' soundscapes, focussing on how voice elements were used effectively and creatively to achieve the intended purpose.
- Observe and document students' use of physical and vocal warmups. Look for criteria such as:
  - demonstrated breath control
  - appropriate posture
  - safe and responsible use of space
  - leadership abilities
  - willingness to participate
  - ability to provide appropriate examples
  - justification of warmup exercises chosen.
- Have students compile a glossary of appropriate theatre terminology related to body, movement, and voice. Assess their glossaries at regular intervals to check that they have included new terms learned and have accurately defined each term.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- The Actor as Storyteller
- Directing for the Stage
- Discovering the Moment
- Theatre: Art in Action

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- demonstrate the ability to convey a character's objectives and motivations
- justify a character's objectives and motivation
- apply a range of internal and external strategies to develop characters
- sustain fully developed characters while performing

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide student pairs with a short two-person scene from a familiar play. Have students provide a unit breakdown of the scene, then identify two different sets of character objectives and motivations for each unit. Provide opportunities for students to block, rehearse, and perform both versions of the scene. Following the performance, ask the rest of the class to identify which version they prefer and why.
- Provide groups with the same script but with different hidden character motivations indicated. Have groups perform the scenes, with the audience guessing the hidden motivations. Discuss how each group was able to reveal the motivations.
- Have students work in pairs to prepare an improv such as the following: Student A plays a character who is new to the community and is visiting a neighbour (student B). Once the scene is established, send in a message to student B that affects the characters (e.g., visitor is a thief checking out your home, visitor is very wealthy and often gives money to people she or he likes). Have the scene continue, with the performers maintaining the integrity of their character, but with student B incorporating the new information into her or his character. At the end of the scene, ask the rest of the class to guess what the message might have been and to comment on the plausibility of the relationship.
- Ask students to write a short scene in which one character tries to achieve an objective and the other character tries to block that objective.
- Challenge students to choose an image to incorporate into a developing character, exploring how the qualities of the image can be used to reveal the essence of the character. Have them write a paragraph or create a model indicating how the image is incorporated in the character's movement, gestures, voice, costume, makeup, etc.
- During a long-term theatre production, have students keep a detailed journal for their characters. Encourage them to make daily entries, including reflections, letters to other characters, pictures, poems, costume notes, open ended questions, self-assessments, inspiration for character, symbols, etc.
- Ask students to present a monologue. Discuss the challenges of characterization in a monologue (i.e., no interactions with other characters), and the ways in which the character can be developed through the script, directing, and acting.

### SUGGESTED ASSESSMENT STRATEGIES

- Have students assess the two versions of the two-person scene in terms of the actors' abilities to portray the characters' objectives clearly.
- Have students use their journals to justify their interpretation of a character's motivation and objectives. Assess their responses in terms of their:
  - ability to identify objective
  - justification of chosen objective
  - consistency with the character's objective
  - relationships with other characters.
- As students engage in acting and directing work, assess their understanding of how characters, their objectives, and their interrelationships are revealed. Assessment could focus on:
  - use of blocking to clarify motivations and objectives
  - motivations and objectives are easily identifiable
  - scene dynamics reflect understanding of objectives
  - all aspects of character are integrated and maintained to present a unified whole.

Videotape students as the basis for peer and self-assessment.
- Collect students' completed character journals. Look for evidence of their ability to explore a range of strategies for developing character.
- Use a rating scale to assess students' scenes and character depictions. Ratings could be based on:
  - consistency of character
  - physical representation of character
  - appropriate use of production elements
  - demonstration of change in motivation
  - believability.
- After students have developed a monologue depicting a character discovery, ask them to justify the choices they made in strategies for character development. Use open-ended questions to stimulate students' thinking. Keep an anecdotal report of their responses.

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- The Actor as Storyteller
- Directing for the Stage
- Discovering the Moment
- Theatre: Art in Action

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- manipulate script conventions and structures to achieve specific purposes
- demonstrate the ability to interpret scripts
- apply understanding of a central image to create a unified performance
- maintain the integrity of a performance in relation to the production concept
- use appropriate stage terminology

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide students with examples of nonlinear scripts (e.g., *Our Town*, *Betrayal*, *The Sandbox*). Discuss how elements of design and drama forms can be altered to achieve a particular effect (e.g., altering time order, breaking the fourth wall, juxtaposing anomalous elements). Have students brainstorm ways of altering a linear story to a nonlinear form. Provide opportunities for them to prepare and present a nonlinear scene.
- Assign students a directing project. Have them create and maintain a director's book for the project, including overall vision or concept and their ideas on how all the production elements (e.g., lighting, sound, set, costume, props, makeup, publicity) will fit into their concept. After performance, have them conclude with a comprehensive reflection on the integrity of their presentation in relation to the intended concept and the production elements.
- Have students form groups of three. Provide them with a script, and ask them to divide the scene into beats. Then have them work individually to write a sentence describing the motivation for each beat, with one student writing from the point of view of the director, one from the script writer's point of view, and one as the lead character in the scene. Have them compare and discuss their results.
- Ask students to select a central image that represents the essence of a scene or play (e.g., jackets in *Grease*, light through the window in *The Diary of Anne Frank*). Ask them to write a paragraph stating the meaning of the image and its importance for the scene (e.g., jackets represent group identity; light represents freedom). Have them rehearse the scene with the central image as a unifying force.
- Divide the students into pairs. Have each pair select a different two-person scene from the same play, and determine the central image and the overall meaning of the play and of their scene. Discuss ways in which the central image can also be reinforced using production elements. Have students rehearse and perform their scene, applying their knowledge of the image and meaning.
- Present multiple production concepts for the same play (e.g., *Cabaret* as a celebration of libertarianism vs. as a depiction of authoritarianism). Discuss the different interpretations. Select a script, and have students brainstorm possible production concepts for that work. Perform selected scenes from the work using each interpretation, and discuss the results.

### SUGGESTED ASSESSMENT STRATEGIES

- Have students present their nonlinear scene. Discuss each group's choices and their effects. Have students use open-ended questions as the basis for peer and self-assessment. Focus assessment using open-ended statements such as the following:
  - Deviating from a beginning-middle-end structure resulted in \_\_\_\_.
  - The performance space was used \_\_\_\_.
  - The movement was \_\_\_\_\_. (e.g., stylized, exaggerated)
  - The dialogue was \_\_\_\_\_. (e.g., direct address)
  - The work evoked feelings of \_\_\_\_\_.
- As a class, determine a checklist of items for inclusion in a director's book. Collect students' completed books and check for inclusion of the required items, such as:
  - overall vision
  - script with edits, blocking, and unit breakdown
  - rehearsal schedule
  - audition notes
  - cast list
  - crew assignments
  - budget
  - production timelines
  - costume sketches
  - lighting, set, and sound design
  - post-production reflection on the play's successes and failures.
- Have students perform their scenes in relation to the central image, looking for an image that is germane to and supportive of the production concept, and that unifies the mood and performance of the piece. Typical ways in which the student might reinforce the central images include lighting, prop, costume, and/or music.
- Have students select the production concept they think is most appropriate and successful for a chosen play, and use their journals to articulate their reasons. Look for evidence that they are able to justify their choice in terms of central image and integrity of performance, using appropriate terminology.

### RECOMMENDED LEARNING RESOURCES



#### *Print Materials*

- The Actor as Storyteller
- Directing for the Stage
- Theatre: Art in Action

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- analyse how cultural and historical contexts influence and are influenced by theatre
- compare how performance elements are used for specific purposes in various cultural and historical contexts
- analyse economic and social impacts of theatre performance on local and global communities
- identify the contributions of significant actors, directors, playwrights, and theatre works from various historical periods and cultures
- demonstrate understanding of the legal and ethical requirements for performing theatre of various cultures
- apply knowledge of theatre styles to performance
- analyse the relationship between theatre performance and other artforms

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Challenge students to select a script to be produced for a specific situation (e.g., end-of-term school arts festival). Have them write a proposal articulating why this play is a good choice (e.g., cast size and abilities, materials and funds available, community needs, purpose). As part of their proposal, they should also identify any particular directing approaches they would take.
- Use lecture, handouts, and other resources to present information about the legal and ethical use of copyrighted materials (e.g., royalty, Slocan payments, playwright's intentions, changes to script). Have students work in groups to propose a royalty fee for a recent class work.
- After students have watched a professional or community performance, have them complete a response sheet that includes performance and production elements. Follow up with a class discussion focussing on the characteristic production and performance elements of the play's style.
- Provide students with a list of theatre artists from a range of cultural contexts and have them research their contributions to 20th and 21st century drama. Have students present their research findings in centres.
- Have students compare a historical play and a modern movie retelling of the same story (e.g., *The Taming of the Shrew* and *10 Things I Hate About You*, *Cyrano de Bergerac* and *The Truth About Cats and Dogs*). Discuss the similarities and differences. Then have students select a scene from a different historical play, and translate into a similar modernization.
- Challenge students to take images from a painting, sculpture, or other visual artwork and translate them into a scene for performance.
- Use video or demonstrations to introduce students to specific theatre styles. Then provide students with a scene from that style, and ask them to isolate the elements that make that style unique. Provide opportunities for them to incorporate these elements into their own performances.
- Provide opportunities for students to read a contemporary Aboriginal play (e.g., *The Rez Sisters*, *Toronto at Dreamer's Rock*, *fareWel*). Discuss the juxtaposition of contemporary and traditional imagery, characters, and themes. Follow up by having students write a scene that depicts a similar juxtaposition in another cultural context.

## SUGGESTED ASSESSMENT STRATEGIES

- Assess students' script selection using questions such as the following:
  - Does it fulfill its designated purpose?
  - Does it appeal to a particular audience?
  - Does it provide variety in your annual productions?
  - Is it adaptable to your actor's abilities?
  - Is it adaptable to the size and equipment of your stage?
  - Are the identified directing approaches appropriate for the selected work, cast, purpose, and audience?
  - Does it fit your budget?
- Have students defend their royalty fee. Look for evidence that they are able to balance arguments of the need for playwrights to earn an income with the requirements of theatre groups to present affordable productions.
- Assess students' centres illustrating the contributions of their selected theatre artist. Note the extent to which students present and defend the contributions and influences of the artist, and their abilities to articulate cultural, gender, economic, and other contexts affecting the artist's work.
- As students compare the elements used in various theatre styles, assess the extent to which they:
  - analyse a number of elements (e.g., body, voice, colour, music)
  - are able to recognize their own personal and cultural biases
  - show insight into the reasons for and the nature of the similarities and differences.
- Following discussion of factors that determine appropriate, respectful treatment of the culture from which the play originates, provide students with a script from a specific culture. Ask them to identify the considerations for performance and production of the work. Look for evidence that they are able to identify factors such as royalties, appropriation, casting, and public domain issues.
- Have students complete a self-assessment of their scripts depicting juxtaposition of historical and contemporary issues. Questions for assessment could include: What did each character represent? What imagery is present, and what does it represent? How are contemporary and historical themes used? What were the challenges associated with using both contemporary and historical themes?

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- The Actor as Storyteller
- Directing for the Stage
- Discovering the Moment
- Theatre: Art in Action

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- demonstrate the responsibilities of their position in the organizational structure of a theatre company
- demonstrate commitment to the rehearsal and performance process
- delegate and accept responsibility in groups
- demonstrate appropriate performance etiquette
- collaborate to solve performance and production problems
- demonstrate leadership in applying health and safety practices in theatre performance
- refine personal goals for theatre performance
- identify skills developed through the study of theatre performance that can be transferred to a variety of careers

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students work in groups to create a flow chart of all the roles and responsibilities in the production of a scene. After performing the scene, have each student write a paragraph outlining how they fulfilled their role and the expectations of the group.
- As a class, brainstorm problems that might arise in a performance (e.g., actor breaks a leg during performance, crucial set piece falls, props not placed on stage). Discuss and record possible solutions to each problem. Over the course of the year, have students maintain a “performance problem-solving book” of problems that arise.
- Have students use their learning logs to articulate three personal performance goals, strategies for achieving the goals, and a plan for assessing and revising the goals. Students should revisit their goals at regular intervals to review their progress. At the end of the year, have them write a summary of how their goals have been achieved, and create a growth plan for the future.
- As a class, brainstorm and discuss the special considerations for directing a musical (e.g., transitions in and out of musical numbers, working with choreographer and music director). Have students create a list of guidelines for directing a musical.
- In groups, have students prepare a multimedia presentation on the company needed for a successful production. Discuss components they might include in their presentation (e.g., auditions, rehearsals, production crews at work, performance on stage and back stage; interviews with cast, director, production personnel). Have students present their work, and debrief with a class discussion on the components of a successful production.
- As a class, brainstorm the characteristics that would contribute to a successful career in theatre performance (e.g., good education, positive attitude, adaptability, good time-management skills, confidence, patience, research skills). Invite theatre professionals to talk to the class about the strategies for achieving success in the industry.
- Have students conduct “cyber interviews” (i.e., via e-mail) with theatre professionals representing a range of performance careers (e.g., actors, playwrights, directors, dramaturges). Interviews could focus on where they studied, qualities necessary for their work, greatest challenges, greatest rewards, etc.

## SUGGESTED ASSESSMENT STRATEGIES

- As a class, discuss criteria for commitment to the rehearsal and performance process. Use a checklist of criteria as the basis for teacher, peer, and self-assessment during performance situations throughout the year. Criteria could include:
  - punctual attendance of all rehearsals
  - support of other actors and crew members
  - willingness to take on other jobs and contribute to the production in a number of ways
  - ability to accept and incorporate direction
  - individual work on personal performance goals
  - ability to solve problems.
- Distribute a list of theatre company members. Have students identify the responsibilities of each company member in promoting and maintaining health and safety of all members of the company.
- Have students record their theatre performance goals in their Student Learning Plans. Look for evidence that they are able to connect their performance goals to their skills, attributes, and life and career goals. Provide opportunities for students revisit their SLPs on a regular basis to monitor their progress and adjust their goals as necessary.
- Facilitate students in taking on mentorship responsibilities of grade 11 students, focussing on theatre protocol (e.g., performance etiquette, chain of command, safety guidelines). Observe students' mentorships, and look for evidence that they are able to provide appropriate leadership and to communicate performance protocol to the grade 11 student.
- Challenge students to prepare an audition or application package for a given situation (e.g., university entrance, community or professional theatre company). Packages should include samples of work and a theatre résumé. Have students work with a partner to assess each others' auditions and applications, and prepare a plan for improvement based on their stated performance goals.
- Have students present the findings of their cyber interviews in the form of a career profile. Assess the extent to which they have included answers to the assigned questions, and are able to make connects to skills and attitudes developed through school theatre programs. Have students compile a master book of all the career profiles.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- The Actor as Storyteller
- Directing for the Stage
- Discovering the Moment
- Theatre: Art in Action





# CURRICULUM

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*Theatre Production 11 and 12*



Theatre, both as process and product, is concerned with translating ideas into dramatic form to communicate between stage and audience. In Theatre Production 11 and 12 courses, students gain the knowledge, skills, and attitudes necessary to become participants in the theatre process through a study of exploration, analysis, design, technical skills, management skills, historical and cultural contexts, and the interrelated roles that comprise a theatre company.

Theatre Production 11 and 12 provide opportunities for students to experience the wealth of theatre repertoire representing a variety of styles and forms. Through their involvement in this repertoire, students become aware of and understand the technical and theoretical aspects of theatre, and the production issues specific to these styles.

Theatre Production 11 and 12 focus on the integral role of production elements in a theatre performance. By participating in formal and informal theatre productions in a variety of settings, students increase their knowledge and develop skills in all phases of theatre processes. Students shape and refine their ideas and integrate their knowledge and attitudes with their technical skills. Through participation in the production process, students gain confidence, self-esteem, and a sense of commitment.

The production of a theatre performance is collaborative in nature. In Theatre Production 11 and 12, students learn the skills and attitudes necessary to work within a production team, including teamwork, adaptability, support, and leadership. They learn the interconnected production roles—design, technical, and management; they also learn to work as part of a larger theatre company, including actor, director, and

scriptwriter. Self-assessment, goal setting, and response and reflection skills are developed as part of the production process and are used to evaluate the production work of self and others.

Theatre Production 11 and 12 courses provide opportunities for students to:

- develop the artistic abilities and technical skills required in a theatre production
- examine the interrelated skills of production design, technical theatre, and theatre management
- understand the collaborative process involved in a theatre production
- develop critical-thinking skills as applied to the work of self and others
- engage in the creative process (exploration, selection, combination, refinement, and reflection) to create theatre works
- increase their level of sophistication, complexity, and independence as they explore a range of theatre expressions
- use theatre production to create meaning and express ideas and emotions
- examine the various roles and purposes of theatre in society
- analyse theatre works from a variety of historical and cultural contexts
- explore career opportunities related to theatre production, and develop skills for pursuing those options.

#### CURRICULUM ORGANIZERS

The prescribed learning outcomes for Theatre Production 11 and 12 are grouped according to the same three curriculum organizers used in all drama IRPs from kindergarten to grade 12: Exploration and Analysis, Skills, and Context. A fourth organizer, Company, identifies learning in relation to the applications of ensemble performance for Theatre 11 and 12 courses.

The following curriculum organizer descriptions define the course content specific to Theatre Production 11 and 12.

### *Exploration and Analysis*

Theatre provides students with opportunities to examine their own thoughts, feelings, beliefs, and actions and those of others through imagination, interaction, and reflection. In Theatre Production 11 and 12, students learn how artistic components affect meaning in theatre works, and how to manipulate these components to achieve specific purposes or effects. Students gain the artistic and technical understanding needed to explore and critique their own works and the works of others.

### *Production Skills*

In Theatre Production 11 and 12, students gain understanding of the nature and technical requirements of theatre as an expressive and communicative artform. Through analysis, guided practice, and reflection, students develop and enhance the skills they require to participate meaningfully in the theatre process—as designers, technicians, or managers.

In Theatre Production 11, Production Skills are articulated within the following sub-organizers:

- Design
- Technical
- Management

In Theatre Production 11 and 12, students learn to:

- apply the design process to theatre products
- apply technical theory (e.g., colour theory, lighting theory, acoustic theory) and technical skills to create theatre products

- use theatre production technologies and processes
- plan and implement pre-production, production, and post-production processes
- work within the technical parameters of a range of theatre styles and forms
- understand appropriate theatre terminology related to design, technical, management, materials, and equipment.

### *Context*

Theatre reflects and affects the personal, cultural, historical, and social contexts in which it exists. In Theatre Production 11 and 12, students gain understanding of how these contexts influence the nature and purpose of theatre works. They learn about the various factors (e.g., social, economic, legal, ethical, technological) that affect theatre production. They also learn the role that theatre plays in the social and economic fabric of the larger community, and the skills that enable them to participate in theatre throughout their lives.

### *Company*

The performance of a theatre work requires the collaborative efforts of the entire theatre company. In Theatre Production 11 and 12, students learn about the nature of a theatre company and the interconnected roles and responsibilities of people who work within it. They examine the requirements for leadership, teamwork, commitment, and backstage and front-of-house communication protocol. They learn the synthesis of content and context in the theatre environment. Through participation in the rehearsal and performance process, students learn the skills and attitudes necessary to perform within a theatre company, including valuable personal and interpersonal skills that students can apply in broader social and career contexts.

**PROGRAM MODELS**

The Drama 11 and 12 IRP is designed to provide flexibility in organizing and implementing the curriculum and to acknowledge the drama programs already in place in BC schools. Theatre Production 11 provides a foundation in all aspects of theatre production—design, technical, and management. In Theatre Production 12, learning outcomes have been designed to be delivered within either of the following program models:

- Theatre Production 12: Technical Theatre 12
- Theatre Production 12: Theatre Management 12

In each of these program models, teachers provide opportunities for students to achieve the prescribed learning outcomes for Theatre Production 12 while emphasizing either a technical or management focus. Teachers need to plan their courses and select repertoire to address both the prescribed learning outcomes and the required content specific to the particular program model. The Specific Program Model Content charts on the following pages outline this content in relation to:

- skills and techniques
- production applications
- theory.

The content in these charts provides the framework within which the prescribed learning outcomes are delivered. The suggested instructional and assessment strategies within each curriculum organizer provide additional guidance for teachers to plan their programs in relation to the particular program model. (Note that some suggested instructional and assessment strategies are specific to either technical theatre or theatre management, while others apply to both program models.)

Note that both Technical Theatre 12 and Theatre Management 12 require students to have a general understanding of all the skills, applications, and theory for the program model; however, students may have opportunities to select an emphasis within each program model (e.g., stage manager or house manager within Theatre Management; lighting or makeup in Technical Theatre).

If students are taking more than one Theatre Production course, they must satisfy the prescribed learning outcomes in relation to each program model content for which they are receiving credit (e.g., a student must satisfy the program model content for both Theatre Management 12 and Technical Theatre 12 in order to receive credit for both courses).

Both theatre management and technical theatre are viable means of artistic expression and highly effective educational vehicles for developing dramatic abilities, understandings, and appreciation. Schools and districts are strongly encouraged to provide opportunities for students to take more than one program model at each grade level. Course codes for each of these program models are listed in the Ministry of Education *Course Information Handbook*.

**Required Program Model Content: Theatre Management 12**

Theatre Management 12 must incorporate the following content within the delivery of the prescribed learning outcomes for Theatre Production 12.

<p><b>Management Skills and Techniques</b></p>	<ul style="list-style-type: none"> <li>• production management             <ul style="list-style-type: none"> <li>- setting a season</li> <li>- creating a company</li> <li>- budget</li> <li>- fundraising</li> <li>- scheduling</li> <li>- market research, promotions</li> <li>- publicity (e.g., posters, media advertising, publicity stunts)</li> <li>- designing and printing programs and tickets</li> <li>- box office</li> <li>- hiring staff (e.g., director, technical crews, house manager)</li> </ul> </li> <li>• stage management             <ul style="list-style-type: none"> <li>- creation and use of prompt book (e.g., record blocking, lighting cues)</li> <li>- running cues</li> <li>- management of crew heads</li> <li>- rehearsal schedules</li> <li>- running of show during performance</li> </ul> </li> <li>• house management             <ul style="list-style-type: none"> <li>- co-ordination and supervision of ushers and concession</li> <li>- maintainance of theatre environment (e.g., temperature, custodial, seat repair)</li> <li>- cast pictures, display boards, lobby decoration</li> <li>- responsibility for safety, security, special needs</li> <li>- opening and closing theatre; cuing stage manager to start show</li> </ul> </li> <li>• technical direction             <ul style="list-style-type: none"> <li>- supervision of technical crew heads</li> <li>- scheduling and leading technical rehearsals, crew meetings</li> <li>- meeting deadlines of technical elements</li> <li>- safety of technical crew</li> <li>- acquiring materials and equipment</li> </ul> </li> </ul>
<p><b>Production Applications</b></p>	<ul style="list-style-type: none"> <li>• commitment to pre-production, production, post-production responsibilities</li> <li>• public performance considerations (e.g., audience consideration, performance venue)</li> <li>• interpersonal skills (e.g., teamwork, communication)</li> <li>• networking within the community</li> </ul>
<p><b>Theory</b></p>	<ul style="list-style-type: none"> <li>• role and responsibilities of producer, stage manager, house manager, technical director, designers, crew heads, crews, director, cast</li> <li>• chain of command</li> <li>• cultural and historical contexts of theatre management</li> <li>• stage terminology and theatre vocabulary</li> </ul>

**Required Program Model Content: Technical Theatre 12**

Technical Theatre 12 must incorporate the following content within the delivery of the prescribed learning outcomes for Theatre Production 12.

<b>Technical Skills</b>	<ul style="list-style-type: none"> <li>• design             <ul style="list-style-type: none"> <li>- analysis of the script for design requirements (e.g., space, style, period)</li> <li>- identification and application of central image</li> <li>- knowledge of interconnectedness of visual and audio elements</li> <li>- understanding of stage configurations (e.g., proscenium, thrust, arena) and set configurations (e.g., box set, curtain set, unit set)</li> <li>- practical considerations (e.g., cost, availability, space, effect on actors)</li> <li>- drawing skills (e.g., orthographic, isometric, shadow and light, scale, human figure)</li> </ul> </li> <li>• lighting             <ul style="list-style-type: none"> <li>- hang lighting equipment</li> <li>- use lighting board and cue sheet</li> <li>- create lighting plot</li> <li>- electricity fundamentals</li> </ul> </li> <li>• sound             <ul style="list-style-type: none"> <li>- use of and placement of equipment</li> <li>- use sound cue sheet</li> <li>- sound effects and music</li> </ul> </li> <li>• set construction and scenic painting             <ul style="list-style-type: none"> <li>- construction of set pieces (e.g., flat, riser, furniture)</li> <li>- scene models, blueprints</li> <li>- drafting</li> <li>- painting techniques (e.g., texturing)</li> </ul> </li> <li>• costumes             <ul style="list-style-type: none"> <li>- costumes to convey characters and context</li> <li>- finding and constructing costumes</li> <li>- costume rendering, swatches</li> <li>- sizing, fitting, altering</li> <li>- cleaning, repairing, hanging</li> </ul> </li> <li>• makeup             <ul style="list-style-type: none"> <li>- application and removal</li> <li>- straight makeup, special makeup/effects</li> <li>- hair, wigs, bald caps</li> <li>- preparation of makeup kit</li> <li>- development of makeup morgue</li> </ul> </li> <li>• props             <ul style="list-style-type: none"> <li>- research to identify props to convey context and environment</li> <li>- constructing props</li> <li>- prop management during rehearsal, performance, and strike (e.g., props table)</li> </ul> </li> </ul>
<b>Production Applications</b>	<ul style="list-style-type: none"> <li>• safe and appropriate use of materials and equipment; maintenance and repair of equipment and theatre products</li> <li>• procuring equipment and materials</li> <li>• sequence of events for pre-production, production, post-production</li> <li>• awareness of audience perspective</li> <li>• technology applications (e.g., software, multimedia, pyrotechnics, flying)</li> </ul>
<b>Theory</b>	<ul style="list-style-type: none"> <li>• role and responsibilities of technical director; crews, stage manager, house manager, director, cast</li> <li>• light and colour theory, acoustic theory</li> <li>• application of the elements of design (e.g., levels, colours, space, texture, line, shape, time) and the principles of design (e.g., unity, variety, contrast, repetition, balance, pattern)</li> <li>• cultural and historical contexts of stagecraft and design</li> <li>• stage terminology and theatre vocabulary</li> </ul>

**CLASSROOM CONSIDERATIONS**

Delivery of the Theatre Production 11 and 12 curricula requires attention to a number of considerations, including student groupings, appropriate facilities, and specialized equipment and materials.

***Combined Programs***

Teachers may sometimes find it necessary to combine two or more grade levels or courses in one classroom. In such cases, it is imperative for the teacher to plan instruction in relation to the prescribed learning outcomes for each grade, to allow for student learning and achievement at each level. Students need to understand the learning expectations for their particular grade and course, and should be assessed accordingly.

In addition, teachers may wish to deliver the curriculum via a combination of program models. For example, teachers may choose to offer Theatre Production program models and Theatre Performance program models within a combined classroom. In these instances, teachers need to plan instruction and assessment according to the specific content outlined for each program model:

- for theatre management students, according to the Theatre Production 12 prescribed learning outcomes and the Theatre Management program model content
- for technical theatre students, according to the Theatre Production 12 prescribed learning outcomes and the Technical Theatre program model content
- for acting students, according to the Theatre Performance 12 prescribed learning outcomes and the Acting program model content
- for directing and script development students, according to the Theatre Performance 12 prescribed learning outcomes and the Directing and Script Development program model content.

See the information on Program Models earlier in this Course Description, as well as in the Course Description for Theatre Performance 11 and 12.

A student may only receive credit for each program model once at each grade level. For more information, see the Ministry of Education's *Handbook of Procedures*.

***Facilities***

When choosing or designing a facility, consider the following:

- Is there access to equipment for lighting, sound, set, and prop construction?
- Is the facility sufficiently well lit and ventilated?
- Is there adequate secure storage? (e.g., for equipment, costumes, props, makeup, scripts)
- Is there appropriate space for makeup applications? (e.g., well-lighted area with mirrors and sink)
- Does the total instructional space provide enough flexibility to function in a variety of ways? (e.g., stage, backstage, and front-of-house areas)
- Is the classroom space equipped with sufficient power on separate circuits to allow for simultaneous operation of activities?

***Equipment and Materials***

Teachers who want to offer students experiences with a variety of materials and processes but who are unable to purchase all

the necessary equipment may be able to use specialized equipment from other departments in the school or district. Local colleges, theatre companies, television and film broadcasters or studios, and businesses are other possible sources. This equipment may include:

- lighting and sound equipment
- set flats and risers
- costumes, masks, makeup, props
- specialized equipment (e.g., flying equipment, fog machine, pyrotechnics, multimedia).

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- describe their aesthetic response to a theatre presentation in terms of:
  - drama form
  - style
  - elements of drama
  - meaning
  - use of production elements
  - use of performance elements
- critique their own and others' theatre production projects
- demonstrate understanding of problem-solving strategies to address production challenges
- use appropriate terminology to describe theatre production

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Use video and live examples to focus on how a particular production element can be used in a variety of different ways. Have students write reviews of professional productions, focussing on the effect of the selected production element.
- Before viewing a live production, have students read the script for the play. As a class, discuss any production challenges for the play and possible options for handling them. Discuss criteria and appropriate terminology for critiquing the production. After attending a performance of the production, have students present a written or oral critique.
- Present a design problem from a selected play (e.g., *Play it Again Sam* dream sequence, *Wizard of Oz* tornado, *West Side Story* gymnasium sequence). Have students work in groups to discuss the specifics of the problem and brainstorm ways to solve the problem. Then have them reach a consensus on their top two choices. Have groups present their solutions to the class for discussion. Follow up with a whole-class discussion of the strategies employed by each group to solve the problem. For example:
  - Was there a leader?
  - Did the group accept all responses in the initial brainstorm?
  - Were positives and negatives considered for all solutions?
  - Were practical considerations discussed for each solution?
  - Did all group members contribute equally?Create a class chart of problem-solving strategies that can be used in future situations.
- Bring in a sample prop, and ask the class to identify the considerations that might have been made in making the prop (e.g., cost, availability of materials, ease of use on stage, technical quality, connection to the play's central image). Challenge students to work individually or in groups to construct a prop for a play of their choice. Provide opportunities for them to critique each other's work based on the previously discussed criteria.
- Have students keep personal glossaries of theatre production terminology as part of their daily journal writing. At regular intervals, have students share their terms and definitions in small groups.

**SUGGESTED ASSESSMENT STRATEGIES**

- Provide opportunities for students to view two or more productions of the same play. Have students create a chart or written analysis on the relative strengths and weaknesses of each presentation. Note the extent to which students can substantiate their aesthetic responses with reference to the use of specific production or performance elements.
- Provide students with a template for critiquing a class project or production, based on previously agreed-upon criteria. The template could prompt students to consider questions such as the following:
  - How did the drama form affect the meaning of the work?
  - What would be lost or gained if the form was different?
  - How did each of the production elements contribute to the overall effectiveness of the work?
  - At what point(s) in the piece was the drama most affected by the production elements?

Students should be able to justify their responses with specific examples, using appropriate theatre terminology.

- Assess students' discussions before and after attending a live performance, focussing on solutions to production challenges. Following the performance, ask students to prepare a written critique of the show, focussing on the inclusion of all elements of the production, their personal opinion supported by examples, and the use of appropriate terminology.
- Observe students' abilities to work in groups to solve theatre production problems. Assess their abilities to develop creative solutions and remain receptive to each other's ideas. Provide peer assessment opportunities based on the same criteria.
- Through the course of the year, present students with various production challenges for discussion in a teacher-student conference. To assess their understanding of problem-solving strategies, ask questions such as:
  - How do you try to develop an idea?
  - Do you listen to and accept other group members' ideas?
  - What can you do to ensure the group stays on task?
  - How do you know when you've found the best solution?

**RECOMMENDED LEARNING RESOURCES***Print Materials*

- Essential Guide To Stage Management, Lighting and Sound
- Making Stage Costumes: A Practical Guide
- The Stage Directions: Guide to Publicity
- The Stage Directions: Guide to Working Back Stage
- Stage Makeup
- Theatre: Art in Action

## PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- demonstrate understanding of the process of design for theatre production
- demonstrate understanding of how theatre production elements affect performance
- demonstrate understanding of the use of imagery in theatre production design
- apply elements of design to create items for use in theatre production
- identify the practical considerations affecting design
- identify the characteristics of common stage configurations

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide students with a plot summary for a production currently playing in the community. Ask them to design a production element based only the plot summary. Invite designers from that production to class to discuss the challenges they faced and the design approaches they took. Have the guests show videos or photos of their designs, and invite them to comment on students' designs.
- Challenge students to adapt a design that is currently in production at their school or in the community to a different venue. Have students use the Internet to download the drawings and specifications of different theatres, and modify the design for the new venue. Discuss the different considerations that may affect students' designs (e.g., stage configurations, size). Have students present their adaptation, listing the changes they made and the reasons for each.
- Discuss the ways in which production elements can be used to convey imagery (e.g., jagged lines in set design to convey discord, use of red in costume to portray passion). Have students read a scene that contains a variety of imagery (e.g., Act II Scene ii of *Macbeth*—blood, daggers, water; *Glass Menagerie*, Scene vii—blue roses, figurines). As a class, discuss the imagery and its meaning. Have students work individually or in groups to incorporate the imagery in the design of a production item (e.g., a prop, a costume item, a lighting plot) for that scene.
- Distribute the script for a monologue with no production items included. Read the scene as a class. Add a single production element (e.g., lighting), and repeat the scene. Continue, adding a new production element with each repetition. Discuss the results of each addition.
- Use direct instruction, books, videos, and Internet resources to introduce students to a range of elements of design in theatre production (e.g., levels, colours, space, texture, line, shape, time). Divide the class into groups, and have each group select one element of design and prepare a photo essay illustrating the element. Students may include photographs of elements around the school (e.g., architectural elements to show level and shape, examples of student visual artwork to show line and colour) as well as those evident in theatre productions.

## SUGGESTED ASSESSMENT STRATEGIES

- After inviting guests from the community to discuss the design process, have students create flow charts to illustrate the creative process of design.
- In assessing students' design adaptations for a different venue, look for evidence that they are able to justify their changes in relation to stage configurations, available resources, and other practical considerations (e.g., safety, cost, availability, venue).
- Have students conduct an interview with a professional theatre designer. Have them write a brief summary of their interview findings. Assess based on pre-determined criteria, such as the inclusion of:
  - skills, education, and experience required
  - information about the design process
  - practical considerations affecting design
  - potential applications to their own design work.
- Demonstrate specific drawing techniques such as two-point perspective, and discuss their applications. After practice, challenge students to apply the technique to draw a design for a selected production element. Assess students' perspective design drawings in terms of:
  - adherence to perspective conventions
  - line accuracy
  - correct use of scale
  - appropriate interpretation of imagery.
- Distribute a diagram of stage layout. Challenge students to label it correctly using stage directions and other appropriate terminology.
- Encourage students to keep a sketchbook, recording ideas and images that they see in their everyday lives and suggestions for how these images can be incorporated in theatre design. Assess students' sketchbooks, looking for their understanding of how everyday images can be adapted for the stage. At regular intervals, have students submit their sketchbooks along with notations indicating three images that could be incorporated in familiar productions. Look for evidence that they are able to relate their ideas to the requirements of the script.
- Provide students with a fictional budget and performance venue. In groups, have them brainstorm and discuss potential costs and space considerations in designing a show. Look for evidence that they have included considerations of materials costs, size, weight, availability, safety, etc.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Essential Guide To Stage Management, Lighting and Sound
- Making Stage Costumes: A Practical Guide
- The Stage Directions: Guide to Publicity
- Stage Makeup
- Theatre: Art in Action



### *Video*

- Conducting Light (Parts One and Two)

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- analyse scripts for technical requirements
- reproduce given production techniques to create specific effects
- demonstrate understanding of materials, processes, and equipment used in the construction and application of:
  - sets
  - props
  - lighting
  - sound
  - costumes
  - hair and makeup
  - masks
  - special effects
- practise safety procedures in using theatre production equipment, processes, and materials
- use appropriate theatre terminology in relation to materials and equipment

### SUGGESTED INSTRUCTIONAL STRATEGIES

- After reading a script as a class, have students identify and list the technical requirements for the script (e.g., props, set pieces, lighting, costume, colour). Provide opportunities for them to compare their lists with each other.
- Divide the class into groups. Distribute a different design for a production element (e.g., a costume, a prop, a set) to each group. Have each group generate a list of the materials needed to construct the item, and research the cost, sources, and availability of the materials required. As an extension, have them suggest alternatives for any costly or difficult-to-obtain items.
- As a class, brainstorm potential sources for borrowing production items or obtaining them at low cost (e.g., second-hand stores, community theatre groups, neighbouring school districts, college theatre departments). Create a production elements source book, and have students update the book on a regular basis.
- Have students create a mask inspired by a script or a children's story, and teach an actor to use it. Have them discuss with the actor any difficulties in using the mask, and how the use of the mask affected the performance.
- Distribute a short script with all references to production elements removed. Have students work individually or in pairs to create page charts, listing all the script-driven technical requirements.
- Invite a guest (e.g., professional scene painter, interior decorator) to demonstrate a particular painting technique such as marbling, sponging, or texturing. As part of the demonstration, have students produce a sample of the technique in relation to a particular script requirement.
- Demonstrate the proper procedure for all the stages in using a particular piece of equipment (e.g., dismantling, cleaning, and re-assembling a lighting instrument). Point out any relevant safety procedures. Challenge students to create a flow chart outlining the correct procedure. Have them trade their flow charts with a partner, and use the chart to follow the procedure.

## SUGGESTED ASSESSMENT STRATEGIES

- Following the reading of a scene, have students work in small groups to address particular technical challenges related to sound, lighting, costume, props, sets, hair, makeup, or special effects. Use a checklist to observe students' work in relation to:
  - demonstrated problem-solving skills
  - group process to arrive at a product
  - safe, effective, competent, and appropriate use of materials and equipment
  - use of appropriate theatre terminology.
- Assess students' masks based on:
  - functionality
  - appropriateness to design concept (e.g., colour, line, expression, character)
  - safe and appropriate use and manipulation of materials
  - inclusion of design of the mask and notes on the teacher instructions
  - inclusion of notes from the actor on the mask's usability.
- Provide opportunities for peer, teacher, and self-assessment of students' painting techniques, based on criteria such as:
  - appropriateness for intended use
  - innovative use of technique to achieve meaning or effect
  - consistency with other design elements
  - stylistic technique (e.g., realism, abstract).
- Have students complete practical tests and fill out checklists for the safe use of tools and equipment.
- Use a written or oral quiz to test students' knowledge of terminology learned in relation to materials and equipment.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Essential Guide To Stage Management, Lighting and Sound
- Making Stage Costumes: A Practical Guide
- The Stage Directions: Guide to Publicity
- The Stage Directions: Guide to Working Back Stage
- Stage Makeup
- Theatre: Art in Action



### *Video*

- Conducting Light (Parts One and Two)



### *Multimedia*

- Think, set safety!

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- demonstrate the ability to plan for pre-production, production, and post-production phases
- identify theatre management skills and procedures in relation to:
  - organization
  - communication
  - theatre personnel
  - facilities, equipment, and materials
  - leadership and the chain of command
- identify the roles and responsibilities of managers in theatre production:
  - production manager
  - stage manager
  - house manager
  - technical director
- demonstrate the ability to undertake the roles and responsibilities of a manager in theatre production
- identify the roles and responsibilities of production crew heads in rehearsal and production
- identify the components of a production schedule
- assess physical, time, and budgetary considerations for production

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Distribute an example of a prompt book, and discuss what it is and how it is used. Then distribute a wordprocessed version of a new script, and have students create a prompt book for the play. Provide opportunities for them to take turns “calling” the script.
- Divide the class into groups of four. Provide each group with a script and run dates for a production. Have each student take on a different management role (production manager, stage manager, technical director, or house manager), and create a management plan and schedule for their assigned roles. Review the components of a production timeline as necessary (e.g., rehearsals, dress rehearsal, tech rehearsal, shows, strike). Have the groups combine their plans into a master production schedule and share with the rest of the class.
- Prepare index cards listing a number of scenarios that a front-of-house manager might have to deal with (e.g., rowdy patrons, latecomers, flashing cameras during performance, rude ushers, production oversold). Have students work in groups of three or four to select a card, then prepare a brief role play of the scenario. After each role play, conduct a whole-class discussion of the effectiveness of the response.
- Have students create fire or other disaster evacuation plans for the school’s theatre or performance venue. Students’ plans should indicate placement of fire extinguishers, alarms, phones, first aid equipment, evacuation routes, and a strategy for communication.
- Present a budget for a professional theatre production through lecture and visual aids. Then challenge students to create a fictional budget for a production within an assigned venue and maximum expenditure.
- Have students use their learning logs to identify the theatre management position they think they are most suited for and why. Encourage them to include reference to their skills and attributes as they relate to the responsibilities of the chosen management position.

## SUGGESTED ASSESSMENT STRATEGIES

- In assessing students' prompt books and their abilities to call a scene, look for:
  - copy of script on one side of a page
  - organization
  - completed in pencil
  - notations as per industry norms
  - indication of blocking
  - cues noted
  - technical special effects
  - director's comments
  - identification and placement of production elements
  - safety concerns noted
  - stage spike points noted
  - clarity when calling a scene
  - ability of actors and crew to follow calls.
- When students are given problem-solving scenarios, note the extent to which they are able to effectively solve the assigned problems, showing leadership, communication skills, and use of available resources and support.
- Have students conduct a self-assessment of their management plans, focussing on the inclusion of individual and group management tasks.
- Have students take turns producing, beginning with a production management meeting where they assign specific jobs to different managers. In each scene, introduce a different challenge or scenario (e.g., cast size, technical rehearsal). Have the remainder of the class use a response sheet for peer assessment, focussing on criteria such as organization, leadership, the ability to facilitate a meeting, pre-planning, agenda setting, and planning for strike.
- In assessing students' budgets, look for evidence that they have:
  - considered pay scales (e.g., union rates)
  - considered options for borrowing and recycling supplies
  - stayed under the maximum expenditure.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Essential Guide To Stage Management, Lighting and Sound
- Making Stage Costumes: A Practical Guide
- The Stage Directions: Guide to Publicity
- The Stage Directions: Guide to Working Back Stage
- Theatre: Art in Action

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- identify cultural and historical factors that influence and are influenced by theatre
- apply knowledge of selected cultures and historical periods to theatre production
- identify the economic and social impacts of theatre production on local and global communities
- demonstrate understanding of the effects of other artforms on theatre production

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students read a script that reflects cultural change (e.g., *The Ecstasy of Rita Joe*, *The Laramie Project*, *New Canadian Kid*, *Skin*). As a class, discuss the social conditions that are reflected in the play and how the play was received by society. Questions for discussion could include:
  - How does this play give voice to societal problems?
  - How has this play influenced theatre today?
  - How could production elements be used to reflect the play's meaning?
- Have students work in groups to research a particular theatre style, focussing on the characteristics that define the style. Have them present their findings in a poster, model, or multimedia presentation, depicting the production elements (e.g., costume, makeup, hair, stage design, lighting) that would be typical of that style.
- Provide students with an itemized expenses list for a community production. As a class, discuss the economic spin-offs of local theatre (e.g., advertising, program printing, catering). Have students write a letter to the editor of the local newspaper, explaining the role of theatre in the local economy.
- Have students use the Internet to research the role of theatre in the Canadian economy. Encourage them to include a focus on the number of people employed, revenue generated, related and spin-off industries, etc.
- As a class, brainstorm social issues that influence and are influenced by theatre (e.g., oppression, racism, political upheaval, change in social values, national identity). Provide students with scripts of plays that reflect these issues (e.g., *Hair*, *Les Miserables*). Discuss how the social issue is further defined by the cultural and historical context of the play. Challenge students to design a production element to represent that issue in its appropriate context.
- Give students a script and a visual artwork from the same cultural and historical context. As a class, discuss the stylistic similarities present in both works. Then have students work in groups to create a preliminary set design for the play that incorporates the visual artwork.

## SUGGESTED ASSESSMENT STRATEGIES

- Have students research examples of theatre production elements (e.g., music, costume, furniture) representative of a specific culture or historical period. Have students present their research to the class and explain how the samples reflect the historical or cultural context. Have students conduct a peer assessment of each other's presentations.
- Assess students' designs for a production element related to a social issue in terms of:
  - representation of the issue
  - reflection of the historical and cultural context
  - meaning conveyed in the design
  - identification of appropriate materials and processes.

As an extension, have students trade their designs with a partner, and create a new design for the same element and social issue within a different historical or cultural context (e.g., for a production of *Hair* set during the 100 Years War).
- Have students create a survey to determine why people attend live theatre performances, or reasons why they might not attend live theatre. After conducting the surveys and compiling the data, have them work in groups to devise a plan to maximize attendance of a school or community play (e.g., selection of an appealing play, ticket pricing, scheduling, advertising). Look for evidence of their abilities to take account of the survey results in their plans.
- Challenge students to prepare a proposal for the local Chamber of Commerce promoting the development of a local theatre company. Assess based on pre-determined criteria, such as the inclusion of:
  - local employment statistics
  - projected profit margin
  - strategies to attract audience
  - social issues addressed (e.g., tourism, multiculturalism)
  - organization and format
  - clear arguments and logical conclusions.
- Show video clips of theatre productions that incorporate a variety of types of music. Have students complete a guided response sheet or journal reflection to record their impressions of how each music selection affected the overall production.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- The Stage Directions: Guide to Publicity
- Stage Makeup
- Theatre: Art in Action

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- identify the roles and responsibilities of theatre company personnel
- describe the interrelationships of various positions in a production team
- demonstrate commitment to the production process
- describe procedures and etiquette for backstage and front-of-house communication during performance
- demonstrate understanding of health and safety procedures and standards for theatre production
- set personal goals for theatre production
- identify requirements for careers in theatre production and arts-related fields

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students create an organizational chart that identifies the chain of command and the roles and responsibilities in a theatre company. Briefly discuss any jobs that are unfamiliar to students. Then play a game of What's My Job?: Tape a piece of paper to each student's back identifying her or his production job. Students then ask yes-or-no questions of their classmates until they guess their job. (e.g., "Am I involved in front-of-house?")
- Bring in a variety of theatre programs, and have students identify all the production personnel and roles listed in each. What positions are universal? What positions appear to be missing from some productions, and who might fill those roles?
- Provide students with opportunities to try different roles in the production team on a rotational basis. After each rotation, have them use their journals to reflect on the roles and responsibilities of the job, their interactions with other team members, what they liked most about the position, and what they liked least.
- Assign a variety of production problems to students (e.g., costume turns wrong colour on stage, shadow created by introduction of key prop, audience member arrives late). Have students work in small groups to role play a resolution to each problem, including who would be responsible in each case.
- Create a set of index cards depicting scenarios related to appropriate and inappropriate theatre procedures and etiquette. For example:
  - stage manager looks out through the curtains at the audience
  - lighting operator not following cues from stage manager
  - reserving seats in an audience
  - producer giving direction to the actors
  - last night pranks.Have students take turns selecting a card, reading it out loud, and facilitating a discussion on the correct procedure to be followed in the situation.
- As new procedures and equipment are introduced, model associated health and safety practices as appropriate.
- Invite guest speakers to provide information on theatre production careers. Alternatively, have students use the Internet and job centres to contact theatre professionals to interview about their careers.

## SUGGESTED ASSESSMENT STRATEGIES

- Conduct a mock production meeting, and assign production roles to students. Using a checklist, look for understanding of students' knowledge of and commitment to:
  - the responsibilities of their assigned role
  - relationships and hierarchy of the various roles
  - timelines
  - organization
  - budget
  - safety and health standards
  - communication protocol (e.g., stage etiquette).
- As a class, generate criteria for peer and self-assessment for demonstrating commitment to the production process. Criteria could include:
  - appropriate use of time
  - co-operation
  - maintaining company morale
  - highest possible effort and skill expended.
- Have students keep a journal reflecting their commitment to the production process, stating what they did each day. Students should include references to timelines for completing projects, health and safety guidelines, processes and materials, meetings with other students regarding roles and responsibilities, and revisions made during rehearsals.
- Use written and practical tests to assess students' knowledge of learned safety concepts.
- Have students compile their career findings and post it on the school web site or bulletin board. Assess their work based on pre-determined criteria, such as:
  - reference to skills, education, and training required
  - job market for selected career
  - working conditions
  - advantages and disadvantages of this career
  - research method (e.g., number of interview questions, sources cited).

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Essential Guide To Stage Management, Lighting and Sound
- Making Stage Costumes: A Practical Guide
- The Stage Directions: Guide to Publicity
- The Stage Directions: Guide to Working Back Stage
- Theatre: Art in Action



### *Video*

- Conducting Light (Parts One and Two)



### *Multimedia*

- Think, set safety!

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- justify aesthetic response to a theatre presentation in terms of:
  - drama form
  - style
  - elements of drama
  - meaning
  - use of production elements
  - use of performance elements
- critique their own and others' theatre production projects
- apply problem-solving strategies to address theatre production challenges
- use appropriate terminology to describe theatre production

### SUGGESTED INSTRUCTIONAL STRATEGIES

- View a theatre production (live or video). Facilitate a class discussion on how the elements of production come together to form a unified whole. For example:
  - Did the production elements (e.g., lighting, set, costumes, sound) come together to create a unified impact? What was the overall impact?
  - How did the production elements help convey the meaning of the play?
  - Were the elements of drama supported by the production elements effectively? If so, how?
  - What stood out in your mind about this production?Have students use their journals to reflect on their overall response to the production.
- Ask students to keep a portfolio of responses to their own and others' productions in terms of how production elements were used to create an aesthetic whole.
- Distribute a script that includes a particular production challenge (e.g., the beanstalk in *Jack and the Beanstalk*, creating a suspenseful mood in *Dracula*). Have students work in pairs to create a solution for the problem. Have students present their solutions and their problem-solving strategies for the class.
- Provide students with index cards listing particular production problems (e.g., an audience member who arrives drunk and becomes violent during a production, an actor who becomes ill during a performance and who is replaced by a much larger understudy, headsets malfunction, lost prop). Have students work in groups to generate possible solutions to each scenario. Have them share their solutions with the rest of the class, and discuss additional solutions.
- Throughout the year, begin each class with a word of the week, and have students add new theatre terminology to their glossaries. Challenge students to work in groups to create a game based on theatre terminology. Have them trade their games with another group or another theatre class.

**SUGGESTED ASSESSMENT STRATEGIES**

- Provide students with a list of response questions to analyse production, including:
  - What form is this work? How is the form reflected?
  - How is the style represented by lines, shapes, light, and sound?
  - What were the effects of the production elements and their combinations?
  - What was the overall meaning of the work?
  - What was its overall value?

Look for evidence of students' abilities to justify their responses in relation to the form, style, elements of drama, meaning, and production elements as depicted in a the production.

- In assessing students' explanations of how production elements worked together, look for evidence that they:
  - correctly identify examples of components of the production (including drama form, style, meaning, elements of drama, production elements, and performance elements)
  - include specific examples of how each element worked to create an aesthetic whole
  - justify their personal response to the production in terms of individual elements
  - use appropriate terminology consistently.
- Have students use their journals to articulate and justify an aesthetic response to a production. In assessing their responses, look for evidence that they are able to cite specific examples (e.g., "The one-act form of the play made the emotions more powerful since there was no break in the action." or "The exaggerated acting style and the brightly coloured costumes enhanced the comedic effect of the play.>").
- Have students select three responses from their portfolios that best illustrate how production elements were used to create an aesthetic whole. In a conference approach, ask students to defend their choices, and to cite examples of how they can improve their own work.
- In assessing students' group work and problem-solving strategies for addressing production challenges, look for evidence of their abilities to:
  - build on each other's ideas
  - consider a range of solutions
  - collaborate and compromise
  - use a variety of available resources
  - ask questions and seek help as necessary.

**RECOMMENDED LEARNING RESOURCES***Print Materials*

- Designing Stage Costumes: A Practical Guide
- Essential Guide To Stage Management, Lighting and Sound
- The Stage Directions: Guide to Publicity
- Stage Makeup

*Video*

- The Players: Costume, Wigs, Weapons and Make-up
- The Stage: Set, Props and Paint

## PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- apply the design process to a particular theatre production element
- design a theatre production element with understanding of its effect on performance
- apply technical skills to implement a design to achieve a specific purpose or effect
- demonstrate effective organization and communication skills and procedures in relation to:
  - theatre personnel
  - facilities
  - equipment
  - materials
- assume responsibility for a specific production task
- use theatre production equipment and materials in a safe and appropriate manner
- use appropriate theatre terminology in relation to materials, processes, and equipment

## SUGGESTED INSTRUCTIONAL STRATEGIES

- As a class, read a play and discuss the possible themes of the script. After discussion, have students arrive at a consensus for the central image. Divide the class into groups, and have each group develop a concept for one of the production elements, based on the chosen theme. For example:
  - set design—series of sketches, scale ground plan, colour rendering, scale model
  - costume design—series of sketches, colour rendering, material swatches, mock newsprint costumes
  - front-of-house—lobby decorations, window display, promotional banners, lobby music.
- Divide the class into groups. Give each group the scenic paint pallet for a show, fabric swatches for two costumes, a gel swatch book with a light absorption graph, and a colour use chart. Challenge them to experiment with a number of different applications of light on the set and costume colours, and list the gels needed for each situation (e.g., a night scene, a morning scene, an interior scene).
- Challenge students to devise a publicity plan for a selected production. Their plan could include a schedule, budget, personnel, press release, identification of local media outlets, advertising, signage, posters, web page, and promotional stunts. As part of their plan, they should identify how each stage of the plan will be executed.
- Assign students a scene change from a selected script that includes light, sound, set, props, and costume changes. Have students take turns assuming the role of stage manager, with other members of the group or class taking on the necessary production jobs and acting roles. The stage manager should design, rehearse, and run the scene change from the last few lines of the previous scene to the first few lines of the following scene.
- Challenge students to create a realistic budget for a theatrical production and a plan for generating the required revenue (e.g., ticket sales, advertising, corporate sponsorship). Discuss the viability for theatre in their community (e.g., Is the community large enough to sustain the project as planned?).
- After students have worked in a particular production team role, have them write a how-to manual for someone else taking on this task. Their manual should include information about timelines, equipment, materials, roles in relation to other production personnel, and safety procedures.

**SUGGESTED ASSESSMENT STRATEGIES**

- Use open-ended questions and discussions to assess students' design work. Look for evidence that students are able to justify their design choices in relation to learned production skills and theory and the needs of the production (e.g., gel colour choices in relation to the principles of colour and lighting theory and to the identified central image).
- In assessing students' lighting experiments, look for the completeness and accuracy of a colour gel mixing and an accurate completion of the colour use chart. Provide students with a master chart appropriate for the available gels, and have them complete a peer assessment, focussing on the effects of each light scene on colour and fabric.
- Assess students' production element concepts based on completeness, effective use of the elements of design, successful realization of the author's intent, and practicality. Have students place their concepts in their portfolios, along with a written justification of their choices. Look for evidence that they are able to defend their choices using theatre production knowledge and appropriate terminology, and that they can articulate insights into the overall meaning of the play.
- Assess students' publicity plans on the basis of criteria such as:
  - neatness, organization, and overall look
  - accuracy of information
  - realistic budget and timelines
  - innovation
  - identification of media outlets
  - inclusion of means of executing the plan.
- As a class, discuss criteria for assessing students' role as stage manager during scene changes. Use a checklist or rating scale of these criteria for peer, teacher, and self-assessment. Criteria could include:
  - silent and efficient scene change
  - co-ordination of all production elements
  - stage etiquette followed
  - each change completed and on time
  - effect on overall performance.
- Have students complete a budget for a specific production element. Note the extent to which their budgets are accurate and realistic, include innovative approaches to acquiring supplies, include means of executing plan, and identify sources.

**RECOMMENDED LEARNING RESOURCES***Print Materials*

- Designing Stage Costumes: A Practical Guide
- Essential Guide To Stage Management, Lighting and Sound
- The Stage Directions: Guide to Publicity
- Stage Makeup

*Video*

- The Players: Costume, Wigs, Weapons and Make-up
- The Stage: Set, Props and Paint

*Multimedia*

- Think, set safety!

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- analyse how cultural and historical contexts influence and are influenced by theatre
- compare how elements of production are used for specific purposes in various cultural and historical contexts
- demonstrate understanding of the ethical requirements for producing theatre of various cultures
- analyse economic and social impacts of theatre production on local and global communities
- evaluate the use of other artforms in theatre production

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Use handouts, print resources, slides, video, and Internet sites to introduce a particular historical or cultural context of theatre. Focus on issues such as intellectual context, political times, economics, and fashion, and how these influenced the society of the period. Have students work in small groups to research how production elements in that time and place reflected the historical and cultural contexts. Have them present their findings in the form of a diorama depicting set design, costume, lighting, etc.
- Have students research the development of a selected aspect of a current production (e.g., footlights, masks, advertising posters). Have them focus on how the production element has been influenced by the historical and cultural contexts.
- Bring in guest speakers to discuss ethical issues related to selecting and mounting certain plays (e.g., gender issues in *Grease*, racial issues in *Showboat*, plays with profanity or nudity, casting non-Aboriginal actors to play Aboriginal characters). Following the guests' presentations, have students select a different play with an ethical issue, and describe how they would handle the situation.
- Have students imagine their world without theatre. What would this world be like? What would be different? Encourage students to consider the various contributions of theatre (e.g., as an employer, as entertainment, as social commentary). Extend by having students look at the importance of theatre in a range of cultures and time periods (e.g., times when theatre were closed; function of theatre in times of crisis, such as Churchill keeping the theatres open during the Blitz).
- Provide students with playbills from professional productions locally and across Canada. Have students compare the ticket prices, the sponsors, and the relative production costs of big productions. In groups, have students discuss the community benefits and drawbacks of the large productions.
- Show videos of theatre productions that incorporate the use of music, video, dance, visual arts, etc. Discuss how the various artforms present contribute to the whole.

## SUGGESTED ASSESSMENT STRATEGIES

- In assessing students' dioramas of the historical development of theatre production element, look for evidence that they have included:
  - examples appropriate to the historical and cultural context
  - identification of the influence of history and culture on the production elements
  - range of research sources
  - accurate citations.
- When viewing theatre from a range of historical and cultural contexts, provide students with worksheets to assess their abilities to:
  - identify similarities and differences
  - identify connections among production elements and their cultural or historical context.
- Provide students with a script that contains potential ethical problems for production. Have students prepare a debate on whether or not the play should be produced. Observe students as they prepare and present their debate, look for evidence that they are able relate their arguments to local community requirements and values, and can incorporate knowledge from guest speakers' presentations of ethical issues for production. Students advocating in favour of producing the play should be able to identify possible solutions to the ethical problems.
- In assessing students' work on the economic and social impacts of theatre, look for:
  - identification of economic and social benefits to the community (short-term, long-term)
  - possible solutions to funding difficulties
  - well-developed arguments.
- Provide students with a two-column chart to analyse the use of other artforms in theatre productions. List the other artforms in one column, and have students use the second column to record their relationship to theatre. Look for their abilities to demonstrate and articulate influence of other artforms on the production, using specific examples.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Designing Stage Costumes: A Practical Guide
- The Stage Directions: Guide to Publicity
- Stage Makeup



### *Video*

- The Players: Costume, Wigs, Weapons and Make-up
- The Stage: Set, Props and Paint

### PRESCRIBED LEARNING OUTCOMES

*It is expected that students will:*

- demonstrate the ability to delegate and accept responsibility in a theatre production team
- demonstrate the ability to collaborate to solve theatre production problems
- demonstrate commitment to the production process
- apply procedures and etiquette for backstage and front-of-house communication during performance
- demonstrate health and safety procedures and standards in theatre production
- refine personal goals for theatre production
- identify skills developed through the study of theatre production that can be transferred to a variety of careers

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Divide students into production teams (e.g., costumes, lighting, set, sound, FOH). In their teams, have students list problems that might occur in their production area during the production process, and possible solutions to those problems. Have them share their problems and solutions with the class, and discuss.
- Assign students roles of crew heads, and have them prepare and lead their crews for an assigned production task (keeping in mind issues of health and safety, as appropriate). Facilitate a production meeting for students to articulate their strategies and concerns. Have students keep a journal to indicate their role, the responsibilities of that role, and how they meet these responsibilities throughout the production process.
- Discuss appropriate procedures and etiquette of front-of-house and backstage communication (e.g., order of command, methods of communication). Ask students to suggest situations and simulate appropriate communication protocol for each (e.g., actor hurt backstage just before curtain goes up).
- Distribute adhesive notes and pens to students. Have them circulate around the theatre, and use the notes to label various theatre equipment with potential safety hazards. Encourage them to build on each other's notes (e.g., write a solution for a safety problem another student has identified). Once all students have had a chance to place their notes, conduct a tour of the equipment, and fill in any missing points.
- Conduct a field trip to a professional theatre company. During the field trip, have students keep a log of all the jobs they see. Have them select one job and chart a career path for that job, including skills and knowledge required, education opportunities, working conditions, promotional opportunities, etc.
- Ask students to brainstorm the transferable skills they have learned from theatre production (e.g., organization, leadership, working in groups, following directions, meeting deadlines, physical and mental preparedness, budgeting). Have them work in groups to use Internet resources and computer programs from the career counselling centre to identify a range of careers using each of these skills. Provide opportunities for them to share their findings with the rest of the class.

## SUGGESTED ASSESSMENT STRATEGIES

- Have students use their journals to reflect on their own and their classmates' abilities to delegate and accept responsibility. Assess for inclusion of considerations such as:
  - how responsibility was delegated (did it work?)
  - how problems were identified and solved (or not)
  - effect of contribution on finished product.
- Provide opportunities for students to take on leadership roles in production crews (e.g., crew heads). Look for evidence that they are able to model appropriate knowledge and behaviour in terms of:
  - responsibilities
  - etiquette
  - organization
  - commitment
  - safety.
- Have students keep a journal articulating their roles as crew heads in the production process. Assesses in terms of:
  - understanding roles and expectations
  - inclusion of an initial plan
  - inclusion of a log of how roles and expectations were fulfilled
  - identified health and safety concerns
  - evidence of reflection—how role could have been better fulfilled (using criteria established at onset of project).
- Prepare a quiz for procedures and etiquette of front-of-house and backstage communication. Use questions designed to assess students in terms of their:
  - understanding of the rules
  - ability to apply rules
  - ability to explain why rules are place.
- After identifying safety hazards in the theatre, have students use the notes to create a handbook of health and safety guidelines for theatre equipment and procedures. Look for evidence that they are able to convey the information with accuracy and thoroughness.
- In assessing students' production goals, look for evidence that they:
  - set appropriate and achievable goals
  - identify transferable skills
  - can identify connections between production skills and a range of careers.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Designing Stage Costumes: A Practical Guide
- Essential Guide To Stage Management, Lighting and Sound
- The Stage Directions: Guide to Publicity



### *Video*

- The Players: Costume, Wigs, Weapons and Make-up
- The Stage: Set, Props and Paint



### *Multimedia*

- Think, set safety!





# APPENDICES

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*Drama 11 and 12*





# APPENDIX A

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*Prescribed Learning Outcomes*

THEATRE PERFORMANCE 11

<b>Prescribed Learning Outcomes</b>	
<p>► <b>EXPLORATION AND ANALYSIS</b></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• describe their aesthetic response to a theatre presentation in terms of:                             <ul style="list-style-type: none"> <li>- drama form</li> <li>- style</li> <li>- elements of drama</li> <li>- meaning</li> <li>- use of performance elements</li> <li>- use of production elements</li> </ul> </li> <li>• describe characteristics of successful performance</li> <li>• demonstrate engagement in performance</li> <li>• demonstrate a willingness to take performance risks in a variety of situations</li> <li>• apply the creative process of exploration, selection, combination, refinement, and reflection to performance</li> <li>• critique their own work and that of others</li> <li>• use appropriate terminology to describe theatre performance</li> </ul>
<p>► <b>PERFORMANCE SKILLS</b> <i>(Body and Voice)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate voice and movement elements appropriate to performance</li> <li>• demonstrate understanding of the body and voice as performing instruments</li> <li>• apply safety and health considerations to body and voice</li> <li>• identify appropriate theatre terminology to describe movement and voice</li> </ul>
<p>► <b>PERFORMANCE SKILLS</b> <i>(Characterization)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• identify a character’s objectives and motivations</li> <li>• identify a range of internal and external strategies for developing character</li> <li>• demonstrate appropriate strategies to develop a character</li> </ul>
<p>► <b>PERFORMANCE SKILLS</b> <i>(Elements and Structure)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate understanding of standard script conventions and structures</li> <li>• identify a range of drama forms</li> <li>• demonstrate understanding of the use of elements of drama in performance</li> <li>• demonstrate understanding of how a central image contributes to a unified performance</li> <li>• demonstrate understanding of how production elements affect performance</li> <li>• use appropriate stage terminology</li> </ul>

THEATRE PERFORMANCE 11 (*Continued*)

<b>Prescribed Learning Outcomes</b>	
<b>► CONTEXT</b>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• identify cultural and historical contexts that influence and are influenced by theatre</li> <li>• analyse how performance elements are used in theatre works to achieve specific purposes and reach specific audiences</li> <li>• analyse purposes and styles of drama of traditional and contemporary Aboriginal peoples in BC</li> <li>• demonstrate understanding of theatre styles in selected cultures and historical periods</li> <li>• identify the relationship between theatre performance and other artforms</li> </ul>
<b>► COMPANY</b>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate understanding of the roles and responsibilities of theatre company personnel</li> <li>• demonstrate commitment to the rehearsal and performance process</li> <li>• identify processes and protocol involved in theatre pre-production, production, and post-production</li> <li>• demonstrate appropriate performance etiquette</li> <li>• demonstrate a willingness to delegate and accept responsibility in a group</li> <li>• demonstrate health and safety practices in theatre performance</li> <li>• set personal goals for theatre performance</li> <li>• identify requirements for careers in theatre performance and arts-related fields</li> </ul>

THEATRE PERFORMANCE 12

Prescribed Learning Outcomes	
<p>► <b>EXPLORATION AND ANALYSIS</b></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• justify their aesthetic response to a theatre performance in terms of:                             <ul style="list-style-type: none"> <li>- drama form</li> <li>- style</li> <li>- elements of drama</li> <li>- meaning</li> <li>- use of performance elements</li> <li>- use of production elements</li> </ul> </li> <li>• apply skills and techniques to communicate thoughts, feelings, and beliefs in a theatre performance</li> <li>• maintain engagement in performance</li> <li>• demonstrate the ability to move in and out of role</li> <li>• take performance risks in a variety of situations</li> <li>• critique their own and others' performances</li> <li>• use appropriate terminology to describe theatre performance</li> </ul>
<p>► <b>PERFORMANCE SKILLS</b> <i>(Body and Voice)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate proficient use of body and voice as performing instruments</li> <li>• use selected voice elements and elements of movement to achieve a specific purpose</li> <li>• apply safety and health considerations to body and voice</li> <li>• use appropriate theatre terminology to describe movement and voice</li> </ul>
<p>► <b>PERFORMANCE SKILLS</b> <i>(Characterization)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate the ability to convey a character's objectives and motivations</li> <li>• justify a character's objectives and motivation</li> <li>• apply a range of internal and external strategies to develop characters</li> <li>• sustain fully developed characters while performing</li> </ul>
<p>► <b>PERFORMANCE SKILLS</b> <i>(Elements and Structures)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• manipulate script conventions and structures to achieve specific purposes</li> <li>• demonstrate the ability to interpret scripts</li> <li>• apply understanding of a central image to create a unified performance</li> <li>• maintain the integrity of a performance in relation to the production concept</li> <li>• use appropriate stage terminology</li> </ul>

THEATRE PERFORMANCE 12 (*Continued*)

Prescribed Learning Outcomes	
▶ <b>CONTEXT</b>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• analyse how cultural and historical contexts influence and are influenced by theatre</li> <li>• compare how performance elements are used for specific purposes in various cultural and historical contexts</li> <li>• analyse economic and social impacts of theatre performance on local and global communities</li> <li>• identify the contributions of significant actors, directors, playwrights, and theatre works from various historical periods and cultures</li> <li>• demonstrate understanding of the legal and ethical requirements for performing theatre of various cultures</li> <li>• apply knowledge of theatre styles to performance</li> <li>• analyse the relationship between theatre performance and other artforms</li> </ul>
▶ <b>COMPANY</b>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate the responsibilities of their position in the organizational structure of a theatre company</li> <li>• demonstrate commitment to the rehearsal and performance process</li> <li>• delegate and accept responsibility in groups</li> <li>• demonstrate appropriate performance etiquette</li> <li>• collaborate to solve performance and production problems</li> <li>• demonstrate leadership in applying health and safety practices in theatre performance</li> <li>• refine personal goals for theatre performance</li> <li>• identify skills developed through the study of theatre performance that can be transferred to a variety of careers</li> </ul>

THEATRE PRODUCTION 11

Prescribed Learning Outcomes	
<p>► <b>EXPLORATION AND ANALYSIS</b></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• describe their aesthetic response to a theatre presentation in terms of:                             <ul style="list-style-type: none"> <li>- drama form</li> <li>- style</li> <li>- elements of drama</li> <li>- meaning</li> <li>- use of production elements</li> <li>- use of performance elements</li> </ul> </li> <li>• critique their own and others' theatre production projects</li> <li>• demonstrate understanding of problem-solving strategies to address production challenges</li> <li>• use appropriate terminology to describe theatre production</li> </ul>
<p>► <b>PRODUCTION SKILLS</b> <i>(Design)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate understanding of the process of design for theatre production</li> <li>• demonstrate understanding of how theatre production elements affect performance</li> <li>• demonstrate understanding of the use of imagery in theatre production design</li> <li>• apply elements of design to create items for use in theatre production</li> <li>• identify the practical considerations affecting design</li> <li>• identify the characteristics of common stage configurations</li> </ul>
<p>► <b>PRODUCTION SKILLS</b> <i>(Technical)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• analyse scripts for technical requirements</li> <li>• reproduce given production techniques to create specific effects</li> <li>• demonstrate understanding of materials, processes, and equipment used in the construction and application of:                             <ul style="list-style-type: none"> <li>- sets</li> <li>- props</li> <li>- lighting</li> <li>- sound</li> <li>- costumes</li> <li>- hair and makeup</li> <li>- masks</li> <li>- special effects</li> </ul> </li> <li>• practise safety procedures in using theatre production equipment, processes, and materials</li> <li>• use appropriate theatre terminology in relation to materials and equipment</li> </ul>

THEATRE PRODUCTION 11 (*Continued*)

<b>Prescribed Learning Outcomes</b>	
<p>► <b>PRODUCTION SKILLS</b> (<i>Management</i>)</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate the ability to plan for pre-production, production, and post-production phases</li> <li>• identify theatre management skills and procedures in relation to:                             <ul style="list-style-type: none"> <li>- organization</li> <li>- communication</li> <li>- theatre personnel</li> <li>- facilities, equipment, and materials</li> <li>- leadership and the chain of command</li> </ul> </li> <li>• identify the roles and responsibilities of managers in theatre production:                             <ul style="list-style-type: none"> <li>- production manager</li> <li>- stage manager</li> <li>- house manager</li> <li>- technical director</li> </ul> </li> <li>• demonstrate the ability to undertake the roles and responsibilities of a manager in theatre production</li> <li>• identify the roles and responsibilities of production crew heads in rehearsal and production</li> <li>• identify the components of a production schedule</li> <li>• assess physical, time, and budgetary considerations for production</li> </ul>
<p>► <b>CONTEXT</b></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• identify cultural and historical factors that influence and are influenced by theatre</li> <li>• apply knowledge of selected cultures and historical periods to theatre production</li> <li>• identify the economic and social impacts of theatre production on local and global communities</li> <li>• demonstrate understanding of the effects of other artforms on theatre production</li> </ul>
<p>► <b>COMPANY</b></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• identify the roles and responsibilities of theatre company personnel</li> <li>• describe the interrelationships of various positions in a production team</li> <li>• demonstrate commitment to the production process</li> <li>• describe procedures and etiquette for backstage and front-of-house communication during performance</li> <li>• demonstrate understanding of health and safety procedures and standards for theatre production</li> <li>• set personal goals for theatre production</li> <li>• identify requirements for careers in theatre production and arts-related fields</li> </ul>

THEATRE PRODUCTION 12

Prescribed Learning Outcomes	
<p>► <b>EXPLORATION AND ANALYSIS</b></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• justify aesthetic response to a theatre presentation in terms of:                             <ul style="list-style-type: none"> <li>- drama form</li> <li>- style</li> <li>- elements of drama</li> <li>- meaning</li> <li>- use of production elements</li> <li>- use of performance elements</li> </ul> </li> <li>• critique their own and others' theatre production projects</li> <li>• apply problem-solving strategies to address theatre production challenges</li> <li>• use appropriate terminology to describe theatre production</li> </ul>
<p>► <b>PRODUCTION SKILLS</b></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• apply the design process to a particular theatre production element</li> <li>• design a theatre production element with understanding of effect on performance</li> <li>• apply technical skills to implement a design to achieve a specific purpose or effect</li> <li>• demonstrate effective organization and communication skills and procedures in relation to:                             <ul style="list-style-type: none"> <li>- theatre personnel</li> <li>- facilities</li> <li>- equipment</li> <li>- materials</li> </ul> </li> <li>• assume responsibility for a specific production task</li> <li>• use theatre production equipment and materials in a safe and appropriate manner</li> <li>• use appropriate theatre terminology in relation to materials, processes, and equipment</li> </ul>
<p>► <b>CONTEXT</b></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• analyse how cultural and historical contexts influence and are influenced by theatre</li> <li>• compare how elements of production are used for specific purposes in various cultural and historical contexts</li> <li>• demonstrate understanding of the ethical requirements for producing theatre of various cultures</li> <li>• analyse economic and social impacts of theatre production on local and global communities</li> <li>• evaluate the use of other artforms in theatre production</li> </ul>

THEATRE PRODUCTION 12 (*Continued*)

Prescribed Learning Outcomes	
<p>► COMPANY</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate the ability to delegate and accept responsibility in a theatre production team</li> <li>• demonstrate the ability to collaborate to solve theatre production problems</li> <li>• demonstrate commitment to the production process</li> <li>• apply procedures and etiquette for backstage and front-of-house communication during performance</li> <li>• demonstrate health and safety procedures and standards in theatre production</li> <li>• refine personal goals for theatre production</li> <li>• identify skills developed through the study of theatre production that can be transferred to a variety of careers</li> </ul>





# APPENDIX B

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*Learning Resources:  
General Information*



**WHAT IS APPENDIX B?**

Appendix B consists of general information on learning resources, as well as Grade Collection information and alphabetical annotations of the provincially recommended resources.

**WHAT IS A GRADE COLLECTION?**

A Grade Collection is the format used to organize the provincially recommended learning resources by grade and by curriculum organizer. It can be regarded as a “starter set” of basic resources to deliver the curriculum. In many cases, the Grade Collection provides a choice of more than one resource to support curriculum organizers, enabling teachers to select resources that best suit different teaching and learning styles.

There may be prescribed learning outcomes either partially or not at all supported by learning resources at this time. Many of these are best met by teacher-developed activities. Teachers may also wish to supplement Grade Collection resources with locally selected materials.

**WHAT KINDS OF RESOURCES ARE FOUND IN A GRADE COLLECTION?**

Learning resources in a Grade Collection are categorized as either comprehensive or additional. Comprehensive resources provide a broad coverage of the learning outcomes for most curriculum organizers. Additional resources are more topic-specific and support individual curriculum organizers or clusters of outcomes. They provide valuable support for or extension to specific topics and are typically used to supplement or fill in the areas not covered by the comprehensive resources.

**HOW ARE GRADE COLLECTIONS KEPT CURRENT?**

Under the provincial continuous submissions process, suppliers advise the ministry about newly developed resources as soon as they are released. Resources judged to have a potentially significant match to the learning outcomes for individual IRPs are evaluated by practising classroom teachers who are trained by ministry staff to use provincial evaluation criteria. Resources selected for provincial recommendation receive Ministerial Order and are added to the existing Grade Collections. The ministry updates the Grade Collections on a regular basis on the ministry web site ([http://www.bced.gov.bc.ca/irp\\_resources/lr/resource/gradcoll.htm](http://www.bced.gov.bc.ca/irp_resources/lr/resource/gradcoll.htm)). Please check this site for the most current version of Appendix B.

**HOW LONG DO LEARNING RESOURCES KEEP THEIR RECOMMENDED STATUS?**

Learning resources will retain their recommended status for a minimum of five years after which time they may be withdrawn from the Grade Collections, thereby terminating their provincially recommended status. Decisions regarding the withdrawal of learning resources will be based on, but not limited to, considerations of curriculum support, currency, and availability. Schools may continue to use a learning resource after withdrawal provided local school board approval is obtained.

**HOW CAN TEACHERS CHOOSE LEARNING RESOURCES TO MEET THEIR CLASSROOM NEEDS?**

As outlined in *Evaluating, Selecting and Managing Learning Resources: A Guide* (Revised 2002), there are a number of approaches to selecting learning resources.

Teachers may choose to use:

- provincially recommended resources to support provincial or locally developed curricula
- resources that are not on the ministry's provincially recommended list (resources that are not on the provincially recommended list must be evaluated through a local, board-approved process).

The Ministry of Education has developed a variety of tools and guidelines to assist teachers with the selection of learning resources. These include:

- *Evaluating, Selecting and Managing Learning Resources: A Guide* (Revised 2002) with accompanying CD-ROM tutorial and evaluation instruments
- Grade Collection(s) in each IRP. Each Grade Collection begins with a chart that lists both comprehensive and additional resources for each curriculum organizer. The chart is followed by an annotated bibliography with supplier and ordering information. (Price and supplier information should be confirmed at the time of ordering). There is also a chart that lists Grade Collection titles alphabetically and a blank planning template that can be used by teachers to record their individual choices
- Resource databases on CD-ROM or on-line
- Sets of recommended learning resources are available in a number of host districts throughout the province to allow teachers to examine the materials first hand at regional displays.
- Catalogue of Recommended Learning Resources

### WHAT ARE THE CRITERIA TO CONSIDER WHEN SELECTING LEARNING RESOURCES?

There are a number of factors to consider when selecting learning resources.

#### *Content*

The foremost consideration for selection is the curriculum to be taught. Prospective resources must adequately support the particular learning objectives that the teacher wants to address. Teachers will determine whether a resource will effectively support any given learning outcomes within a curriculum organizer. This can only be done by examining descriptive information regarding that resource; acquiring additional information about the material from the supplier, published reviews, or colleagues; and by examining the resource first-hand.

#### *Instructional Design*

When selecting learning resources, teachers must keep in mind the individual learning styles and abilities of their students, as well as anticipate the students they may have in the future. Resources should support a variety of special audiences, including gifted, learning disabled, mildly intellectually disabled, and ESL students. The instructional design of a resource includes the organization and presentation techniques; the methods used to introduce, develop, and summarize concepts; and the vocabulary level. The suitability of all of these should be considered for the intended audience.

Teachers should also consider their own teaching styles and select resources that will complement them. The list of recommended resources contains materials that range from prescriptive or self-contained resources, to open-ended resources that require considerable teacher preparation. There are

recommended materials for teachers with varying levels and experience with a particular subject, as well as those that strongly support particular teaching styles.

### *Technical Design*

While the instructional design of a package will determine the conceptual organization, it is the technical design that brings that structure into reality. Good technical design enhances student access and understanding. Poor technical quality creates barriers to learning. Teachers should consider the quality of photographs and illustrations, font size and page layout, and durability. In the case of video, audible and age appropriate narration and variation in presentation style should be considered. When selecting digital resources, interactivity, feedback, constructive engagement, usability, and functionality are important.

### *Social Considerations*

An examination of a resource for social considerations helps to identify potentially controversial or offensive elements that may exist in the content or presentation. Such a review also highlights where resources might support pro-social attitudes and promote diversity and human rights issues.

The intent of any Social Considerations screening process, be it at the local or provincial level, is not to remove controversy, but to ensure that controversial views and opinions are presented in a contextual framework.

All resources on the ministry's recommended list have been thoroughly screened for social concerns from a provincial perspective. However, teachers must consider the appropriateness of any resource from the perspective of the local community.

### *Media*

When selecting resources, teachers should consider the advantages of various media. Some topics may be best taught using a specific medium. For example, video may be the most appropriate medium when teaching a particular, observable skill, since it provides a visual model that can be played over and over or viewed in slow motion for detailed analysis. Video can also bring otherwise unavailable experiences into the classroom and reveal "unseen worlds" to students. Software may be particularly useful when students are expected to develop critical-thinking skills through the manipulation of a simulation, or where safety or repetition are factors. Print or CD-ROM resources can best be used to provide extensive background information on a given topic. Once again, teachers must consider the needs of their individual students, some of whom may learn better from the use of one medium than another.

### **USE OF INFORMATION TECHNOLOGY**

Teachers are encouraged to embrace a variety of educational technologies in their classrooms. To do so, they will need to ensure the availability of the necessary equipment and familiarize themselves with its operation. If the equipment is not currently available, then the need must be incorporated into the school or district technology plan.

### **WHAT FUNDING IS AVAILABLE FOR PURCHASING LEARNING RESOURCES?**

As part of the selection process, teachers should be aware of school and district funding policies and procedures to determine how much money is available for their needs. Funding for various purposes, including the purchase of learning resources, is provided to school districts.

Learning resource selection should be viewed as an ongoing process that requires a determination of needs, as well as long-term planning to co-ordinate individual goals and local priorities.

#### **EXISTING MATERIALS**

Prior to selecting and purchasing new learning resources, an inventory of those resources that are already available should be established through consultation with the school and district resource centres. In some districts, this can be facilitated through the use of district and school resource management and tracking systems. Such systems usually involve a computer database program (and possibly bar-coding) to help keep track of a multitude of titles. If such a system is put on-line, then teachers can check the availability of a particular resource via computer.



# APPENDIX B

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*Grade Collections*



This section begins with an overview of the comprehensive resources for this curriculum, then presents Grade Collection charts for each grade. These charts list both comprehensive and additional resources for each curriculum organizer for the grade. The charts are followed by an annotated bibliography. Teachers should check with suppliers for complete and up-to-date ordering information. Most suppliers maintain web sites that are easy to access.

**PLAYS, SCENES AND MONOLOGUES**

Plays, scenes and monologues are an integral part of a rich drama performance experience. Students need to experience a variety of scripts that will stimulate the development of their knowledge of and critical appreciation for live theatre and film and television productions. Plays, scenes and monologues should support the Learning Outcomes of the Drama curriculum.

Script selection should reflect a balance of traditional and contemporary works in a variety of historical and cultural styles and forms. Plays, scenes and monologues should be accessible and appropriate for the grade level taking into consideration the needs, abilities and interests of the individuals within the ensemble.

To permit consideration of local demographics and individual and classroom need. Plays, scenes and monologues are evaluated and selected at the district level.

**INDUSTRY STANDARD SOFTWARE**

Performance and production platforms in drama have expanded from traditional stages to include website publication of work on the Internet and presentations on projection screens and television.

It is expected that students in Drama 11 and 12 will have access to grade-level-appropriate productivity tools, including editing equipment, video cameras, lighting instruments, microphones, amplifiers, media players, CAD/CAM programs, word processors, spreadsheets, and database packages and video/visual/audio manipulation software. Information regarding the selection of industry standard software and list of suggested drama software is available at the end of this package.

**MEDIA ICONS KEY**

-  *Audio Cassette*
-  *CD-ROM*
-  *Film*
-  *Games/Manipulatives*
-  *Laserdisc/Videodisc*
-  *Multimedia*
-  *Music CD*
-  *Print Materials*
-  *Record*
-  *Slides*
-  *Software*
-  *Video*

**OVERVIEW OF COMPREHENSIVE RESOURCES  
FOR DRAMA 11 AND 12 THEATRE  
PERFORMANCE, THEATRE PRODUCTION**

*Theatre: Art in Action*

(Grades 11 and 12)

A multi-component comprehensive resource package for Drama/Theatre students and teachers. This package is focused on the development of theatre/drama skills with particular emphasis on performance and production. The recommended components include a hard cover Student Text, a soft cover Teacher's Manual, and the Teacher's Resource Book in binder format.

The Student Text is divided into four sections: Exploration, in which students learn about the pre-production phase of theatre; Preparation, in which students learn how to get ready for a production; Performance, in which students move through the rehearsal process to opening night; and Specialization, in which students discover more about various types of specialized theatre activities. The Student Text is divided into three major strands. Each section focuses on three major strands: Acting, Directing and Producing, and Technical Theatre. Every section of the text is reinforced with suggestions for extensions to engage students in exercises, activities and projects. Suggested exercises appear within each chapter providing immediate applications for the skills students are learning. Eight to sixteen activities at the end of each chapter deal with all of the major concepts addressed in the chapter. Forty large-scale projects - 10 at the end of each section - provide a broad range of creative challenges for students. Career profiles are provided from the perspective of producer, director, stage manager, actor, set designer, lighting

designer, costume designer, choreographer, playwright and critic. A thorough glossary and index are also included.

The Teacher's Manual provides assessment and evaluation suggestions for the large-scale student projects. The Teacher's Manual also includes an overview of lesson ideas, learning objectives, a list of additional resources, side-coaching tips, a list of key terminology and student assessment guidelines for each chapter. Content adaptation suggestions for ESL, gifted and LD students are also provided. The Teacher's Manual contains cross-references to the components of the Teacher's Resource Book and to each chapter in the Student Text.

The Teacher's Resource Book is a multi-component binder which includes offers 164 blackline masters, 26 overhead transparencies and 8 Emergency Activity Cards. The blackline masters include chapter tests, historical profile tests, assessment rubrics, research activities and additional support materials. The overheads include instructional diagrams and 12 reproductions of fine art that are referenced in the Student Text. The Emergency Activity Cards outline 32 instructional activities appropriate for substitute teachers.

*Theatre: Art in Action* resource package thoroughly addresses, and asks students to explore, all aspects of theatre history, performance and production. The package's individual components are well laid out, easy to read and visually appealing with colour photographs and illustrations.

Other additional components of this resource package (video, books of scenes and monologues) are not recommended.

Teachers may wish to supplement this resource package with Canadian content.

Drama 11 and 12 Theatre Performance Grade 11 Collection

	Exploration and Analysis	Performance Skills			Context	Company
		Body and Voice	Characterization	Elements and Structures		
<b>Comprehensive Resources</b>						
Theatre: Art in Action						
<b>Additional Resources – Print</b>						
The Actor as Storyteller	✓	✓	✓	✓	✓	✓
Directing for the Stage	✓	✓	✓	✓	✓	✓
Discovering the Moment	✓	✓		✓		✓
Writing Your First Play	✓		✓	✓		
<b>Additional Resources – Video</b>						
As resources are identified via continuous submissions they will be added to the collection						
<b>Additional Resources – Multimedia</b>						
As resources are identified via continuous submissions they will be added to the collection						
<b>Additional Resources – CD-ROM</b>						
As resources are identified via continuous submissions they will be added to the collection						
<b>Additional Resources – Industry Standard Software</b>						
Selected at the local level						
<b>Additional Resources – Plays, Scenes and Monologues</b>						
Selected at the local level						

Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer.

For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.

For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.

✓
✓
✓

Drama 11 and 12 Theatre Performance Grade 12 Collection

	Exploration and Analysis	Performance Skills			Context	Company
		Body and Voice	Characterization	Elements and Structures		
<b>Comprehensive Resources</b>						
<i>Theatre: Art in Action</i>						
<b>Additional Resources – Print</b>						
<i>The Actor as Storyteller</i>	✓	✓	✓	✓	✓	✓
<i>Directing for the Stage</i>	✓	✓	✓	✓	✓	✓
<i>Discovering the Moment</i>	✓	✓	✓	✓	✓	✓
<b>Additional Resources – Video</b>						
As resources are identified via continuous submissions they will be added to the collection						
<b>Additional Resources – Multimedia</b>						
As resources are identified via continuous submissions they will be added to the collection						
<b>Additional Resources – CD-ROM</b>						
As resources are identified via continuous submissions they will be added to the collection						
<b>Additional Resources – Industry Standard Software</b>						
Selected at the local level						
<b>Additional Resources – Plays, Scenes and Monologues</b>						
Selected at the local level						

✓

Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer.  
 For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.  
 For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.

Drama 11 and 12 Theatre Performance Grade \_\_\_\_\_ Collection

	Exploration and Analysis	Performance Skills	Context	Company
		Body and Voice	Characterization	Elements and Structures
<b>Comprehensive Resources</b>				
<b>Additional Resources – Print</b>				
<b>Additional Resources – Video</b>				
<b>Additional Resources – Multimedia</b>				
<b>Additional Resources – CD-ROM</b>				
<b>Additional Resources – Industry Standard Software</b>				
<b>Additional Resources – Plays, Scenes and Monologues</b>				

Selected at the local level



**The Actor as Storyteller**

**Author(s):** *Miller, B.*

**General Description:** A 280-page teacher text focused on the motivational aspects of character development. Numerous exercises are provided addressing topics such as stage acting, film acting, method acting, objectives, working in role, dialogue, script analysis, rehearsal, blocking, theatrical conventions, auditioning and criticism. A glossary of terms and suggestions for further reading are also provided. References are contemporary and relevant. This resource focuses on theatre performance and does not address the area of theatre production.

**Audience:** *General*

**Category:** *Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

**Supplier:** *McGraw-Hill Ryerson Ltd. (Ontario)II*  
 300 Water Street  
 Whitby, ON  
 L1N 9B6

Tel.: 1-800-565-5758 (orders) Fax:  
 1-800-463-5885  
 Web: [www.mcgrawhill.ca](http://www.mcgrawhill.ca)

**Price:** \$65.44

**ISBN/Order No:** 0-7674-0605-2

**Copyright Year:** 2000

**Year Recommended in Grade Collection:** 2002



**Directing for the Stage**

**Author(s):** *Converse, T.*

**General Description:** A comprehensive and detailed resource for teachers of directing. A logical and progressive series of activities is provided. Basic concepts in directing are taught progressively in a format that promotes various learning styles. A total of 42 exercises address topics such as ground plan development, open scenes, closed scenes and supporting roles. Approaches to script analysis and directing techniques are presented in a clear and easy to understand manner. Multiple suggestions for directing skill development and evaluation are offered.

**Audience:** *General*

**Category:** *Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

**Supplier:** *Fitzhenry & Whiteside Ltd.*  
 195 Allstate Parkway  
 Markham, ON  
 L3R 4T8

Tel.: 1-800-387-9776 Fax: 1-800-260-9777  
 Email: [godwit@fitzhenry.ca](mailto:godwit@fitzhenry.ca)

**Price:** \$20.97

**ISBN/Order No:** 1-56608-014-2

**Copyright Year:** 1995

**Year Recommended in Grade Collection:** 2002



**Discovering the Moment**

**Author(s):** *Cook, A. et al.*

**General Description:** A comprehensive improvisation resource written by 'Canadian Improv Games'. It progresses from introductory skill development exercises to improvisation games. These activities, promoting active student engagement, are explained well with easy to follow sequences. It is a clear well-written Canadian resource suitable for any Grade 10 to 12 Theatre/Drama class. Information regarding training for improvisation competitions is included in the latter part of the resource.

**Audience:** *General*  
*Blind/Visually Impaired*

**Category:** *Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

**Supplier:** *Canadian Improv Games*  
#4-2414 Main Street  
Vancouver, BC  
V5T 3E3

Tel.: (604) 874-7522 Fax: (604) 255-9255  
Email: [improv@magma.ca](mailto:improv@magma.ca)

**Price:** \$15.00

**ISBN/Order No:** Not available

**Copyright Year:** 1999

**Year Recommended in Grade Collection:** 2002



**Theatre: Art in Action**

**Author(s):** *Abel, L. (Ed.)*

**General Description:** An excellent three-component comprehensive resource package for Drama/Theatre students and teachers. This package is focused on the development of drama/theatre skills with particular emphasis on performance and production. The package includes a hard cover Student Text, soft cover Teacher's Manual and a Teacher's Resource Book.

- The Student Text is divided into four sections: Exploration, Preparation, Performance, Specialization. Each section focuses on three major strands: Acting, Directing and Producing, Technical Theatre. The text is reinforced with suggestions for engaging students with exercises, activities, and projects. Suggested exercises appear within each chapter providing immediate applications for skills the students are learning. Eight to sixteen activities at the end of each chapter deal with all of the major areas covered in the chapter. Forty large-scale projects - 10 at the end of each section - provide a broad range of creative challenges for students.
- The Teacher's Manual provides assessment and evaluation suggestions for these projects. The Teacher's Manual also includes overview lesson ideas, learning objectives, a list of additional resources, side-coaching tips, key terminology and student assessment guidelines for each chapter. Content adaptation suggestions for ESL, gifted and LD students are provided.
- The Teacher's Resource Book offers 164 blackline masters and 26 overhead transparencies. The blackline masters include chapter tests, an historical profile test, assessment rubrics, research activities and additional support materials.

*Theatre: Art in Action* thoroughly addresses students exploration of all aspects of theatre history, performance and production. This package also explores career options in the theatre industry. A thorough glossary and index are also offered.

Other additional components of this resource package (video, books of scenes and monologues) are not recommended.

Teachers may wish to supplement this resource package with Canadian content.

**Audience:** *General*

*ESL - some adaptation activities provided in teacher's manual*

*Gifted - some activities are high level*

*LD - brief references to adaptations provided in teacher's manual*

*Other - some extension activities linking to English Language Arts and Visual Arts*

**Category:** *Student, Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

**Supplier:** *McGraw-Hill Ryerson Ltd. (Ontario)II*  
 300 Water Street  
 Whitby, ON  
 L1N 9B6

Tel.: 1-800-565-5758 (orders) Fax:  
 1-800-463-5885  
 Web: [www.mcgrawhill.ca](http://www.mcgrawhill.ca)

**Price:** Student Text: \$74.55  
 Teacher's Manual: \$35.80  
 Teacher's Resource Book: \$167.95

**ISBN/Order No:** Student Text: 0-8442-5307-3  
 Teacher's Manual: 0-8442-5310-3  
 Teacher's Resource Book:  
 0-8442-5308-1

**Copyright Year:** 1999

**Year Recommended in Grade Collection:** 2002



**Writing Your First Play**

**Author(s):** *Sossaman, S.*

**General Description:** Provides a step-by-step guide for beginning playwrights leading them from the concept of idea development through to script promotion. It is a stand-alone resource covering all aspects of play writing including idea development, types of characters, character development, play structure, conflicts and tension, dialogue, writing the first draft, the revision process and script promotion. Appendices offer websites and addresses for American publishers of theatre scripts and a template for recording submission information. Teachers may wish to supplement with Canadian material.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	

**Supplier:** *Pearson Education Canada*  
 26 Prince Andrew Place  
 Don Mills, ON  
 M3C 2T8

Tel.: 1-800-387-8028/7851 Fax:  
 1-800-563-9196  
 Web: [www.pearsoned.ca](http://www.pearsoned.ca)

**Price:** \$30.36

**ISBN/Order No:** 013027416X

**Copyright Year:** 2001

**Year Recommended in Grade Collection:** 2002

Drama 11 and 12 Theatre Production Grade 11 Collection

	Exploration and Analysis	Production Skills			Context	Company
		Design	Technical	Management		
<b>Comprehensive Resources</b>						
<i>Theatre: Art in Action</i>						
<b>Additional Resources – Print</b>						
<i>Essential Guide to Stage Management, Lighting and Sound</i>	✓	✓	✓	✓		✓
<i>Making Stage Costumes: A Practical Guide</i>	✓	✓	✓	✓		✓
<i>The Stage Directions: Guide to Working Back Stage</i>	✓	✓	✓	✓		✓
<i>The Stage Directions: Guide to Publicity</i>	✓	✓	✓	✓	✓	✓
<i>Stage Makeup</i>	✓	✓	✓	✓	✓	✓
<b>Additional Resources – Video</b>						
<i>Conducting Light (Parts One and Two)</i>		✓	✓			✓
<b>Additional Resources – Multimedia</b>						
<i>Think, set safety!</i>			✓			✓
<b>Additional Resources – CD-ROM</b>						
As resources are identified via continuous submissions they will be added to the collection						
<b>Additional Resources – Industry Standard Software</b>						
Selected at the local level						
<b>Additional Resources – Plays, Scenes and Monologues</b>						
Selected at the local level						

✓

Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer.  
 For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.  
 For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.

Drama 11 and 12 Theatre Production Grade 12 Collection

	Exploration and Analysis	Production Skills	Context	Company
<b>Comprehensive Resources</b>				
As resources are identified via continuous submissions they will be added to the collection				
<b>Additional Resources – Print</b>				
Designing Stage Costumes: A Practical Guide	✓	✓	✓	✓
Essential Guide to Stage Management, Lighting and Sound	✓	✓		✓
The Stage Directions: Guide to Publicity	✓	✓	✓	✓
Stage Makeup	✓	✓	✓	✓
<b>Additional Resources – Video</b>				
The Players: Costumes, Wigs, Weapons and Make-Up	✓	✓	✓	✓
The Stage: Set, Props and Paint	✓	✓	✓	✓
<b>Additional Resources – Multimedia</b>				
Think, set safely!		✓		✓
<b>Additional Resources – CD-ROM</b>				
As resources are identified via continuous submissions they will be added to the collection				
<b>Additional Resources – Industry Standard Software</b>				
Selected at the local level				
<b>Additional Resources – Plays, Scenes and Monologues</b>				
Selected at the local level				

✓

Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer.  
 For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.  
 For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.



Drama 11 and 12 Theatre Production Grade 12 Collection Planning Chart

	Exploration and Analysis	Production Skills	Context	Company
<b>Comprehensive Resources</b>				
<b>Additional Resources – Print</b>				
<b>Additional Resources – Video</b>				
<b>Additional Resources – Multimedia</b>				
<b>Additional Resources – CD-ROM</b>				
<b>Additional Resources – Industry Standard Software</b>				
	Selected at the local level			
<b>Additional Resources – Plays, Scenes and Monologues</b>				
	Selected at the local level			



**Conducting Light (Parts One and Two)**

**General Description:** Two thirty minute videos providing introductory information on stage lighting. The first video addresses the use of lighting instruments and their components. Part Two examines topics such as lighting accessories, cables, equipment maintenance, colour media, area lighting and safety issues. A large amount of detailed technical information is provided in each video. Teachers may wish to present these videos in segments. Teachers may also wish to supplement with support materials as none are provided.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	

**Supplier:** *Visual Education Centre Ltd.*  
Unit 3 - 41 Horner Avenue  
Etobicoke, ON  
M8Z 4X4

Tel.: 1-800-668-0749 Fax: (416) 251-3720  
Web: www.itf.ca

**Price:** \$26.00

**ISBN/Order No:** FLV982 (Parts One and Two)

**Copyright Year:** 1999

**Year Recommended in Grade Collection:** 2002



**Designing Stage Costumes: A Practical Guide**

**Author(s):** *Thorne, G.*

**General Description:** A 150-page book focusing on the roles and responsibilities of the costume designer for the theatre. The costume designer's responsibilities are outlined from the pre-production through to the post-production stages of creating a show. Topics addressed include theatre management and the production team, script interpretation, research and analysis, costume sketches and design, make-up and hair as well as materials, processes and techniques. Content is current and stresses the interconnectedness of the roles and responsibilities of the production team. The book provides a list of references and resources as well as a dictionary of fabric and textile terms. Black and white photographs and drawings provide examples of various costume designs.

**Audience:** *General*

**Category:** *Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
										✓

**Supplier:** *Vanwell Publishing Ltd.*  
P.O. Box 2131  
1 Northrup Cr.  
St. Catharines, ON  
L2R 7S2

Tel.: 1-800-661-6136 Fax: (905) 937-1760  
Email: sales@vanwell.com

**Price:** \$40.50

**ISBN/Order No:** 1-86126-416-X

**Copyright Year:** 2001

**Year Recommended in Grade Collection:** 2002



**Essential Guide to Stage Management, Lighting and Sound**

**General Description:** A 234-page book providing an introduction to stage management, lighting and sound for the theatre. Detailed information is current and provides ideas for student projects and assignments. The first two chapters include general theatre topics such as "Who's Who in the Theatre", "Theatre Organizations" and "The Process of Production". The remaining three chapters provide specific information on all aspects of stage management, lighting and sound. Suggestions for further reading, useful addresses and websites as well as a thorough index are also provided. Terminology is appropriate although some British references are made. This is a strong text providing age appropriate and useful suggestions for instruction.

**Audience:** *General*

**Category:** *Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

**Supplier:** *Bacon & Hughes*  
81 Auriga Drive, Unit 30  
Ottawa, ON  
K2E 7Y5

Tel.: 1-800-563-2468 Fax: (613) 226-8121  
Email: bacon@storm.ca

**Price:** \$34.95

**ISBN/Order No:** 0-340-72113-8

**Copyright Year:** 2000

**Year Recommended in Grade Collection:** 2002



**Making Stage Costumes: A Practical Guide**

**General Description:** A 155-page student resource providing in-depth and age appropriate coverage of costume construction and management. Organized in an easy to use format, this book is divided into three sections: responsibilities of the costume maker, technical assistance and costume accessories. This book addresses the following topics from the perspective of costumer maker: research and construction in the pre-production phase, communication with theatre company, pattern making, costume fittings, dress rehearsal and post-production responsibilities. Basic sewing techniques are also included. Several activities are offered complete with detailed instructions. This book is well indexed and provides a useful glossary.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	

**Supplier:** *Vanwell Publishing Ltd.*

P.O. Box 2131  
1 Northrup Cr.  
St. Catharines, ON  
L2R 7S2

Tel.: 1-800-661-6136 Fax: (905) 937-1760

Email: sales@vanwell.com

**Price:** \$40.50

**ISBN/Order No:** 1-8612-408-9

**Copyright Year:** 2001

**Year Recommended in Grade Collection:** 2002



**The Players: Costume, Wigs, Weapons and Make-up**

**General Description:** This 25-minute video goes behind the scenes at the Royal Shakespeare Company examining the costume, props and make-up departments. The program deals with costumes, from the original sketches and the choosing of fabric through to the final fitting. Topics such as special effects make-up, wigs and the use of stage weapons are also addressed. The strength of this video is its focus on the interconnected roles and responsibilities of theatre personnel. Students will watch as the theatre company members strive to work collaboratively and creatively to solve design problems as they emerge. A companion video, *The Stage: Set, Props and Paint*, is also recommended for Drama 11-12: Theatre Production.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
										✓

**Supplier:** *Marlin Motion Pictures Ltd.*

211 Watline Avenue  
Mississauga, ON  
L4Z 1P3

Tel.: 1-800-865-7617 Fax: 1-800-203-8786

**Price:** \$26.00

**ISBN/Order No:** 7006

**Copyright Year:** 1998

**Year Recommended in Grade Collection:** 2002



**The Stage Directions: Guide to Publicity**

**Author(s):** Peithman, S. et al.

**General Description:** This 109-page teacher resource contains information based on articles published in 'Stage Directions' since 1988. This book presents sensible and straightforward advice with an emphasis on effective publicity. It provides an overview of the publicity process focusing on how to set up and organize the publicity effort. It provides a step by step process from publicizing auditions to advertising the final production. Topics include publicity calendar, mailing pieces, media relations, news and press releases, marketing, Internet promotion, and effective ads. This is a comprehensive and practical guide for both beginning and experienced teachers of Drama/Theatre.

**Audience:** General

**Category:** Teacher Resource

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

**Supplier:** Nelson Thomson Learning  
1120 Birchmount Road  
Scarborough, ON  
M1K 5G4

Tel.: 1-800-268-2222/1-800-668-0671 Fax:  
1-800-430-4445  
Web: www.nelson.com

**Price:** \$25.00

**ISBN/Order No:** 0-325-000824

**Copyright Year:** 1999

**Year Recommended in Grade Collection:** 2002



**The Stage Directions: Guide to Working Back Stage**

**Author(s):** Peithman, S. et al.

**General Description:** This 168-page teacher resource contains a collection of the best articles from 'Stage Directions' magazine published since 1988. This book presents sensible and straightforward advice with an emphasis on backstage safety. It provides an overview of many backstage processes and step-by-step guidelines to approaching specific backstage work. Topics include materials, tools, rigging, backstage props, sets and lights and striking the set. This is an easy to read and relevant reference book for both beginning and experienced teachers of Drama/Theatre.

**Audience:** General

**Category:** Teacher Resource

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	

**Supplier:** Nelson Thomson Learning  
1120 Birchmount Road  
Scarborough, ON  
M1K 5G4

Tel.: 1-800-268-2222/1-800-668-0671 Fax:  
1-800-430-4445  
Web: www.nelson.com

**Price:** \$22.95

**ISBN/Order No:** 0-325-002444

**Copyright Year:** 2000

**Year Recommended in Grade Collection:** 2002



**Stage Makeup**

**Author(s):** *Thudium, L.*

**General Description:** A 159-page book filled with large colour photographs and design sketches. Step by step instructions for creating many visual effects with stage makeup are provided. Chapters at the beginning of the book address general information as it applies to techniques and materials for makeup application. Student exercises dealing with brush and sponge techniques as well as highlight, shadow and toning applications are provided in Chapter 5. Chapter 7 through 15 provide detailed information on creating specific visual effects. Topics include age make-up, facial stoutness and slimness, wounds, scars and burns, period makeup, stylizations, fantasy makeup, gender reversal, facial hair and wigs as well as life masks. Each of these chapters provides exercises for students to practice application techniques.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

**Supplier:** *Georgetown Publications Inc.*  
 34 Armstrong Ave.  
 Georgetown, ON  
 L7G 4R9

Tel.: 1-888-595-3008 Fax: 1-888-595-3009  
 Email: orders@gtwcanada.com

**Price:** \$45.60

**ISBN/Order No:** 0-8230-88391

**Copyright Year:** 1999

**Year Recommended in Grade Collection:** 2002



**The Stage: Set, Props and Paint**

**General Description:** This 25-minute video goes behind the scenes at the Royal Shakespeare Company examining the set, props and paint departments. The program deals with the set design process, from the initial design and model box to the set construction phase and the finished product. Students will watch as the design team is challenged to realize the director's theatrical vision. This video provides a strong emphasis on the interconnected roles and responsibilities of the theatre company members. Careers in design and the importance of safe work practices are also addressed. Teachers may wish to supplement with support materials as none are provided. A companion video, *The Players: Costumes, Wigs, Weapons and Make-Up*, is also recommended for Drama 11-12: Theatre Production.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
										✓

**Supplier:** *Marlin Motion Pictures Ltd.*  
 211 Watline Avenue  
 Mississauga, ON  
 L4Z 1P3

Tel.: 1-800-865-7617 Fax: 1-800-203-8786

**Price:** \$26.00

**ISBN/Order No:** 7007

**Copyright Year:** 1998

**Year Recommended in Grade Collection:** 2002



**Theatre: Art in Action**

**Author(s):** *Abel, L. (Ed.)*

**General Description:** An excellent three-component comprehensive resource package for Drama/Theatre students and teachers. This package is focused on the development of drama/theatre skills with particular emphasis on performance and production. The package includes a hard cover Student Text, soft cover Teacher's Manual and a Teacher's Resource Book.

- The Student Text is divided into four sections: Exploration, Preparation, Performance, Specialization. Each section focuses on three major strands: Acting, Directing and Producing, Technical Theatre. The text is reinforced with suggestions for engaging students with exercises, activities, and projects. Suggested exercises appear within each chapter providing immediate applications for skills the students are learning. Eight to sixteen activities at the end of each chapter deal with all of the major areas covered in the chapter. Forty large-scale projects - 10 at the end of each section - provide a broad range of creative challenges for students.
- The Teacher's Manual provides assessment and evaluation suggestions for these projects. The Teacher's Manual also includes overview lesson ideas, learning objectives, a list of additional resources, side-coaching tips, key terminology and student assessment guidelines for each chapter. Content adaptation suggestions for ESL, gifted and LD students are provided.
- The Teacher's Resource Book offers 164 blackline masters and 26 overhead transparencies. The blackline masters include chapter tests, an historical profile test, assessment rubrics, research activities and additional support materials.

*Theatre: Art in Action* thoroughly addresses students exploration of all aspects of theatre history, performance and production. This package also explores career options in the theatre industry. A thorough glossary and index are also offered.

Other additional components of this resource package (video, books of scenes and monologues) are not recommended.

**Audience:** *General*

*ESL - some adaptation activities provided in teacher's manual*

*Gifted - some activities are high level*

*LD - brief references to adaptations provided in teacher's manual*

*Other - some extension activities linking to English Language Arts and Visual Arts*

**Category:** *Student, Teacher Resource*

**Grade Level:**

<b>K/1</b>	<b>2/3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
									✓	

**Supplier:** *McGraw-Hill Ryerson Ltd. (Ontario)II*  
 300 Water Street  
 Whitby, ON  
 L1N 9B6

Tel.: 1-800-565-5758 (orders) Fax:  
 1-800-463-5885  
 Web: [www.mcgrawhill.ca](http://www.mcgrawhill.ca)

**Price:** Student Text: \$74.55  
 Teacher's Manual: \$35.80  
 Teacher's Resource Book: \$167.95

**ISBN/Order No:** Student Text: 0-8442-5307-3  
 Teacher's Manual: 0-8442-5310-3  
 Teacher's Resource Book:  
 0-8442-5308-1

**Copyright Year:** 1999

**Year Recommended in Grade Collection:** 2002

## APPENDIX B: THEATRE PRODUCTION 11 AND 12 • *Grade Collections*



### Think, set safety!

**General Description:** This educational and entertaining resource package was produced by SHAPE: Safety & Health in Arts and Production and Entertainment. It is intended for Drama/Theatre/Media teachers at the senior secondary levels. The package includes a 15-minute video and accompanying resource manual for teachers, a student booklet, as well as promotional materials. The topics addressed relate to safety and health as they apply to working in the theatre, film and television industries. The topics include general safe work practices, craft-specific work practices, equipment, vehicles, locations, special effects, props, stunts, first aid and the Workers Compensation Board of British Columbia. The components work together to provide students with a thorough understanding of health and safety considerations for the arts entertainment industries. Lesson plans, classroom activities, question sheets and discussion suggestions are provided. All information is specific to British Columbia and Canada.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Grade Level:**

K/1	2/3	4	5	6	7	8	9	10	11	12
									✓	✓

**Supplier:** *SHAPE (Safety & Health in Arts Production & Entertainment)*  
 280-1385 West 8th Ave.  
 Vancouver, BC  
 V6H 3V9

Tel.: 1-888-229-1455 Fax: (604) 733-4692  
 Web: [www.shape.bc.ca](http://www.shape.bc.ca)  
 Email: [info@shape.bc.ca](mailto:info@shape.bc.ca)

**Price:** No charge. All cleared for classroom use and public performance providing no entry fee is charged.

**ISBN/Order No:** Not available

**Copyright Year:** 2001

**Year Recommended in Grade Collection:** 2002

**INDUSTRY STANDARD SOFTWARE**

Many programs are available directly from the Internet when purchasing an education version or multi-pack. Demo versions of most software are also available on the Internet, with early versions often made available free of charge. Using a demo version is an excellent way to discover if the software meets the needs of students and teachers and allows for the assessment of a computer's ability to handle the requirements needed to utilize the full power of the software such as speed, memory, sound card, etc. This is especially true for recording digital audio and digital video. Reviews of appropriate software are regularly published in a variety of computer and trade magazines.

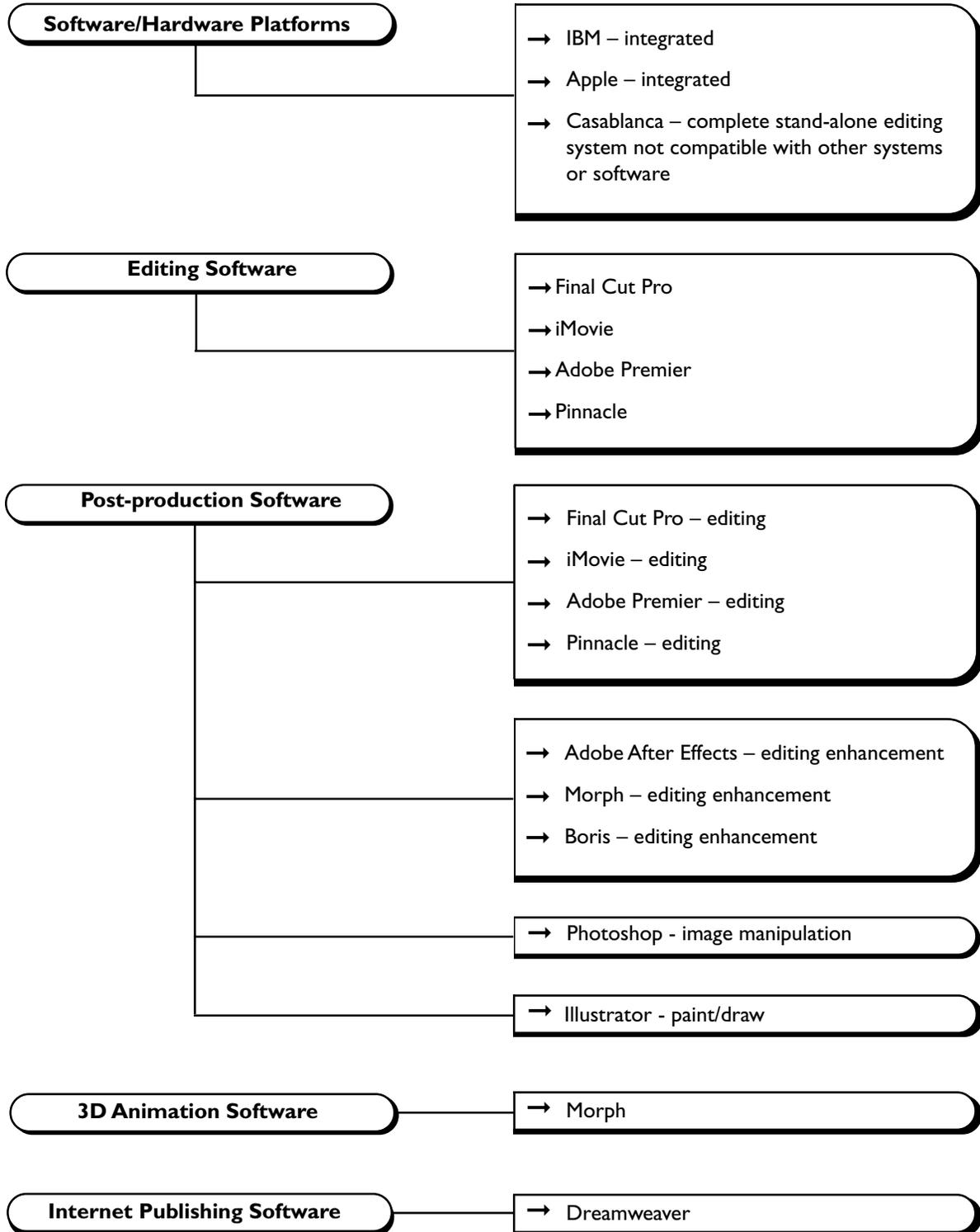
Use of industry standard software is encouraged. Selection of a particular application should include:

- existing hardware and upgrade path
- cross-platform capability
- instructor training requirements
- time spent on student skill development versus curricular intent
- cross-curriculum applicability
- general flexibility and utility
- cost and affordability

Software is constantly changing and evolving, with levels of difficulty ranging from entry to professional.

The chart of industry standard software called *Suggested Drama Software for Grades 11 and 12* provides examples of software produced by companies that have been active in the video/audio software field for some time. In some cases, only the family of software is mentioned, leaving the choice of levels up to the instructor. In many cases, the software might fit into more than one category – e.g., iMovie and Casablanca can provide enough versatility for most classes in video production, while Final Cut Pro, Adobe Premier, Avid, Pinnacle systems can be used jointly with software in all categories. Most of the titles listed include teaching aids and help menus in the form of Internet access on-line help and tutorials, CD-ROMs, books, and user groups. Inclusion in this list does not constitute recommended status or endorsement of the product.

**Suggested Drama Software for Grades 11 and 12**







# APPENDIX C

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## *Assessment and Evaluation*



Prescribed learning outcomes, expressed in observable terms, provide the basis for the development of learning activities, and assessment and evaluation strategies. After a general discussion of assessment and evaluation, this appendix uses sample evaluation plans to show how activities, assessment, and evaluation might come together in a particular drama program.

### ASSESSMENT AND EVALUATION

Assessment is the systematic gathering of information about what students know, are able to do, and are working toward.

Assessment methods and tools include: observation, student self-assessments, daily practice assignments, quizzes, samples of student work, pencil-and-paper tests, holistic rating scales, projects, oral and written reports, performance reviews, and portfolio assessments.

Student performance is evaluated from the information collected through assessment activities. Teachers use their insight, knowledge about learning, and experience with students, along with the specific criteria they establish, to make judgments about student performance in relation to prescribed learning outcomes.

Students benefit most when evaluation is provided on a regular, ongoing basis. When evaluation is seen as an opportunity to promote learning rather than as a final judgment, it shows learners their strengths and suggests how they can develop further. Students can use this information to redirect efforts, make plans, and establish future learning goals.

Evaluation may take different forms, depending on the purpose.

- Criterion-referenced evaluation should be used to evaluate student performance in classrooms. It is referenced to criteria based on learning outcomes described in the provincial curriculum. The criteria reflect a student's performance based on specific learning activities. When a student's program is substantially modified, evaluation may be referenced to individual goals. These modifications are recorded in an Individual Education Plan (IEP).
- Norm-referenced evaluation is used for large-scale system assessments; it is not to be used for classroom assessment. A classroom does not provide a large enough reference group for a norm-referenced evaluation system. Norm-referenced evaluation compares student achievement to that of others rather than comparing how well a student meets the criteria of a specified set of learning outcomes.

#### *Criterion-Referenced Evaluation*

In criterion-referenced evaluation, a student's performance is compared to established criteria rather than to the performance of other students. Evaluation referenced to prescribed curriculum requires that criteria are established based on the learning outcomes listed under each curriculum organizer for the subject.

Criteria are the basis of evaluating student progress; they identify the critical aspects of a performance or a product that describe in specific terms what is involved in meeting the learning outcomes. Criteria can be used to evaluate student performance in relation to learning outcomes. For example, weighting criteria, using rating scales, or

performance rubrics (reference sets) are three ways that student performance can be evaluated using criteria.

Samples of student performance should reflect learning outcomes and identified criteria. The samples clarify and make explicit the link between evaluation and learning outcomes, criteria, and assessment. Where a student's performance is not a product, and therefore not reproducible, a description of the performance sample should be provided.

Criterion-referenced evaluation may be based on these steps:

- Step 1. Identify the expected learning outcomes (as stated in this Integrated Resource Package).
- Step 2. Identify the key learning objectives for instruction and learning.
- Step 3. Establish and set criteria. Involve students, when appropriate, in establishing criteria.
- Step 4. Plan learning activities that will help students gain the knowledge or skills outlined in the criteria.
- Step 5. Prior to the learning activity, inform students of the criteria against which their work will be evaluated.
- Step 6. Provide examples of the desired levels of performance.
- Step 7. Implement the learning activities.
- Step 8. Use various assessment methods based on the particular assignment and student.
- Step 9. Review the assessment data and evaluate each student's level of performance or quality of work in relation to criteria.
- Step 10. Where appropriate or necessary, assign a letter grade that indicates how well the criteria are met.
- Step 11. Report the results of the evaluations to students and parents.

## **ASSESSMENT AND EVALUATION IN DRAMA EDUCATION**

Drama education is an integrated program; assessment and evaluation should therefore reflect outcomes in all the curriculum organizers. For example, while evaluating Performance Skills, teachers should also evaluate prescribed learning outcomes from Exploration and Analysis, Context, and Company.

Consistent feedback is particularly important to the successful development of drama skills, and to the development of a positive and enthusiastic attitude toward lifelong involvement in drama. Helping students set goals and objectives for their own artistic and technical development, and then working with them to monitor their progress, are important responsibilities of all drama teachers.

Challenging oneself personally and exploring new ideas and learning styles are essential factors in artistic development. This process of exploration may be intimidating for students in that the final product or presentation may not meet the desired quality standard they might have achieved if they had "played it safe" and worked in a more repetitive or familiar way. Students may be reluctant to challenge themselves or take risks with their work if they know that the end product will always be on display or presented to others publicly. While they should be encouraged to take pride in their artistic products, the creative problem-solving process is equal in importance to the resulting product. Much of the daily work in arts education will be process oriented; therefore, it should be made clear to students that these processes are valued as much as public presentations. Whenever students' work is to be performed formally or publicly, it is essential that the students be involved in the selection and decision-making process.

Assessment should be carried out in a variety of contexts as articulated in this IRP. The following pages describe some of the assessment approaches used in Drama 11 and 12.

### *Performance Tests*

Performance tests help teachers assess how well a student performs a practised behaviour or skill, the attainment of which is the primary goal of the teaching.

Performance tests are used in those situations where students are required to demonstrate competence directly. The manner in which the performance test is constructed and administered should be equivalent for all students. Students should be given clear information on what will be required of them, including the performance attributes that will be assessed and the criteria that will be used.

In designing the performance test, consider:

- the objective of the performance task
- the design of the performance task
- technical skills students need to complete the task
- previous skills and knowledge students need to complete the task
- processes involved in completing the task
- attitudes that may be observed during students' completion of the test
- assessment instruments to record information (e.g., rating scale, anecdotal record, observation checklist)
- method of communicating evaluation information to the students.

### *Student Journals*

Journal writing is an integral part of instruction and assessment in the drama classroom. Student journals are a powerful tool for encouraging students to reflect on their experiences. Journal tasks may be

structured, or they may be a general review of the events of the week in the drama class. Entries may comment on a specific activity or topic, or provide a broad reflection on progress or an issue.

Journals are an important aspect of communication between the student and teacher. Students may ask questions, indicate successes, or identify areas where they need further assistance to develop skills.

The journal can take many forms. It may be used to reflect on activities within a class unit, or to look at an issue of importance to students. It can be a reflection of the work in drama classes, or an exploration of the world of the student.

Questions posed can focus journal writing activities to assist students' understanding of their experiences in drama. Focus questions could include:

- What did we do in class today?
- What did you learn from the activities?
- What did you learn about yourself?
- What did you like or dislike about the activities?
- What solutions or approaches to a problem did you use?
- What special adjustments of considerations would you make for a different situation?
- What would make you lose interest in a performance?
- What images or feelings were evoked during today's activities?
- What plans do you have for applying what you have learned today in your future drama activities?

Journals may also include poems, artwork, stories, or anything else that reflects students' thoughts or feelings about themselves and their work.

Teachers can respond to student journals in a letter, with a short comment in the journal, or verbally to the student.

### *Portfolios*

A portfolio is a purposeful collection of a student's work that shows the student's effort, progress, and achievement over time. Portfolios can be designed for a variety of purposes. They can motivate students, encourage parental participation, and provide direct evidence of student progress.

Before using a portfolio approach to evaluation, the teacher should consider the following questions:

- What are the applied tasks for which the portfolio will serve as a record?
- What should be included in the portfolio?
- In what ways should students be involved in the process of determining the purpose and content?

The teacher and student can use a planning sheet for determining and clarifying the purpose, design, and content of a student portfolio.

Drama portfolios might contain:

- annotated scripts (e.g., scored script, director's book, prompt book)
- drafts of scripts in progress
- design sketches, lighting plots, cue sheets, recordings of sound effects and music, fabric swatches, makeup morgue, etc.
- storyboards
- videos of performances and rehearsals
- programs (of own productions, community and professional productions)
- rehearsal schedules
- a daily record in a double-entry journal format (What I Did, How I Felt)
- daily self-assessments
- short-term and long-term goals, and strategies for achieving those goals

- analysis and critique of productions and films
- assessments of peers' productions
- background information on cultural and historical context, biographical information (of actors, playwright), evolution of materials and technologies, etc.
- self-assessment of contributions to group work
- original artwork, poetry, etc.
- transcripts of interviews with drama mentors
- theatre résumé
- glossary of terminology
- organization: table of contents, introductory autobiography, etc.
- related work from other subject areas (e.g., dance, music, visual arts, social studies, English language arts, technology education, business education)
- teacher's comments, checklists, and rating scales.

Questions such as the following can stimulate and guide students' self-assessment of their portfolios:

- What strengths or successes in the work stand out?
- Analyse one piece of work that was not successful for you. Why didn't it work? What might have helped? What did you learn from doing it?
- What techniques or strategies are you most interested in refining? Make a plan that indicates what to do, how to get support, and where to go to get that support.
- What ideas do you like to work with? Have you always been interested in these ideas? How has the meaning in your work changed?
- When you look ahead, what role do you see in your life for drama?

### *Student-Teacher Conferences*

Conferences can provide valuable information about students' understanding, thoughts, and feelings about drama education. Conferences may give the student an opportunity to reflect on the unit of study and the teacher a chance to gather information about the student's knowledge and attitudes, as well as to diagnose student needs. Conferences may take the form of a planned sequence of questions that lead to an open-ended discussion, or they may require independent completion of specific questions. Informal conferences between the teacher and student should take place on a regular basis throughout the course.

### *Observation Sheets*

Observation sheets may be used to assess students during individual or co-operative activities. Teachers should focus their assessment by selecting only a few attributes for each observation. This information is useful when reporting on individual student progress.

### *Checklists*

Checklists allow the teacher to observe the entire class "at a glance." They provide a quick reference for keeping track of specific information about student attitudes, knowledge, and skills. Checklists allow the teacher to create an individual record-keeping system organized in a variety of ways. Information might include date, skill-proficiency legends, or a simple check mark identifying a yes or no. Checklists can be useful in developing a learning profile of a child that indicates growth over time. Checklists may be created to gather information about student co-operation, participation, attitude, leadership, or skill development.

### *Planning and Goal-Setting Worksheets*

Setting individual goals for progress in drama education is an important assessment strategy. Planning and goal-setting worksheets—including reflections on physical interests and abilities, and specifying both short- and long-term goals—can be a basis for students' progress in the various units of a drama program.





# APPENDIX C

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*Assessment and Evaluation Samples*



The samples in this section show how a teacher might link criteria to learning outcomes. Each sample is based on prescribed learning outcomes taken from one or more organizers. The samples provide background information to explain the classroom context; suggested instruction tasks and strategies; the tools and methods used to gather assessment information; and the criteria used to evaluate student performance.

#### HOW THE SAMPLES ARE ORGANIZED

There are five parts to each sample:

1. identification of the prescribed learning outcomes
2. overview
3. planning for assessment and evaluation
4. defining the criteria
5. assessing and evaluating student performance.

##### *1. Prescribed Learning Outcomes*

This part identifies the organizer or organizers and the specific prescribed learning outcomes selected for the sample.

##### *2. Overview*

This is a summary of the key features of the sample.

##### *3. Planning for Assessment and Evaluation*

This part outlines:

- background information to explain the classroom context
- instructional tasks
- the opportunities that students were given to practise learning
- the feedback and support that was offered students by the teacher
- the ways in which the teacher prepared students for the assessment.

##### *4. Defining the Criteria*

This part illustrates the specific criteria, which are based on prescribed learning outcomes, the assessment task, and various reference sets.

##### *5. Assessing and Evaluating Student Performance*

This part includes:

- assessment tasks or activities
- the support that the teacher offered students
- tools and methods used to gather the assessment information
- the way the criteria were used to evaluate the student performance.

#### EVALUATION SAMPLES

The samples on the following pages illustrate how a teacher might apply criterion-referenced evaluation in Theatre Performance 11 and 12 and Theatre Production 11 and 12.

- Theatre Performance 11 (Acting 11): *Creating a Performance from Improvisation Exercises*  
Page C-13
- Theatre Performance 11 (Acting 11): *Monologue*  
Page C-22
- Theatre Performance 11 (Directing and Script Development 11): *Developing a Script*  
Page C-27
- Theatre Performance 12 (Acting 12): *Realization of Character*  
Page C- 31
- Theatre Performance 12 (Acting 12): *A Directing Collective—Modelling Directing*  
Page C- 35

- Theatre Production 11:  
*Lighting Theory and Practice*  
Page C- 38
- Theatre Production 11:  
*Designing a Set*  
Page C- 41
- Theatre Production 12 (Technical Theatre 12):  
*Sound—From Script to Stage*  
Page C- 46
- Theatre Production 12 (Theatre Management 12):  
*Creating a Publicity Plan for a Production*  
Page C- 51

## ▼ THEATRE PERFORMANCE 11 (ACTING 11)

**Topic:** *Creating a Performance from Improvisation Exercises*

**1. PRESCRIBED LEARNING OUTCOMES*****Exploration and Analysis:***

*It is expected that students will:*

- describe the characteristics of a successful performance
- demonstrate a willingness to take performance risks in a variety of situations
- apply the creative process of exploration, selection, combination, refinement, and reflection to performance
- critique their work and that of others

***Performance Skills (Body and Voice)***

*It is expected that students will:*

- demonstrate understanding of the body and voice as performing instruments

***Performance Skills (Characterization)***

*It is expected that students will:*

- identify a character's objectives and motivations

***Context***

*It is expected that students will:*

- analyse how performance elements are used in theatre works to achieve specific purposes and reach specific audiences
- demonstrate understanding of theatre styles in selected cultures and historical periods

***Company***

*It is expected that students will:*

- demonstrate commitment to the rehearsal and performance process

**2. OVERVIEW**

Improvisation has a long history in theatre as a means of developing characters and creating honest relationships in performance. Through improvisational games, students can develop creative approaches to acting challenges. During improvisation games, students are provided with opportunities to analyse and assess their own and other's performances. Students are encouraged to maintain a supportive and constructive rehearsal ethic. Skills learned in improvisation can transfer to methods for approaching scripted plays, and can lead to entertaining improvisation events. This unit can be used for short- or long-term development. Students make up the audience and give feedback to the performers.

Assessment is based on the rubrics provided. It is important to delay assessment of students' work until the performers are comfortable and secure enough to develop their acting further. Early evaluation leads to "safe" performances that can be imitative and based on cliché.

**3. PLANNING FOR ASSESSMENT AND EVALUATION**

- Over the course of several classes, the teacher led a series of improvisation games, incorporating elements from each of the sections (spontaneity and trust, where, who, when, what, and why) to deliver a complete unit (see *Improv Games*). Each individual lesson was planned based on students' development of skills and understanding developed through previous classes.
- Once students had had sufficient experience in the different types of improv games, the teacher helped students synthesize their learning through "resolution" exercises such as the following:
  - Students were asked to form lists of locations (where) and conflicts (what). Teams of improvisers entered the acting

area, and the audience assigned an element from either list. The performers spent ten seconds preparing their scene and then performed.

- Groups of four or five students were assigned a random word from a dictionary. The group had ten seconds to prepare a scene that represented the assigned word.
- Suggestions for beginnings, middles, and ends of scenes were written on a series of index cards. Groups of two or

three students were assigned one suggestion from each element and given a few minutes to prepare a scene from the suggestions.

- Using a number of exercises selected from those practised in class, students prepared a performance outline. An audience was invited to the performance and, with the teacher as the moderator, an improvisation show was presented. Students were given opportunities to assess their own and each other's performances.

**Improv Games: Spontaneity and Trust**

- Students form a circle. Point to an individual student, who tells a story for as long as they are pointed to. That student then points to another student to continue the story. The story can be told:
  - one word at a time
  - in a sentence fragment
  - alternating each section with the words “fortunately” and “unfortunately.”
 Stress the importance of not planning a “clever” response, of being spontaneous, and of sustaining the story the group established. Discuss the importance of concentration and trust.
- From the centre of the circle, point at individual students and say a random word (e.g., “tree,” “mother,” “locker”). The student to whom the word was spoken responds immediately with the first word to come to mind. It should become readily apparent when students prepared a response or said a word to engender a laugh. Discuss the importance of not working outside of the moment in improvization.
- Word Ball: A player standing in the circumference of the circle says a word to another player who immediately receives that word and calls out his or her response without hesitation to another player. The circuit continues.
- Because: With students seated in a circle, the first student says a sentence that starts with the word “because” (e.g., Because it was hot, I went for a swim). The next student continues the story starting a new “because” sentence with the last clause of the preceding sentence (e.g., Because I went for a swim, I was late for dinner). Stress the importance of concentration and ensemble work in improvization.
- Explain the improvization concepts of “offers” and “accepts.” Using student volunteers, demonstrate a variety of offers, and using the students’ responses, explain how an offer should be accepted rather than blocked and how an offer can be advanced. Make connections between this acting exercise and the co-operative story exercises already practised. Have students form pairs to run through a variety of offers and accepts. Importance should be placed on the students’ willingness to take risks. As the students develop skill in this activity, have pairs demonstrate their ability to the class. Follow each performance with supportive discussion. As a continuation, have students repeat the exercise but this time avoiding asking questions as part of the scene. Discuss, pointing out that sometimes questions in improvization limit the advancement of the scene.
- What Are You Doing?: With students in pairs, one student starts performing a silent activity. After a few seconds the partner asks, “What are you doing?” The student performing the activity lies, and the partner then performs the new activity. Switch back and forth. At the end of the activity, ask students to share their ideas, and discuss the interesting things that happened when the store of planned, logical activities was exhausted and unplanned suggestions were made.

**Improv Games: Where**

- Demonstrate a variety of locations, and challenge students to guess the “where.” Discuss the need for specificity in portraying the “where” (e.g., shopping cart in a store or pushing a baby in the park). Provide opportunities for students to present locations to the class and, after a fixed period of performance time, the class guesses the “where” for each.
- Explain to the students that they are going to go on a journey, and each individual, independent of the other members of the class, needs to create her or his own reality. Using as much space as available, talk the entire class through a journey composed of a walk through fields, in dense woods, up narrow rocky mountain paths, through snow, down steep paths, across shale, into deep and hot desert sand, etc. Following the activity, discuss the importance of suspension of disbelief and commitment to theatrical realities.
- Call out various locations such as a library, a factory, a grocery store, a garden, the jungle, or the wings of a stage. Ask the class to show each location as they are called out and try to justify smooth transitions between them.
- Working in pairs, have each actor, independently of the other, create a “where.” At the start of the scene, the actors perform their individual “where’s” on different sides of the acting area. Gradually they should work to merge the “where’s.” Discuss the importance of being in one’s own scene but being alert to the other dynamics on stage.
- Five Realities: In this game an actor starts to demonstrate a location. Shortly, a second actor joins the scene, changing the location. The first actor leaves the first reality and joins the second actor in the new world. A third actor enters the acting area bringing a new reality and so on until the scene has built to five actors. Once the fifth scene is well established, the fifth actor makes a justified exit and the remaining four actors revert to the fourth scene, and so on until the first actor is again alone on stage.

**Improv Games: Who**

- Lead the class in a physical warmup. Then ask students to move around the acting area and pay particular attention to their personal way of walking, focussing on movement elements such as length and width of stride, position of body weight, eyes, and arm movement. After a period of time, call out a variety of animals, and have students, remaining human, incorporate elements of the animals in their characters. Then call out various circumstances that might affect a character (e.g., lost on the mean streets, wearing new clothes, seeking a lost child, new kid at school), and ask students to explore movement options for the given characters.
- Lead the class in a vocal warmup. Then invite individual students to perform a given word (e.g., “Ahh,” “What”) to the other members of the class. Provide a variety of given circumstances for the word and after the student said the word, the class guessed the circumstances. Discuss the importance of the motivation for saying a dialogue.
- Provide students with a set location (e.g., self-serve restaurant, a clothing store) and a variety of differing characters in that location. Call out each different character, and ask students to react based on the needs of the character.
- Park Bench: The exercise begins when a single actor enters the acting area and sits on the bench. Shortly after, a second actor enters the acting area and joins the first on the bench. After a brief interaction, the first actor makes a motivated exit leaving the second character alone on the beach. A third actor enters and interacts with the second actor, who sustains the character with which he or she entered. Shortly, the second actor exits, and so on.

**Improv Games: When**

- Ask students to prepare an entrance into a location of their choice and to make a clear decision about where they are coming from and what occurred prior to the entrance. Have students work in groups of four, taking turns to present their entrances to the group and discussing the prior circumstances with the group. As a full class, discuss the importance of previous and post action.
- Ask each member of the class to think of a specific job. Lead the class through A Day In The Life of their characters. The day starts at midnight on a Thursday and concludes at midnight on the following Friday. In one- or two-hour increments, students enact the life of their character for thirty seconds. Following this activity, discuss the importance of previous and post action and the dangers inherent in creating cliché characters.
- Quadrants/Genre Jump: In this exercise, a group of performers are given scene to explore. As the scene progresses, call out different genres or styles (e.g., film noire, Shakespeare, science fiction). The performers continue the scene but adjust to the new style suggestions. Following the activity, discuss the successes and difficulties inherent in this activity.

**Improv Games: What**

- Pairs of students are given a scene along with objectives to achieve in the scene. Neither actor knows the other actor's objective. Objectives can be designed to cause conflict within the scene (e.g., character 1 trying to sneak a stolen diary back to a sibling's desk; character 2 sitting at desk and trying to hide a love letter from prying sibling). After the exercise, focus discussion on how conflict makes a scene interesting.
- Ask students to think of situations when two people might have the same need (e.g., last concert ticket, last piece of pizza, date with same person). Ask students to work as a whole class to resolve the conflict situation. Have volunteers demonstrate their work.
- List and discuss causes of conflict. Have groups develop scenes around the causes of conflict. Following the performance of each group's scene, critique the scene and list the aspects of successful scenes. It should quickly become apparent that elements of setting, character, and previous action are present in successful performances.

**Improv Games: Why**

- A group of about ten students stand in the acting area. The rest of the class observes. The students in the acting area quickly begin to manifest signs of discomfort. Direct the performers to perform an activity subtly (e.g., counting chairs, reciting a poem) while on the stage. The class notes the difference between the two events. Discuss motivation and stress the need to always have a reason to be doing what they are doing.
- Students are asked to perform a meeting between two people. They discuss and agree on all the elements of the scene but one—what each character wants of the other. They then improvise the scene.
- Pairs of students are each given a single line of dialogue. Each student in the pair is asked to decide on the reason for saying the dialogue and a person to whom it is to be delivered. The pair then delivers the single line to the partner with the class listening. After the delivery, the student tells the class why she or he said the line.
- Provide pairs of students a short scene of about ten lines. Give the same scene was to a different pair. Give each pair differing objectives for the characters, and ask them to prepare the scene. Following performances of the scenes, discuss the significance of motivation in each scene.

**4. DEFINING THE CRITERIA**

Assess each student in terms of his or her ability to:

- take risks
- support the efforts of other students
- demonstrate the elements of improvisation (not blocking other players; advancing the action; including where, who, when, what, and why)
- use body and voice effectively in performance
- engage in the activities
- use a variety of performance styles.

**5. ASSESSING AND EVALUATING STUDENT PERFORMANCE***Teacher Assessment*

The teacher used a rubric of criteria to evaluate student achievement related to their work in the improvisation games throughout the unit and to their final performance. The rubric was made available to the students at the beginning of the instruction period.

*Peer and Self-Assessment*

Students used a rubric to provide feedback for their peers and to guide self-assessment.

**Teacher Assessment**

	<b>Excellent</b>	<b>Good</b>	<b>Satisfactory</b>	<b>Unsatisfactory</b>
<b>Risk Taking</b>	<ul style="list-style-type: none"> <li>• unique and original ideas</li> <li>• willing to ensure success for dramatic exploration</li> </ul>	<ul style="list-style-type: none"> <li>• ideas true to the essence of the scene</li> <li>• will take risks with another performer's lead</li> </ul>	<ul style="list-style-type: none"> <li>• work is safe but justifiable</li> </ul>	<ul style="list-style-type: none"> <li>• unwilling to try anything but the obvious</li> </ul>
<b>Support of Peers</b>	<ul style="list-style-type: none"> <li>• encourages a variety of students to act</li> <li>• offers positive feedback</li> </ul>	<ul style="list-style-type: none"> <li>• works with most students</li> <li>• reliable and supportive partner in improvs</li> </ul>	<ul style="list-style-type: none"> <li>• works with a limited group of peers</li> <li>• concerned mostly with personal acting</li> </ul>	<ul style="list-style-type: none"> <li>• disruptive or negative attitude</li> <li>• seeks to elevate self at other's expense</li> </ul>
<b>Improvisation Technique</b>	<ul style="list-style-type: none"> <li>• demonstrates proficient use of the elements of improvisation (e.g., doesn't block other performers, advances the action; includes where, who, when, what, why)</li> <li>• accepts and advances the ideas of others</li> <li>• creates scenes that manipulate the elements of improv</li> </ul>	<ul style="list-style-type: none"> <li>• accepts and advances the ideas of others.</li> <li>• creates scenes that incorporate the elements of improv</li> </ul>	<ul style="list-style-type: none"> <li>• accepts offers</li> <li>• inconsistent use of the elements of improvisation</li> </ul>	<ul style="list-style-type: none"> <li>• has difficulty accepting or advancing offers</li> <li>• little evidence of the elements of improvisation</li> </ul>
<b>Body and Voice</b>	<ul style="list-style-type: none"> <li>• strong and effective voice and movement</li> </ul>	<ul style="list-style-type: none"> <li>• voice and movement enhance the scene</li> </ul>	<ul style="list-style-type: none"> <li>• limited effectiveness with body and voice</li> </ul>	<ul style="list-style-type: none"> <li>• ineffective use of either body or voice within the scene</li> </ul>
<b>Engagement in Activities</b>	<ul style="list-style-type: none"> <li>• participates with enthusiasm and provides leadership</li> </ul>	<ul style="list-style-type: none"> <li>• always works on projects at hand and helps advance the ideas</li> </ul>	<ul style="list-style-type: none"> <li>• an adequate team player</li> <li>• can be relied on to participate</li> </ul>	<ul style="list-style-type: none"> <li>• either physically or emotionally estranged from the work at hand</li> </ul>
<b>Performance Styles</b>	<ul style="list-style-type: none"> <li>• demonstrates an ability to adjust style of performance to the given circumstances of the event</li> </ul>	<ul style="list-style-type: none"> <li>• has a facility in a variety of performance styles</li> </ul>	<ul style="list-style-type: none"> <li>• has a limited range of performance styles and has difficulty adjusting to changes</li> </ul>	<ul style="list-style-type: none"> <li>• little evidence of any style other than self</li> </ul>

**Peer and Self-Assessment**

	<b>Excellent</b>	<b>Fair</b>	<b>Weak</b>
Originality: Improv is spontaneous and original.			
Performer stayed in character throughout the scene.			
Performer advanced the action in the scene.			
Voice was audible and appropriate to the character.			
Movement was appropriate to the character.			
Use of the stage was appropriate to the scene.			

## ▼ THEATRE PERFORMANCE 11 (ACTING 11)

**Topic:** *Monologue*

### 1. PRESCRIBED LEARNING OUTCOMES

#### *Exploration and Analysis*

*It is expected that students will:*

- describe characteristics of successful performance
- demonstrate engagement in performance
- apply the creative process of exploration, selection, combination, refinement, and reflection to performance
- critique their own work and that of others

#### *Performance Skills (Body and Voice)*

*It is expected that students will:*

- demonstrate voice and movement elements appropriate to performance

#### *Performance Skills (Characterization)*

*It is expected that students will:*

- identify a character's objectives and motivations
- demonstrate appropriate strategies to develop a character

#### *Performance Skills (Elements and Structure)*

*It is expected that students will:*

- demonstrate understanding of how production elements affect performance

### 2. OVERVIEW

The teacher developed a ten-lesson unit on monologue performance. This unit required students to research and select their own monologues, create a monologue rehearsal booklet, present their monologues in front of the class, and complete peer, teacher, and

self-assessment of their performance.

Evaluation was based on written justification of their monologue selection, completion of all rehearsal booklet assignments, performance of monologue, and completion of peer and self-critiques.

### 3. PLANNING FOR ASSESSMENT AND EVALUATION

- In this unit, the teacher provided students with a number of monologues appropriate to the advanced performance level of grade 12. Students were then advised what factors to consider in selecting their monologues and given time to read as many monologues as possible in the allotted time before making their selections. Following their selections, students had to justify their choices. Monologues were then approved by teacher.
- The teacher provided students with a "rehearsal booklet" template (see the sample *Rehearsal Booklet*). Over a period of six to eight classes, students were instructed to follow the rehearsal booklet in preparation for the performance of their monologues. Periodically during this rehearsal process, the teacher would give instruction, facilitate class discussion, set up timelines, and generally keep students on track.
- On the assigned performance day, each student gave a brief and prepared formal introduction to the monologue, then performed her or his selections for the class. During each performance, the teacher completed a rating scale of performance on their work.
- Near the end of the class, the teacher led an assessment discussion on the selections seen that day. Performance criteria were reviewed, with an emphasis on observable evidence that the criteria are being met and the degree to which they are being met. The

specific performances of that day were then briefly discussed. Students were advised to be constructive in their criticism and to offer positive observations along with any negative. Each student

who performed that day was asked to write a 250-word self-critique of his or her presentation. The students that did not perform are randomly assigned a peer's performance on which to write a 250-word critique.

### Rehearsal Booklet

Include the following day-to-day steps in your rehearsal booklet.

#### Day 1

- interpreting the script and character (doing any needed research re: style, period, theme, author, etc.)
- creation of a visual representation of the monologue (e.g., collage, poster, symbol)

**Day 2**—in-depth character work (exploration of character objectives and motivations, strategies, consideration of production elements to enhance character, character journal writing, etc.)

#### Day 3

- blocking of script
- writeup of monologue introduction
- start of memorization

#### Day 4

- working rehearsal with partner, memorization continued
- actor journal of rehearsal progress

#### Day 5

- polishing rehearsal
- memorization completed
- one-on-one mini-rehearsal with teacher, including a memory check of the script

#### Day 6

- technical and dress rehearsal(s)
- memorization tips
- characterization tips
- blocking tips
- production tips
- sample of rating scales for teacher evaluation of student's rehearsal time and rehearsal booklet written assignments
- sample of rating scales for teacher evaluation of student's monologue performance

#### 4. DEFINING THE CRITERIA

Throughout the unit, students were assessed in terms of their abilities to:

- use the creative process in the research, selection, and justification of their monologue script
- apply appropriate rehearsal techniques in the preparation of their monologue performance
- document their rehearsal process
- perform their monologue using voice and movement elements appropriately
- select and use appropriate strategies to develop the character in their monologue
- provide a fair and honest critique of the performances of self and others.

#### 5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

##### *Rehearsal Process and Booklet*

Students were marked each day of the rehearsal process with a three-point scale. Evaluation focussed on the degree of participation and the completion and quality of the written and practical assignments outlined in their rehearsal booklets for the given day.

##### *Monologue Selection*

Using the criteria agreed upon through class discussion, the teacher developed a rating scale for the selection of the monologue, including:

- exploration of a wide variety of options before making their choice
- selection of a monologue appropriate to their ability
- justification of their choice based on interest, challenge, and appropriateness.

Copies of the criteria and the rating scale were provided to the students as they began their research and reading of the monologues. Following the selection of their monologue, students provided a written justification of their choice of monologue to be performed. The teacher used the rating scale to assess the selection process and the written justification.

##### *Monologue Rehearsal and Performance*

During and after watching the student's monologue performance, the teacher assessed each criteria outlined in a rating scale. The same criteria were also used for peer and self-assessment of the performance.

##### *Written Peer and Self-Critique*

The teacher assessed the students' peer and self-critiques using a three-point scale (good, satisfactory, unsatisfactory/incomplete), focussing the extent to which students:

- gave an honest and insightful self-assessment
- gave a fair and constructive critique of their peers' performance
- provided a comprehensive written statement commenting on all performance criteria.

Selection of Monologue	
<b>5</b>	<ul style="list-style-type: none"> <li>• Research is referred to and extensive.</li> <li>• Justifications for monologue selection are many, varied, and appropriate.</li> <li>• Monologue selected by this student is an excellent choice. Assignment is typed, comprehensive, and on time.</li> </ul>
<b>4</b>	<ul style="list-style-type: none"> <li>• All assigned monologues have obviously been read and are referred to as part of the student's selection process.</li> <li>• Several different justifications for the student's monologue selection are given; the student's choice of monologue is a good one and appropriate to his or her abilities.</li> <li>• Assignment is typed or handwritten written neatly, complete, and turned in on time.</li> </ul>
<b>3</b>	<ul style="list-style-type: none"> <li>• No reference is given to the resource of monologues from which the student chose his or her monologue.</li> <li>• Two to three reasons are given for the selection.</li> <li>• Monologue chosen is satisfactory but does not necessarily challenge the student.</li> <li>• Assignment is turned in on time but of poor written quality (e.g., messy, unorganized, written in pencil).</li> </ul>
<b>2</b>	<ul style="list-style-type: none"> <li>• Obvious that little research was done to find monologue.</li> <li>• Only one to two reasons given for monologue selection.</li> <li>• Poor choice of monologue (too difficult, too short, inappropriate language, no literary value).</li> <li>• Assignment turned in late and of poor written quality.</li> </ul>
<b>1</b>	<ul style="list-style-type: none"> <li>• No reason given for monologue selection other than the student "liked it."</li> <li>• Monologue chosen not acceptable because it was either not from the resource monologues provided or was not a performance 12 level (i.e., advanced degree of difficulty).</li> <li>• Assignment turned in late and is incomplete.</li> </ul>

<b>Rehearsal Booklet and Process</b>	<b>Rating</b>
• stay on assigned tasks and keep up with timeline provided	
• produce an appropriate, effective, and original visual representation of their chosen monologue	
• clearly define and list character objectives and motivations	
• write a thoughtful, comprehensive, and insightful character journal	
• mark all movement elements (e.g., gestures, facial expressions) in pencil directly on to script	
• in discussion with teacher, justify and explain motivation behind blocking	
• write a thoughtful, comprehensive, honest, and insightful actor journal	
• complete full technical and dress rehearsal(s) with all technical elements added and lines fully memorized	
<b>3 - Good, 2 - Satisfactory, 1 - Incomplete/unsatisfactory</b>	

<b>Monologue Rehearsal and Performance</b>	<b>Self</b>	<b>Peer</b>	<b>Teacher</b>
• maintains focus and concentration; sustains role			
• projects a clear and appropriate interpretation of monologue and character			
• projects a clear, audible, effective voice appropriate to character			
• uses production elements effectively			
• performs on due date			
<b>5 - Excellent, 4 - Proficient, 3 - Competent, 2 - Adequate, 1 - Unsatisfactory</b>			

## ▼ THEATRE PERFORMANCE 11 (DIRECTING AND SCRIPT DEVELOPMENT 11)

**Topic:** *Developing a Script*

### 1. PRESCRIBED LEARNING OUTCOMES

#### *Exploration and Analysis*

*It is expected that students will:*

- apply the creative process of exploration, selection, combination, refinement, and reflection to performance
- critique their own work and that of others

#### *Performance Skills (Characterization)*

*It is expected that students will:*

- identify a character's objectives and motivations

#### *Performance Skills (Elements and Structures)*

*It is expected that students will:*

- demonstrate understanding of standard script conventions and structures
- demonstrate understanding of the use of elements of drama in performance
- use appropriate stage terminology

#### *Company*

*It is expected that students will:*

- demonstrate commitment to the rehearsal and performance process
- demonstrate a willingness to delegate and accept responsibility in a group

### 2. OVERVIEW

Writing for the stage is a skill very different from writing prose. Students in Directing and Script Development 11 are introduced to script writing, many for the first time. They need to become familiar with the conventions of script writing, the powerful medium of theatre, and potential difficulties in making dialogue work.

Familiarization with basic improvization and rehearsal skills was important before beginning this unit. Similarly, an atmosphere of trust was established in the classroom, to facilitate risk taking and to allow for constructive feedback. Beginning with the work of others and through workshopping their own work, students can create an effective, theatrical piece of writing.

### 3. PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher used handouts and lecture to familiarize the class with stage terminology and the technical potential available to them as writers for the stage.
- The teacher presented the class with a sample of a typical script format. Script conventions were explored and notes made in students' journals.
- The teacher presented the class with an example of a short piece of prose that was transposed into a script. Particular attention was paid to stage directions and the importance of the actor's work in bringing meaning to dialogue that does not have the literary detail or background of prose.
- Students were asked to select a short story and transcribe a page or two into script format. The class chose children's literature as a source, particularly the work of Roald Dahl, Robert Munsch, and the Harry Potter series. Copies were made of students' transcriptions, and the scripts were read aloud by the class. Suggestions for change were offered and discussed. Students kept note of ideas as they arose in the discussions.
- The teacher provided the class with copies of short plays. The teacher chose to use short complete plays (rather than excerpted scenes from longer plays) to illustrate all the script conventions and structures. The play under consideration was read aloud by the class and its structure analysed. Elements of the play such as images, metaphors, sound effects, scene structure, character entrances and exits, set, style, and the role of the

audience were discussed. Students kept notes of the discussion.

- Students were given a homework assignment: to find an interesting dialogue between a pair of people and transcribe it. They brought their transcriptions to class, and read the dialogue without any attempt to alter its structure or context. It quickly became apparent that dialogue, while honest and real, was not theatre. Discussion took place on the role of the playwright, and students made some initial attempts to write natural yet effective dialogue in their journals. Examples, where agreed upon, were read aloud to the class and discussion took place as to why some dialogue rang true and also worked dramatically. Students recorded the ideas from the discussion in their writer's journals.
- The class read a second short play. This play was chosen to be different in style from the play read earlier. Students analysed their second script.
- Students were asked to consider a theme that might be explored in a short play. The themes were shared with the class and discussion around the ideas took place. Working in small groups, students shared ideas for characters and dramatic structures that might work with the themes. Some students preferred to work alone. Students were encouraged to research areas of interest appropriate to their themes.
- Students shared their scenes or fragments with the class. Each script received a reading and suggestions were made. Students worked in groups to refine their scripts.
- Students submitted a fully formatted script and included a self-assessment sheet. Students were also asked to submit their writers' journals.

#### 4. DEFINING THE CRITERIA

The following criteria were used for classroom discussion, as well as the basis for teacher and self-assessment. The teacher and students discussed and agreed upon the following

evaluation criteria for rehearsals and performance. It was also expected that evidence of mastery of these skills would be evident in the final script produced, and teacher-led discussion helped determine what this would look like in a script. Students recorded the criteria in their journals and referred to the criteria when providing feedback. The criteria were used to develop teacher and student assessment rubrics.

In general, assessment of each student's work was based on the extent to which that student was able to:

- recognize and develop the basic literary script structures, including plot, dramatic tension, relationship, character, dialogue, and advancement
- demonstrate the ability to create characters with plausible motivations and objectives
- use elements of drama, movement elements, and voice elements to support the development of these characters
- commit to the process of script development as a diligent group member, willing to accept responsibility and share leadership co-operatively to reach group goals
- provide evidence of understanding script conventions and stage terminology both as part of the rehearsal and script writing processes (e.g., use of stage directions, beats, rising action through dialogue, technical notes, script format)
- critique a scene to identify its most effective elements, and offer meaningful suggestions for improvement
- incorporate feedback in their work as appropriate.

#### 5. EVALUATING STUDENT ACHIEVEMENT

The Script Development Process rubric was used as the basis for teacher and self-assessment throughout the unit. The Completed Script rubric was used for teacher, peer, and self-assessment of the final product.

<b>Script Development Process</b>		
<b>Recognize and Develop Script Elements</b>	<b>Excellent</b>	Student is able to identify effective elements with little prompting, and can analyse and improve own work with minimal direction.
	<b>Good</b>	With help from peers and teacher, student is able to recognize the success of each element individually, and make necessary changes to improve the entire scene.
	<b>Satisfactory</b>	Student displays understanding of elements, but needs direction to identify how each element can be effectively applied. Is able to incorporate most suggestions.
	<b>Not within expectations</b>	Even with assistance, student has difficulty identifying scene elements or incorporating suggestions for improvement.
<b>Create, Develop, and Maintain Character</b>	<b>Excellent</b>	Student is able to create characters with strong and plausible objectives and motivations.
	<b>Good</b>	With prompting, student is able to incorporate many characterization strategies to create, develop, and maintain a plausible character.
	<b>Satisfactory</b>	With guidance, student is able to incorporate some characterization strategies to create a character other than self, and maintain that character throughout the script.
	<b>Not within expectations</b>	Student is unable to create or maintain a character other than self throughout the script.
<b>Commit and Contribute to Group</b>	<b>Excellent</b>	Student displays initiative to facilitate group process, for the purpose of scene/play development, performance, and publication. Commitment is demonstrated throughout the improvization and rehearsal process to the completion of the final script.
	<b>Good</b>	Student displays a willingness to accept responsibility for role in the group, and works co-operatively to achieve group goals.
	<b>Satisfactory</b>	Student needs prompting to contribute to group in a positive way. With guidance, commitment to the group becomes recognized and accepted.
	<b>Not within expectations</b>	Student is unable to accept responsibility for role in the group, and contributes little to reaching group goals.
<b>Understand Script Conventions and Terminology</b>	<b>Excellent</b>	Student needs little direction to adopt stage terminology and utilize script conventions in rehearsal and script writing processes.
	<b>Good</b>	Student familiarizes self with stage terminology and script conventions, and is able to demonstrate use.
	<b>Satisfactory</b>	Student uses stage terminology and script conventions with prompting and demonstrates limited understanding.
	<b>Not within expectations</b>	Student is unable to use stage terminology or recognize script conventions independently.
<b>Critique Scripts</b>	<b>Excellent</b>	Student contributes to class and self-critique of scenes in a meaningful way, demonstrating sensitivity and understanding of what makes a successful production.
	<b>Good</b>	Student develops a sound understanding of the elements of a production to be critiqued, and is able to apply most of them to own work and that of others.
	<b>Satisfactory</b>	Student displays some understanding of critique process and content, and is only able to articulate and apply some of the suggestions made by peers and teacher.
	<b>Not within expectations</b>	Student is unable to grasp the elements of a production that need to be refined, and shows little understanding of the critiquing process.

**Completed Script**

Criteria	Rating
<ul style="list-style-type: none"> <li>• recognize and develop the basic literary script structures, including plot, dramatic tension, relationship, character, dialogue, and advancement</li> </ul>	
<ul style="list-style-type: none"> <li>• demonstrate the ability to create characters with plausible motivations, objectives, and motivations</li> </ul>	
<ul style="list-style-type: none"> <li>• use elements of drama (e.g., focus, symbol, tension, contrast) and movement and voice elements to support the development of these characters</li> </ul>	
<ul style="list-style-type: none"> <li>• understanding of script conventions and stage terminology (e.g., use of stage directions, beats, rising action through dialogue, technical notes, script format)</li> </ul>	
<ul style="list-style-type: none"> <li>• incorporate peer feedback as appropriate</li> </ul>	

**Key**

**4—Excellent:** All criteria are clearly evident. The student consistently goes beyond the described tasks to enhance the process, performance, and product.

**3—Satisfactory:** Meets most criteria and occasionally goes beyond the requirements of the process, performance, and product.

**2—Fair:** Attempts to meet criteria; most are satisfactory. Not consistent.

**1—Developing:** Criteria not yet demonstrated. Some attempt was made, but the required learning has not been observed.

▼ **THEATRE PERFORMANCE 12 (ACTING 12)**

**Topic:** *Realization of Character*

**1. PRESCRIBED LEARNING OUTCOMES***Exploration and Analysis*

*It is expected that students will:*

- critique their own and others' performances

*Performance Skills (Body and Voice)*

*It is expected that students will:*

- demonstrate proficient use of body and voice as performing instruments

*Performance Skills (Characterization)*

*It is expected that students will:*

- demonstrate the ability to convey a character's objectives and motivations
- apply a range of internal and external strategies to develop characters
- sustain fully developed characters while performing

*Company*

*It is expected that students will:*

- collaborate to solve performance and production problems

**2. OVERVIEW**

This unit explores the development of rich and believable characters—characters whose actions are stimulated by comprehensive motivations. To create that other person, an actor needs to access personal as well as imagined experiences. In this unit, students move from concentration ensemble exercises

to analysis of character in a scene. This process should be undertaken in such a way as to allow time for exploration and growth.

**3. PLANNING FOR ASSESSMENT AND EVALUATION**

Activities in this sample were substituted and repeated as required to continue students' development of creativity and spontaneity.

*Concentration and Ensemble*

- The students brought characters to the game *Where Join In*, which consisted of an actor creating a location on stage and other characters gradually joining the location.
- Continuing the idea of "where" and continuing to develop the ensemble, the students played "In a \_\_\_\_, With a \_\_\_\_, What." Here four actors were chosen. Three went offstage and covered their ears while the remaining actor was told a location, an unexpected object to find in that location, and an unusual object to cause a death. In gibberish and mime, actor 1 then explained the where and what to actor 2 and eventually died. Actor repeated the process for actor 3 and so on until actor 4 died. In reverse order, each actor speculated on the where, what, and how of the scene.
- As the ensemble developed, the actors became comfortable with portraying emotions. They began in pairs, facing one another and the teacher talked them through a human ladder as they focussed up from the partner's feet to the knees, waist, shoulder, chin, and eyes, concentrating on hating the person. Next, they tried loving the other person. They later tried the same activity using sentences such as "I hate you. You're always on my case." and "I'm really glad to see you again."

*Character Elements*

- The students moved as a group, trying to be aware of their individual walking style. The teacher suggested elements of the walk such as length of stride, body weight, width of stride, toe direction, head position, energy, and eye contact. This eventually led to describing characters and situations. The students developed movement characteristics for the role.
- Students were asked to discuss what type of character they felt most comfortable with. They then described characters that would be the opposite of their comfort characters. They were then asked to develop a scene in which two of these characters interacted.
- Detective: In this activity, the teacher played the role of a detective investigating a murder. By simply calling up one witness at a time and gradually developing the leads as they were presented, a complex case was developed. Students were able to create characters based on the interrogation of earlier suspects.
- Fairy Tale Interview: The teacher played a TV reporter investigating the disappearance of a fairy tale character. Various actors were frozen around the stage, and as the reporter interviewed them they created characters and relationships that proceeded from other interviews.

*Objectives*

- The class discussed what they saw as an objective. They then discussed how objectives are integral to character. The students were asked to enter the acting area and sit in chairs. They were given a variety of choices of sentences to be spoken silently in their heads (subtext).

The class tried to discern the sentence.

Similarly, the class entered the acting area having created some given circumstances just prior to the entry. After the entry, they discussed the previous action.

- Students were given a series of improvizations in which each character had a hidden objective to achieve during the scene. After the improvization, the audience was told what the hidden objectives were and discussed how the scene was affected by the character's motivation.

*Reacting*

- Independently of one another, pairs of students were given a line each. The second actor only knew the cue word that lead to the second sentence. When the scenes were performed, it was clear that the real cue for the second line was not the verbal cue but one that was embedded in the text (e.g., Character 1: "I'm sorry but I've crashed the car, and I wasn't able to get to the store to pick up the milk." Character 2: "I told you I didn't want you driving that car again.")
- The teacher used a video camera to record a scene in which a single character in a head-and-shoulders shot reacted and responded to an off-camera partner. The video was played back for class discussion. The significance of listening and responding in the scene became very obvious.
- The students were given a brief and fairly simple scene of about six lines each. They were asked to work on the scene then present it. The class observed and commented on whether or not they thought the relationship was believable. It became evident that, although the students exuded energy, listening was not

present. The students were asked to describe the relationship between the two characters. They were then asked to visualize a person with whom they had a somewhat similar relationship in their own lives. After a minute or two of visualizing, they were asked to see the familiar face next to the face of their partner. They were asked to seek similar features, any commonalities. After a few minutes of visualizing, they were asked to perform the scene again and the audience noted the differences.

#### *Analysis of a Character in a Scene*

- The students were given a scene from a play. All students had the same scene. They were asked to read the scene and, based on the information in the scene, make some assumptions about the previous action. A class discussion took place and options were accepted or rejected. Eventually an overall objective for each character in the scene was established. Each student then broke the scene down into its dramatic beats and gave each beat an objective that fed the overall objective. Again there was discussion. The students then wrote an objective for each of the character's lines

trying to be sure that each objective fed into the objective of the beat. The actors then put the script down and ran the scene trying to focus on the stimulus provided by the other character as a prompt for the next line. In a subsequent discussion it became apparent that character lay not in the lines but in the relationship and the given circumstances of the scene.

#### **4. DEFINING THE CRITERIA**

Assess each student in terms of her or his ability to:

- take risks to develop character
- help to create a supportive atmosphere in the class
- concentrate during their scene work
- create characters distinct from themselves
- use subtext to motivate a character
- listen to their acting partner during their scenes
- create honest and believable relationships
- find character within a script.

#### **5. ASSESSING AND EVALUATING STUDENT PERFORMANCE AND ASSESSMENT**

Prior to the activities indicated, students were given a rubric of performance criteria. The rubric was used at the completion of the unit for teacher and self-assessment.

	Excellent	Satisfactory	Unsatisfactory
<b>Critique</b>	<ul style="list-style-type: none"> <li>offered and accepted positive and insightful critiques of performance works</li> </ul>	<ul style="list-style-type: none"> <li>participated in critiques of performance works</li> </ul>	<ul style="list-style-type: none"> <li>had difficulty offering or accepting criticism of performance works</li> </ul>
<b>Character Elements</b>	<ul style="list-style-type: none"> <li>able to create and refine believable characters with vocal/movement qualities that were distinct from the student's own</li> </ul>	<ul style="list-style-type: none"> <li>able to create characters with distinct vocal/movement qualities</li> </ul>	<ul style="list-style-type: none"> <li>consistently used personal characteristics during improvizations</li> </ul>
<b>Character Objectives</b>	<ul style="list-style-type: none"> <li>sustained relationships with other characters based on character needs</li> </ul>	<ul style="list-style-type: none"> <li>created plausible relationships with other characters</li> </ul>	<ul style="list-style-type: none"> <li>too focused on personal activities to respond to the needs and actions of the other characters</li> </ul>
<b>Sensory Recall</b>	<ul style="list-style-type: none"> <li>used sense memory to create a personalized and believable relationship</li> </ul>	<ul style="list-style-type: none"> <li>demonstrated awareness of the use of sense memory to create character</li> </ul>	<ul style="list-style-type: none"> <li>unable to connect personal events to the life of the character</li> </ul>
<b>Relationships</b>	<ul style="list-style-type: none"> <li>reacted to information from the other actor as if hearing it for the first time</li> </ul>	<ul style="list-style-type: none"> <li>responded to stimuli from the other actor in a scene</li> </ul>	<ul style="list-style-type: none"> <li>either overacted to stimuli in a scene or failed to react at all</li> </ul>
<b>Character and Text</b>	<ul style="list-style-type: none"> <li>used previous action and textual analysis to match character to script</li> </ul>	<ul style="list-style-type: none"> <li>made some choices based on previous action and textual analysis</li> </ul>	<ul style="list-style-type: none"> <li>created characters that had few textual roots</li> </ul>
<b>Character in Improv</b>	<ul style="list-style-type: none"> <li>sustained the integrity of a character during the changing circumstances of an improvization</li> </ul>	<ul style="list-style-type: none"> <li>maintained a character throughout an improvization</li> </ul>	<ul style="list-style-type: none"> <li>lost character during an improvization</li> </ul>

## ▼ THEATRE PERFORMANCE 12 (DIRECTING AND SCRIPT DEVELOPMENT 12)

**Topic:** *A Directing Collective—Modelling Directing*

### 1. PRESCRIBED LEARNING OUTCOMES

#### *Exploration and Analysis*

*It is expected that students will:*

- apply skills and techniques to communicate thoughts, feelings, and beliefs in dramatic work
- critique their own and others' performances
- use appropriate terminology to describe theatre performance

#### *Performance Skills (Characterization)*

*It is expected that students will:*

- justify a character's objectives and motivation
- apply a range of internal and external strategies to develop characters

#### *Performance Skills (Elements and Structures)*

*It is expected that students will:*

- demonstrate the ability to interpret scripts

#### *Company*

*It is expected that students will:*

- demonstrate commitment to the rehearsal and performance process
- collaborate to solve performance and production problems
- refine personal goals for theatre performance

### 2. OVERVIEW

In the directing component of this course, students should be able to direct a group of their peers. One of the greatest problems students face is the subtleties of interacting with and leading a group in an artistic collaboration. Frequently students are too tentative, too

prescriptive, too patient, or too impatient. Directing is a learned skill that requires vision, subtlety, interactive ability, and theatrical artistry. This is a lot to ask of students when working with their peers. Modelling by the teacher is a helpful technique.

Following their first directing experience, students should be encouraged to try a second piece of directing during which they can apply the knowledge gained in their initial try.

### 3. PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher chose a play with a suitable scene structure (in this case, Drew Hayden Taylor's *Boy In The Tree House*) and divided the scenes among the class. The teacher also took one scene. The teacher explained that each individual would be responsible for the casting, rehearsal, and performance of his or her scene. Each student would also be responsible for establishing and maintaining a director's book in which they kept a record of the directing process from start to finish.
- A couple of seminar classes were spent discussing the script and reading each scene. Students were asked to reach a consensus on the overall dramatic message or theme for the final production. This consensus took the form of a single sentence. Each director then formulated an objective for her or his scene, ensuring that the objective flowed into the overall idea for the play.
- The teacher demonstrated how to break a scene into its component beats and how to give each beat a title based on the action in the beat. The student directors then broke their scenes into beats and shared their ideas with the teacher.
- The class analysed the characters in the play. Previous and post action were established. A consensus was formed about each character's objective, and the directors decided on an overall objective for each character in each of their scenes. These objectives were shared and modified where necessary to fit the

overall objective of the character. The directors were then asked to break their scenes down into action verbs for each section of dialogue. This breakdown formed part of their director's book.

- Having established a comprehensive understanding of the required characters in the play, the class discussed casting. Discussions took place on issues such as type casting, experienced versus novice actors, personality conflicts, and commitment. The audition process was discussed. Exercises, script passages, and movement pieces for the audition were prepared. Using members of the class as actors, the teacher modeled audition techniques and demonstrated a variety of methods for conducting an audition. Directorial pitfalls were discussed. A tentative rehearsal schedule was established, leaving enough flexibility to adjust to cast variations. A casting call was prepared and posted.
- At the start of the audition, the teacher explained to the prospective actors the process that was underway and then turned the auditions over to the student directors. Each director worked with the actors present taking care to ensure all actors got a fair opportunity to audition. Following the large group audition, the actors were told that callbacks would be handled by individual directors. Once the actors left the audition space, the directors took part in a group discussion of the auditions and recorded notes in their director's books about the process. Each of the characters in the play was considered and matched with possible actors. There were obvious choices for certain roles, but compromises were made to ensure that one director did not imbalance the casting. Directors were encouraged to choose a cast made up of a variety of skill levels and to avoid friendship bias in casting. Callbacks were set, and second auditions held. Following a directors' meeting where the

teacher ensured equitable casting, cast lists and rehearsal schedules were posted.

- During rehearsals, all student directors attended the teacher's rehearsals, and rehearsal techniques were discussed among the group. Student directors rehearsed their own scenes with only their cast and crew present. The teacher kept an eye on the process but tried to give each student director autonomy with her or his cast. Regular meetings with the entire directing class were held to discuss progress, problems, and possible solutions. Directors kept their director's books current and comprehensive.
- At a dress rehearsal, all directors and actors participated in a run of the play. Following the rehearsal, directors gave individual notes to their companies, and the teacher gave group notes to the entire company.
- The final performance took place before an invited audience, and the parameters of the exercise were made clear to them. Following the performance, the directors were encouraged to obtain feedback from their actors and share their experiences in a debriefing session. Directors' books were collected for marking.

#### 4. DEFINING THE CRITERIA

Note the extent to which students:

- participate in group discussions
- demonstrate creative solutions production problems
- demonstrate the ability to lead a cast to a representation of a concept
- make the creative process enjoyable and valuable to their company.

Assess students' work on their director's log in terms of the extent to which they:

- maintain a comprehensive, diary-like record of the process
- show a comprehensive script analysis
- record the process used in casting
- present a rehearsal schedule.

**5. ASSESSING AND EVALUATING STUDENT PERFORMANCE**

Students were provided with assessment criteria prior to their directing experience. Marks were assigned based upon examination of the director’s log, teacher observations, and student-teacher conferences.

<b>Outstanding</b>	<b>Satisfactory</b>	<b>Weak</b>
comprehensive record of the process with insightful observations	a chronological and complete record of the process	fragmentary record of the process
script broken down into beats and each beat labelled motivation and verbs for each character	beats and motivational verbs complete but not accurate	beats and motivational verbs incomplete
justifiable and clear character analysis; insightful assessment of actors and appropriateness for roles	good attempt at character analysis reasonable matching of actor to role	inaccurate or incomplete character analysis
understands the casting requirements of the script, and casts actors who compliment and contrast each other accordingly	functional casting	casting with little concern for character qualities
clear rehearsal plan that takes into account facility usage, actor availability, performance date, and complexity of parts	a firm rehearsal plan with an attempt to develop a logical pattern of rehearsals	unable to create or sustain a rehearsal plan
takes a leading role in group discussions, and offers insightful suggestions	participates in group discussions but usually follows the lead of others	little participation or originality in group discussions
finds creative solutions to production issues	with help is able to find solutions to production problems	production problems become barriers to the success of the final production
works well with a cast leading but not imposing	is able to work with the cast and resolve problems	alienated from the cast
production concept is fully realized	scene fits smoothly in the overall production	there is little connection between the scene and the production concept
incorporated the learning process into directing	recognized areas for improvement	rejected or ignored suggestions for an improved process

## ▼ THEATRE PRODUCTION 11

**Topic:** *Lighting Theory and Practice*

### 1. PRESCRIBED LEARNING OUTCOMES

#### *Exploration and Analysis*

*It is expected that students will:*

- critique their own and others' theatre production projects
- demonstrate understanding of problem-solving strategies to address production challenges

#### *Production Skills (Design)*

*It is expected that students will:*

- apply elements of design to create items for use in theatre production

#### *Production Skills (Technical)*

*It is expected that students will:*

- reproduce given production techniques to create specific effects
- demonstrate understanding of materials, processes, and equipment used in the construction and application of:
  - ...
  - lighting
  - ...
- practise safety procedures in using theatre production equipment, processes, and materials

### 2. OVERVIEW

This unit uses a range of approaches to help students gain understanding of lighting theory and practice. Note that the unit describes the approach used by a teacher with particular available equipment; the activities described can be adjusted to suit local conditions.

### 3. PLANNING FOR ASSESSMENT AND EVALUATION

- Students participated in a seminar during which the teacher explained the three principal uses of light in the theatre—visibility, mood, and modelling. Lighting instruments were used to show their common elements—light source, housing, reflector, and lens. The common support elements of yoke, clamp, and safety chain were examined. Safety, both electrical and physical, was discussed.
- Students discussed the circumstances affecting the choice of lighting instruments. Particular attention was paid to the distinction between the usage of fresnel and ellipsoidal instruments.
- The teacher demonstrated how to hang, patch, focus, shutter, and gel instruments. The use of barn doors, top hats, and gobos was demonstrated.
- Using a low rail, each student had opportunities to demonstrate proficiency in manipulating fresnels and ellipsoidals by hanging, patching, panning, tilting, shuttering, focusing, and gelling instruments.
- Students worked in pairs to light an object from three positions—front, side, and top. They showed each look independent of the other two, and then combined the three lighting positions into one cue. The students wrote a paragraph on each look, explaining the effect of each position on the object being lit. They described circumstances when such a lighting angle might be useful.
- Students participated in a demonstration of the Macandless theory in lighting. They prepared a lighting plan for a simple wash using Macandless principles. Included in the plan were patching circuits and cable usage.

- Students participated in a seminar on colour theory in lighting. The teacher prepared a demonstration on additive lighting with three instruments and the three primary hues.
- Students were shown how to use scrim and cyclorama in lighting.
- Students worked in pairs and prepared a lighting project that used various instruments to create mood or effect on the stage. They prepared a lighting plan and, if appropriate, a lighting cue sheet. The students made a final presentation to the class. Following the presentation, the student presenters led a discussion to critique the use of the lighting.

#### 4. DEFINING THE CRITERIA

Students were assessed in relation to their abilities to:

- demonstrate understanding of how lighting affects an image
- participate in the seminars on instrument choice and lighting theory
- incorporate innovate lighting techniques in their designs
- demonstrate dexterity with the physical manipulation of lighting instruments
- manipulate lighting instruments and peripherals to satisfy the project requirements
- demonstrate awareness of safety issues in lighting
- participate in the critiques of their own and others' final presentations.

#### 5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

The following rubric was used to evaluate knowledge of lighting theory and safety practices, collecting evidence from in-class work, written assignments, and a written and practical test. It should be noted that similar basic principles apply regardless of the sophistication of the technical facility.

	<b>Outstanding</b>	<b>Satisfactory</b>	<b>Beginning</b>
<b>Critique</b>	<ul style="list-style-type: none"> <li>active and creative involvement in critique discussions</li> </ul>	<ul style="list-style-type: none"> <li>participates in critique discussions</li> </ul>	<ul style="list-style-type: none"> <li>minimal involvement in critique discussions</li> </ul>
<b>Production Challenges</b>	<ul style="list-style-type: none"> <li>creates a lighting plot that incorporates various lighting positions, instruments, patching combinations, and gels</li> <li>realizes the potential of the lighting plot with instruments and peripherals</li> </ul>	<ul style="list-style-type: none"> <li>creates a lighting plot front, top, and side lighting</li> <li>uses some gels</li> <li>hangs and focusses lights to create a desired effect</li> </ul>	<ul style="list-style-type: none"> <li>creates a lighting plot that demonstrates little understanding of the principles of lighting</li> <li>utilizes existing instruments and simply manipulates the existing environment</li> </ul>
<b>Design Elements</b>	<ul style="list-style-type: none"> <li>in three clear paragraphs describes the differences between front, side, and top lighting</li> <li>expresses a sense of how these angles can be used to achieve a theatrical image</li> <li>blends colour effectively to create mood</li> </ul>	<ul style="list-style-type: none"> <li>describes the differences between front, side, and top lighting</li> <li>suggests circumstances when these angles might be used</li> <li>uses some gels in the project</li> </ul>	<ul style="list-style-type: none"> <li>notes the difference between the three angles</li> <li>no use of colour in the project</li> </ul>
<b>Lighting Techniques</b>	<ul style="list-style-type: none"> <li>manipulates lighting techniques to achieve a desired effect</li> </ul>	<ul style="list-style-type: none"> <li>demonstrates a basic knowledge of lighting theory through the use of lighting instruments</li> </ul>	<ul style="list-style-type: none"> <li>hangs lights to simply illuminate</li> </ul>
<b>Physical Manipulation</b>	<ul style="list-style-type: none"> <li>demonstrates dexterity in panning, tilting, and focusing</li> <li>uses shutters, barn-doors, and gobos</li> </ul>	<ul style="list-style-type: none"> <li>demonstrates knowledge in panning, tilting, and focusing</li> <li>uses shutters</li> </ul>	<ul style="list-style-type: none"> <li>has difficulty panning, tilting, focusing, and using shutters</li> </ul>
<b>Safety</b>	<ul style="list-style-type: none"> <li>achieves a mark above 90% in the safety test</li> <li>models excellent practices (e.g., ladder usage, electrical caution, equipment storage)</li> </ul>	<ul style="list-style-type: none"> <li>achieves a mark between 70% and 90% in the safety test</li> <li>can identify good practices (e.g., ladder usage, electrical caution, equipment storage)</li> </ul>	<ul style="list-style-type: none"> <li>achieves a mark below 70% in the safety test</li> <li>use unsafe practices in the activities</li> </ul>

## ▼ THEATRE PRODUCTION 11

**Topic:** *Designing a Set*

### 1. PRESCRIBED LEARNING OUTCOMES

#### *Exploration and Analysis*

*It is expected that students will:*

- demonstrate understanding of problem-solving strategies to address production challenges

#### *Production Skills (Design)*

*It is expected that students will:*

- demonstrate understanding of the process of design for theatre production
- demonstrate understanding of the use of imagery in theatre production design
- apply elements of design to create items for use in theatre production

#### *Production Skills (Technical)*

*It is expected that students will:*

- analyse scripts for technical requirements

#### *Context*

*It is expected that students will:*

- identify cultural and historical factors that influence and are influenced by theatre
- demonstrate understanding of the effects of other artforms on theatre production

### 2. OVERVIEW

The teacher introduced the idea of metaphor as the use of imagery to represent an idea. The influence of visual art and architecture were discussed in terms of their impact on theatre production design. Other art forms (dance, literature, and music) were also investigated. Cultural historical factors were

researched and presented. Drawing and mini-set construction techniques were demonstrated by the teacher and were practised by students. Scripts were provided, and a sample of how to analyse a script for technical and design elements was demonstrated. Students produced working drawings for a given play, and produced a mini-set made from cardboard and/or foam core.

### 3. PLANNING FOR ASSESSMENT AND EVALUATION

- Using slides of artwork, stage designs, and video of stage productions, the teacher led a discussion regarding the use of imagery to represent an idea in visual art and how it translates to central image in theatre. Examples were explored, and students produced a drawing or collage that showed their understanding of imagery or metaphor given a theme such as war, the 60s, entrapment, or personal growth.
- A brief history of significant visual art movements was explored through video, slides, the Internet, and textbooks. A variety of artforms were compared, including architecture, painting, sculpture, and media arts (e.g., photography, video, graphic design). Examples included comparing the dream world of Salvador Dali with that of René Magritte, and Dada artist Marcel Duchamp with the general chaos of the period in which he worked. Correlations were made through discussion regarding design style within historical timeframes, influence of design and artistic elements in terms of meaning for the viewer, and functionality of art. Major historical events were also investigated to determine their effects on the art of the time. A parallel was made to theatre—the teacher used examples of various scripts that showed the effects of historical events on production content and technique.

- One- and two-point perspective drawing was demonstrated by the teacher, and students created an interior room through perspective drawing. Some image from past history was incorporated into the drawing.
- The teacher demonstrated overhead ground plans, and students drew the layout of the classroom to scale. Both imperial (or 1 inch to 1 foot) and metric (10 cm to 1 m) scales were used due to the market in the US for designers. Drawings were first made by hand; use of AutoCAD or MiniCAD was then encouraged.
- The teacher demonstrated mini-model construction using examples and slides of professional set models. The use of a variety of materials was demonstrated in creating standard set pieces such as flats for walls, floor and wall finishes, furniture, architectural pieces, and lighting fixtures.
- The teacher assigned a script to pairs of students, who then analysed the text for appropriate design elements. A central image was identified, and a theme, time period, style, and physical architecture needs were considered. The pair assumed the roles of director, designer, lighting director, and costumer, taking all views into their set design considerations.
- Students drew a front perspective view of their stage design, in colour, and made one overhead view.
- Students constructed a mini-set with a scale of 10 cm to 1 m (or 1 inch to 1 foot) to represent their design for their play. If more than one scene needed to be designed for the play, the students were required to consider stage size and configuration in constructing their set. If the play included several major set changes, students had the opportunity to design moving pieces to illustrate back stage storage of moving sets.

- Students presented their mini-sets to the class with a description of why it was designed the way that it was. Key features from the script were highlighted by the students in explaining their set to the class.
- Students could extend the process to include lighting considerations using desktop lights with gels to illustrate colour choices in their design.
- Set pieces were photographed and displayed.

#### 4. DEFINING THE CRITERIA

Students were assessed in terms of their abilities to:

- engage in discussion regarding
  - time periods
  - artistic elements
  - their effects on audience
  - finding central images and metaphor
- use problem-solving processes with partners to create set designs
- analyse the script for design considerations
- establish and keep to a timeline for completion of projects
- make connections among artforms
- defend their design and the appropriateness of the mini-set construction for their play.

#### 5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

Using rubrics and observation checklists, the teacher assessed the students' daily progress of the following:

- engagement in discussion
- drawing skills
- set design considerations
- working on task
- co-operating with others
- showing interest in the project
- taking initiative to solve challenges

- safe, careful, and responsible use of tools, materials, and space
- sharing of resources
- cleanup of workspace.

The students used a self-assessment rubric and answered questions regarding their attitudes and progress in the development of their projects.

At the completion of the set design and construction projects, each student met with the teacher to discuss her or his project. The teacher used questions to have students discuss their project in relation to the following:

- explanation of why the set is designed as it is
- whether student’s best effort was made in completing the project
- student’s ability to identify central image from script, and explain how it was translated into the set
- whether the teacher could have provided more assistance and, if so, in what ways.

Following a discussion, the student and teacher decided what grade was appropriate to give the project.

**Drawing Skills**

	contour line	shading	perspective	grid	complementary	analogous	room	isometric
<b>Accuracy</b>								
<b>Neatness</b>								
<b>Technical skill and use of media</b>								
<b>Balance, unity, variety</b>								
<b>Completion</b>								

- 3:** Excellent
- 2:** Satisfactory
- 1:** Developing

Construction of the Model	
<b>Excellent</b>	<ul style="list-style-type: none"> <li>• excellent research</li> <li>• excellent finding of the meaning and metaphor</li> <li>• good discussion with others, pre-planning, and preparation</li> <li>• accurate cutting, fastening, and finishing</li> <li>• appropriate and artistic final product</li> </ul>
<b>Good</b>	<ul style="list-style-type: none"> <li>• good research and discussion</li> <li>• good pre-planning and preparation</li> <li>• finds some meaning</li> <li>• good cutting, fastening, and finishing</li> <li>• appropriate and reasonably artistic final product</li> </ul>
<b>Fair</b>	<ul style="list-style-type: none"> <li>• adequate pre-planning and preparation</li> <li>• finds something in the play</li> <li>• demonstrates some research</li> <li>• adequate cutting and fastening and finishing</li> <li>• acceptable final product</li> </ul>
<b>Poor</b>	<ul style="list-style-type: none"> <li>• pre-planning and preparation not evident</li> <li>• errors in cutting, fastening, and finishing</li> <li>• final product inappropriate for purpose and does not meet prescribed parameters</li> </ul>

### Student Self-Assessment

	Excellent	Good	Fair	Poor
I thought through the process with an outcome in mind from the start.				
I was open to new ideas and collaborated with others to make changes to my idea.				
I used time efficiently and fully during class.				
I feel that I have done the best work on this that I could.				
My central image was:				
It evolved in the following ways:				
Next time I would change my creative process in the following ways:				

<b>Model Set Design</b>			
	<b>Excellent</b>	<b>Satisfactory</b>	<b>Developing</b>
<b>Use of central image in design</b>	<ul style="list-style-type: none"> <li>• use of central image as a consideration in design is clearly evident</li> </ul>	<ul style="list-style-type: none"> <li>• use of central image appears to have been a factor in the design but is not clearly evident</li> </ul>	<ul style="list-style-type: none"> <li>• use of central image is not evident; no explanation of why using a central image was inappropriate</li> </ul>
<b>Unity of design</b>	<ul style="list-style-type: none"> <li>• repeating visual elements to create a unified set, with justification and reference to the script</li> </ul>	<ul style="list-style-type: none"> <li>• some unity with some reference to the script</li> </ul>	<ul style="list-style-type: none"> <li>• little unity, no reference to the script</li> </ul>
<b>Variety of visual elements in design</b>	<ul style="list-style-type: none"> <li>• variety of visual elements used with justification and reference to the script</li> </ul>	<ul style="list-style-type: none"> <li>• some variety shown with some reference to the script</li> </ul>	<ul style="list-style-type: none"> <li>• little variety</li> </ul>
<b>Basic use of materials</b>	<ul style="list-style-type: none"> <li>• materials used safely, cleanly, and appropriately, with excellent work ethic</li> </ul>	<ul style="list-style-type: none"> <li>• materials used following most guidelines for safety, cleanliness, and appropriateness; with good work ethic</li> </ul>	<ul style="list-style-type: none"> <li>• materials used without following most guidelines for safety, cleanliness, and appropriateness; poor work ethic</li> </ul>
<b>Unique use of materials</b>	<ul style="list-style-type: none"> <li>• materials used in new and innovative ways</li> </ul>	<ul style="list-style-type: none"> <li>• materials used with some innovation</li> </ul>	<ul style="list-style-type: none"> <li>• copying use of materials with little innovation</li> </ul>
<b>Interpretation of script to form</b>	<ul style="list-style-type: none"> <li>• shape, colour, lines, movement and all other visual elements used to create the set have justification from the script</li> </ul>	<ul style="list-style-type: none"> <li>• most visual elements used with justification from the script</li> </ul>	<ul style="list-style-type: none"> <li>• some visual elements used with justification from the script</li> </ul>
<b>Set display and explanation of design process</b>	<ul style="list-style-type: none"> <li>• set display is well-lit and clearly labelled</li> <li>• explanation (verbal or recorded) clearly describes the design process and highlights the key features of the script that were used to create the design</li> </ul>	<ul style="list-style-type: none"> <li>• set display correctly constructed with some lighting features included</li> <li>• explanation (verbal or recorded) describes the design process but may not be organized</li> <li>• some key features of the script that were used to create the design</li> </ul>	<ul style="list-style-type: none"> <li>• set display partially constructed with no lighting features included</li> <li>• explanation (verbal or recorded) of the design process is not organized and is unclear</li> <li>• no evidence of use of key features of the script</li> </ul>

## ▼ THEATRE PRODUCTION 12 (TECHNICAL THEATRE 12)

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**Topic:** *Sound—From Script to Stage*

### 1. PRESCRIBED LEARNING OUTCOMES

#### *Exploration and Analysis*

*It is expected that students will:*

- critique their own and others' theatre production projects
- apply problem-solving strategies to address theatre production challenges

#### *Production Skills*

*It is expected that students will:*

- design a theatre production element with understanding of its effect on performance
- apply technical skills to implement a design to achieve a specific purpose or effect
- demonstrate effective organization and communication skills and procedures in relation to:
  - theatre personnel
  - facilities
  - equipment
  - materials
- use appropriate theatre terminology in relation to materials, processes, and equipment

#### *Context*

*It is expected that students will:*

- compare how elements of production are used for specific purposes in various cultural and historical contexts

### *Company*

*It is expected that students will:*

- demonstrate the ability to delegate and accept responsibility in a theatre production team
- demonstrate the ability to collaborate and to solve theatre production problems

### 2. OVERVIEW

The teacher developed a 12-lesson unit on sound. This unit involved students in a series of exercises, research activities, and practical presentations to other students in the class. Students drew on their previous and related experiences with sound, on the information that they had acquired through research on sound, and on discussions and critiques of their peers' presentations. Evaluation was based on:

- journals
- a sound production book
- execution of sound cues.

### 3. PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher divided the class into small groups. Each group was given a different section of a script that included a variety of sound effects. Each group read their section, and identified areas where sound was required or might be incorporated (such as the addition of music). In the large group, students reported their findings. Then the teacher led a discussion as to where these sounds might be located, how the sounds might be collected (e.g., computer-generated, CD, tape, live, pre-recorded by the sound technician), and the artistic differences between live sound or pre-recorded sound. Discussion then focused on how a production team might work toward achieving an artistic and unified work.

- The teacher introduced examples of stage manager call books along with examples of cue sheets for technicians. Discussion centred on these and the way they were set up for effectiveness and efficiency.
- Each group of students was given a new scene from different plays representing a range of historical periods and cultures. The students read the scenes individually, then reread the scenes aloud in their groups. They identified both the sounds that were required by the script and the sounds that the group might add to achieve an effect or purpose. Students were asked to keep individual journals throughout the development of the sound project for their assigned script.
- Groups reported to the whole class about the scene and the types of sounds and music that they were going to collect. They justified their choices in relation to a unified dramatic whole.
- The teacher explained that the groups would put together a plan that reflected the pre-production period, the run, the post-production period, and the jobs of a sound technician. These included making the proper notations in the script, making a proper cue sheet, the decisions on how the appropriate sounds would be collected, sound plot, and how the sound might be executed. Groups also researched and presented any legal ramifications with copyright material and the use of any sounds from CD, tape, the Internet, etc. The group presented how they might go about obtaining the rights to use recorded material.
- With one member of each group as the stage manager, another member as the sound technician, and the others as readers, the group practised the proper execution of the sounds identified in their script. These included aspects such as fades, levels, and placement of live sounds

along with innovation and creativity in the execution of these cues. The process was repeated, with each member of the group taking a turn at calling and executing the cues.

- The scenes were assigned performance dates. Each group had selected one stage manager and one sound technician for their final performance. Each group presented to the class their rehearsed scene with the emphasis on the execution of the sound effects and music. As well, each group demonstrated to the class the proper way to care for the equipment and materials.

#### 4. DEFINING THE CRITERIA

The students and the teacher worked together to establish the following criteria.

##### *Calling and Execution of Sound Cues*

Note the extent to which the technical team:

- use sound equipment and materials with care
- present effective organization in labelling and executing cues
- demonstrate effective research skills to address specific sound production challenges
- use sound to achieve specific theatrical purposes or effects and to engage audience
- use problem-solving processes to address production challenges
- use innovation and creativity in execution of cues.

##### *Sound Production Book*

Note the extent to which students' sound production books:

- show complete, accurate, and relevant information in relation to the collection of sound effects and cues

- include clear and easy directions along with instructions in the proper format
- demonstrate knowledge of production timelines and specific tasks of technicians during a run.

**Journal**

Note the extent to which students’ journal entries are:

- complete, with relevant information
- accurate when describing jobs and timelines
- constructive and insightful when critiquing own work
- recorded showing evidence of successful problem solving
- recorded using accurate terminology.

**5. ASSESSING AND EVALUATING STUDENT PERFORMANCE**

***Group Sound Project***

The teacher developed a checklist to provide feedback and assign ratings. Students used the checklist for self-assessment before presenting their assignments. The group projects were also assessed by peers.

***Sound Production Book and Journal***

The teacher and the students developed five-point rating scales for evaluating the sound production book and the journal. Students had copies of the scales as they prepared their assignments. They were able to use these to get feedback from the other students as they worked on their projects.

**Group Sound Project**

	Yes	No	Partly	Comments
• shows successful problem solving				
• provides original and creative elements				
• demonstrates smooth and efficient teamwork				
• demonstrates effective organization in the executing of cues				
• demonstrates effective care of equipment				
• demonstrates effective research skills with production challenges				

**Sound Production Book Rating Criteria**

<p><b>5</b></p>	<ul style="list-style-type: none"> <li>• Student's sound book is completed with sophistication and skill; in some cases, it exceeds expectations.</li> <li>• Research is thorough and goes beyond what was required yet still remains relevant.</li> <li>• Sounds chosen are directly and clearly placed in their historical or cultural context.</li> <li>• Cue sheets are neat and accurate; they are easy to follow and to call, yet demonstrate creativity.</li> <li>• The project presents complete, accurate, and relevant information from a variety of sources.</li> <li>• Student's problem-solving skills demonstrate creativity and innovation.</li> </ul>
<p><b>4</b></p>	<ul style="list-style-type: none"> <li>• Student's sound book is completed by meeting all of the criteria. Most aspects are very strong.</li> <li>• Research is effective and relevant.</li> <li>• Sounds chosen are mostly relevant to the historical or cultural context.</li> <li>• Cue sheets are neat and accurate; they are mostly easy to follow and to call.</li> <li>• The execution of the cues demonstrates not only manual ability but also some flare.</li> <li>• Most aspects of the project are complete, accurate, and relevant from a couple of sources.</li> <li>• Student demonstrates some ability at problem solving.</li> </ul>
<p><b>3</b></p>	<ul style="list-style-type: none"> <li>• Student attempted to complete their sound book by meeting most of the criteria.</li> <li>• Some aspects are strong, while other areas of the projects are uneven or may address an area in a cursory way.</li> <li>• Group demonstrates some research skills with an attempt to place sounds in their proper historical context.</li> <li>• Cue sheets are not always easy to follow nor accurate. Execution of cues is basic.</li> <li>• Student demonstrates only basic skills required to solve problems.</li> </ul>
<p><b>2</b></p>	<ul style="list-style-type: none"> <li>• Student's sound book meets only some of the requirements.</li> <li>• Research is unsupported.</li> <li>• Demonstration of cues is uneven.</li> <li>• Production book is difficult to follow.</li> <li>• Student demonstrates few or no problem-solving skills.</li> </ul>
<p><b>1</b></p>	<ul style="list-style-type: none"> <li>• Student's sound book is incomplete.</li> <li>• Research is nonexistent.</li> <li>• Sounds chosen are not placed in their historical context.</li> <li>• Student fails to present a large portion of the required tasks.</li> <li>• Student does not demonstrate execution of cues.</li> <li>• Student demonstrates no problem-solving skills.</li> </ul>

**Journal Rating Criteria**

<p><b>5</b></p>	<ul style="list-style-type: none"> <li>• Student exceeds requirements of the task, showing particular depth of insight, thoroughness in planning work, and creative solutions to problems.</li> <li>• All required material is included.</li> <li>• Student uses terminology accurately and with sophistication.</li> </ul>
<p><b>4</b></p>	<ul style="list-style-type: none"> <li>• All requirements are met.</li> <li>• Entries are complete, relevant, and accurate. Includes appropriate suggestions and plans for improving own work and solving problems.</li> <li>• Student uses terminology accurately.</li> </ul>
<p><b>3</b></p>	<ul style="list-style-type: none"> <li>• Most requirements are met. May be somewhat inconsistent, with some entries more detailed or insightful than others.</li> <li>• May occasionally omit required material or complete an entry in a cursory way. Material that is included is relevant, accurate and generally described using appropriate terminology.</li> </ul>
<p><b>2</b></p>	<ul style="list-style-type: none"> <li>• Requirements are met for some entries. Others may be omitted entirely or offer little relevant information.</li> <li>• Information is expressed in broad generalizations with few details.</li> </ul>
<p><b>1</b></p>	<ul style="list-style-type: none"> <li>• Incomplete—does not fulfill requirements.</li> </ul>

## ▼ THEATRE PRODUCTION 12 (THEATRE MANAGEMENT 12)

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**Topic:** *Creating a Publicity Plan for a Production*

### 1. PRESCRIBED LEARNING OUTCOMES

#### *Exploration and Analysis*

*It is expected that students will:*

- critique their own and others' theatre production projects

#### *Production Skills*

*It is expected that students will:*

- apply the design process to a particular theatre production element
- assume responsibility for a specific production task

#### *Company*

*It is expected that students will:*

- demonstrate the ability to delegate and accept responsibility in a theatre production team
- demonstrate the ability to collaborate to solve theatre production problems

### 2. OVERVIEW

In this unit students created a plan for publicizing a production. This may be for an actual production or may be a "paper" project that develops the publicity for a hypothetical production. The unit offered opportunities to develop skills such as scheduling, organizing, budgeting, and delegating tasks. Evaluation was based on the organization of materials as well as the realization of the plan.

### 3. PLANNING FOR ASSESSMENT AND EVALUATION

- The class brainstormed promotional and publicity materials and techniques for an upcoming production (real or fictional). The list was divided into items specific to school promotion and those intended for the community audience. The discussion was not limited by either practical or budget concerns at this point. The discussion generated a list of such things as t-shirts, posters, public service announcements, press releases, radio and newspaper advertisements, handbills, signboards, display windows, etc.
- The teacher then presented examples of show logos and poster designs from books and Internet sources. A discussion with the students followed concerning the important attributes of a show logo. They included:
  - effective depiction of the show
  - visual interest
  - clarity
  - integration of text and graphics
  - ability to be resized
  - workability in both colour and black-and-white
  - appropriateness for the community.
- Each student created a draft logo based on the examples and discussion for the production in question. Students used a variety of materials including drawing, painting, collage, and computer-generated graphics. After examining and discussing the possible logos, the teacher provided a checklist for peer, teacher, and self-assessment for each of the logo designs based on the criteria generated.
- After critique and discussion, students selected the one logo that best met the attributes. The chosen logo was completed in a final draft and scanned for use in the promotion of the show.

- The list of possible promotional items was divided among the students in the class. Each student was then responsible for determining a value (budget expense), a completion date (schedule), and a list of requirements such as materials, personnel, etc. Students reported their findings at the next class meeting, including a recommendation as to whether or not the item was feasible.
- Through discussion, a list of selected publicity items and events was decided upon. The criteria for inclusion in the list were primarily related to budget and practicality within the resources available to the school.
- A master calendar was posted with the completion dates for all publicity materials, and members of the class were assigned to the tasks. In most cases, each student had one specific item for which he or she was responsible, and each student also assisted one other student for a different publicity item.
- Students completed their own tasks and reported to the rest of the class and to the teacher the ongoing status of their work.
- At the end of the project (when the show opened), the teacher distributed rating scales that would be used for peer, teacher, and self-assessment. Students also wrote a brief report summarizing their work on the publicity, including letters of thanks to community supporters.

#### 4. DEFINING THE CRITERIA

The students and teacher discussed and agreed on the following assessment criteria for the four main aspects of the unit.

Draft logo designs:

- design is well presented on a clean sheet of paper
- design is visually interesting
- the logo integrates text and graphics
- image is still effective when in black and white (photocopies well)
- design is clearly related to the show.

Publicity item research:

- an accurate cost is presented (two if available)
- a complete list of materials required for the promotional item
- a realistic assessment of required personnel
- a project timeline
- a completion date.

Practical assignment:

- publicity item was on budget
- elements of the item were delegated effectively and progress was checked
- item was completed on time
- final report summarized the student's work on the project.

Final report:

- typed, professional quality
- clear breakdown of the job and its elements
- accurate description of the student's activities.

#### 5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher and students used rating scales, a questionnaire, and a written report to assess specific aspects of the project. Students had copies of the checklists and rating scales to guide them as they worked. Copies were also posted adjacent to the master calendar in the tech room for reference during the work leading up to the production.

**Draft Logo Design**

Criteria	Rating		Comments
	Group	Teacher	
• design is presented on clean, white stock			
• visual interest			
• integration of text and graphic			
• includes black and white version			
• connection to the production			

**Key:**

**3:** strongly evident

**2:** competent

**1:** needs improvement

**0:** incomplete

Publicity Item Research	Teacher Rating
<p>Respond to the following questions about your work. Attach a copy of your calendar, as well as any print material that you will need.</p>	
<p>1. What is the total cost of your publicity item? _____</p> <p>Break down the cost into components, and attach quotes from businesses if applicable.</p>	
<p>2. Make a complete list of materials you will require and identify sources for the materials.</p>	
<p>3. Indicate how many assistants you will require and approximately how much time will be required from each.</p>	
<p>4. Indicate on your calendar the timeline and completion dates for each aspect of your project.</p>	

**Key:**

- 5:** Meets criteria completely; reveals consistent, imaginative and creative approach
- 4:** Meets the criteria in a capable way; reveals a well-thought-out approach
- 3:** Meets the criteria in a satisfactory way; reveals a competent approach
- 2:** Meets the criteria in a limited way
- 1:** Some progress, but student needs more time and instruction to meet criteria
- 0:** Incomplete; criteria not evident

**Practical Assignment**

Primary publicity task: \_\_\_\_\_

Secondary publicity task: \_\_\_\_\_

Criteria	Rating
Student stayed within budget.	
The task was planned and well organized.	
The student delegated responsibilities where necessary.	
Student was positive and professional within the production team.	
Student was positive and professional when dealing with local businesses.	
Student effectively summarized tasks in final report.	

**Key:**

- 4:** Outstanding, goes beyond requirements of task
- 3:** Proficient, meets all requirements of task
- 2:** Partial, addresses some requirements of the task
- 1:** Unsatisfactory, several requirements not addressed





# APPENDIX D

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## *Acknowledgments*



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**DRAMA 11-12 IRP WRITING TEAM**

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<b>Neal Facey</b>	School District No. 23 (Central Okanagan)
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<b>Kerry Robertson</b>	School District No. 70 (Alberni)

**FINE ARTS OVERVIEW TEAM**

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<b>Barry Cogswell</b>	Capilano College
<b>Rodney Cottrell</b>	Architectural Institute of BC
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<b>Linda Gamon</b>	University of Victoria
<b>Don Grant</b>	BC Teachers' Federation
<b>Howard Greaves</b>	BC Association of Learning Materials and Educational Representatives (BCALMER)
<b>Jean Grieve</b>	Registered Drama Teachers of BC
<b>Leona Kyrytow</b>	BC Teachers' Federation
<b>Cynthia Lewis</b>	BC School Superintendents' Association
<b>Reba Lewis</b>	Student Voice
<b>Harold Rhenisch</b>	BC Confederation of Parent Advisory Councils
<b>Diane Richards</b>	Business Council of BC
<b>Lisa Thebault</b>	BC School Trustees Association

## APPENDIX D: ACKNOWLEDGMENTS

### DRAMA K TO 12 LEARNING OUTCOMES WRITING COMMITTEE

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<b>Susan Baum</b>	School District No. 41 (Burnaby)
<b>Gabrielle Levin</b>	BC Festival of the Arts
<b>Roger Carr</b>	School District No. 65 (Cowichan)
<b>Carole Miller</b>	University of Victoria
<b>Jacqui Coulson</b>	School District No. 61 (Greater Victoria)
<b>Robin Rasmussen</b>	Ministry of Education
<b>Theresa Goode</b>	School District No. 39 (Vancouver)
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<b>Leona Kyrytow</b>	School District No. 75 (Mission)

### DRAMA K TO 12 LEARNING OUTCOMES REVIEW

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<b>Sharon Bailin</b>	Simon Fraser University
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<b>John Roberts</b>	School District No. 65 (Cowichan)
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# APPENDIX E

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*Glossary*



While recognizing that use of terms is not necessarily standardized in the field of theatre, the following definitions are provided only to clarify their use in this IRP.

<b>aesthetic</b>	understanding that incorporates intellectual, sensory, and emotional involvement in and response to the arts; relating to a sense of what is evocative, engaging, or “artistic.” What is considered <i>aesthetic</i> varies greatly according to the context.
<b>characterization</b>	the process of developing and portraying a character—as actor, director, or scriptwriter. The process may include character analysis (motivation, interpretation, objectives, character in relation to other characters and script elements, stock characters), use of voice elements, use of elements of movement, blocking, business, focus, stage presence, etc.
<b>central image</b>	the overall theme or message of a theatre work as represented symbolically through characterization and production elements.
<b>creative process</b>	an ongoing intellectual and emotional process of exploration, selection, combination, refinement, and reflection to create artistic works.
<b>crew head</b>	lead technician in a running or technical crew, such as costume co-ordinator, lighting co-ordinator, props chief, etc.
<b>drama forms</b>	overall medium or structure for the expression of dramatic meaning and message, such as 1-act play, 3-act play, mime, puppetry, improv, tableau, musical theatre, story theatre, one-person show, street theatre, etc. See also <i>style</i> .
<b>elements of design</b>	levels, colours, space, texture, line, shape, time, etc. affecting the physical representation of a dramatic work.
<b>elements of drama</b>	focus, tension, contrast, symbol, form, balance, climax and resolution, etc. as used for dramatic purpose.
<b>elements of movement</b>	the ways in which a performer uses whole body or individual body parts for dramatic purpose. Elements of movement can be classified by <b>body</b> (e.g., whole or partial body action, locomotor/travelling, vs. non-locomotor/on-the-spot, shape, dimension), <b>space</b> (e.g., direction, level, plane, personal and general space), <b>time</b> (e.g., pace/ tempo, rhythm), <b>dynamics</b> (e.g., energy, intensity, flow), and <b>relationship</b> (e.g., among performers, in relationship with props and set).
<b>motivation</b>	why a character does something in relation to his or her objective.

<b>objective</b>	what a character needs and wants, which determines her or his behaviour.
<b>performance elements</b>	acting, script, and direction.
<b>production concept</b>	overall theme conveyed by style, central image, use of production elements, and reflected in all aspects of the production.
<b>principles of design</b>	unity, variety, contrast, repetition, balance, pattern, etc., used to create artistic effect in a dramatic work.
<b>production elements</b>	lighting, sound, costume, props, costume, hair, makeup, special effects, etc.
<b>production techniques</b>	ways in which specific production elements are used to achieve desired effects—fade, cue level, painting shadows, old-age makeup, etc.
<b>role</b>	assuming the perceptions, attitudes, and beliefs of another in a drama.
<b>script conventions and structures</b>	<p>elements common to theatre scripts. Script conventions and structures include:</p> <ul style="list-style-type: none"> <li>• literary conventions—the three unities (time, place, manner/action), character, plot (exposition, complication, suspense, conflict, crisis, climax, etc.), dramatic units (e.g., act, scene, beat), etc.</li> <li>• format conventions—play synopsis, character synopses, stage directions, technical directions, dialogue format, etc.</li> </ul>
<b>stage composition</b>	creating “shapes” on stage through blocking, set design, etc.
<b>stage terminology</b>	stage directions (stage left, downstage, centre back, etc.), and terminology related to the structural aspects of a theatre (proscenium arch, wings, apron, fly loft, etc.).
<b>style</b>	specific compositional characteristics that distinguish one type of theatre work from another, such as epic, realism, expressionism, surrealism, melodrama, farce, comedy of manners, or allegory. Style may also be defined by historical period (e.g., restoration drama, commedia dell’arte), or by culture (e.g., Greek tragedy, kathakali, noh, passion play). See also <i>drama forms</i> .
<b>voice elements</b>	the way in which a performer can use her or his voice for dramatic purpose, including consideration of diction, articulation, enunciation, dialect, volume, projection, pace, timbre, tone, pitch, inflection, vocal qualities (e.g., nasal, pallet, resonant), control of vocal anatomy to achieve desired results (e.g., diaphragm, breath, larynx, posture), etc.