



Education, Early  
Learning and Culture  
English Programs

# Prince Edward Island Dramatic Arts

# Drama

## 701A

# CURRICULUM



**2016 (Revised)**  
**Prince Edward Island**  
**Department of Education,**  
**Early Learning and Culture**  
**Holman Centre**  
**250 Water Street, Suite 101**  
**Summerside, Prince Edward Island**  
**Canada, C1N 1B6**  
**Tel: (902) 438-4130**  
**Fax: (902) 438-4062**  
**[www.gov.pe.ca/eecd/](http://www.gov.pe.ca/eecd/)**

# *Acknowledgments*

The Prince Edward Island Department of Education and Early Childhood Development acknowledges the contributions of the following people in the development of this curriculum.

Susan England - Three Oaks Senior High School  
Daniel Reid - Bluefield Senior High School  
Philip Pierlot - Charlottetown Rural High School  
Charles Murphy - Westisle Composite High School

Vicki AllenCook - Arts Education Curriculum Specialist, Department of Education and Early Childhood Development

The Department of Education and Early Childhood Development is also grateful to the province of Nova Scotia for granting permission to reproduce/adapt the material called “Drama 10 and Drama 11”.



# Contents

<i>Introduction</i>	Nature of Visual Arts .....	1
	Purpose of the Course .....	1
	Rationale .....	2
	Drama and Learning .....	2
	Drama and Theatre .....	4
<i>Program Design and Components</i>	Foundation Document .....	5
	Specific Curriculum Outcomes .....	5
	Meeting the Needs of All Learners .....	5
	Culture Affirmed .....	5
	Personal, Social, and Cultural Contexts for Learning .....	6
	Careers .....	6
	Assessment .....	6
<i>Contexts for Learning and Teaching</i>	Principles Underlying Art Education .....	7
	Learning Continuum .....	7
	Learning Environment .....	8
	The Drama Space .....	8
	Safety .....	8
	Lighting .....	9
	Recommendations for a Safe Drama Program .....	9
	Resource-Based Learning .....	9
	Equity and Diversity .....	10
	Education for Sustainable Development .....	11
	Assessing and Evaluating Student Learning .....	11
<i>Curriculum Design and Components</i>	The Four Components .....	14
	Dramatic Forms of Expression .....	16
	Essential Graduation Learnings and Drama .....	17
	Unifying Concepts .....	20
	Learning Outcomes .....	21
	How to Use the Four-Column Curriculum Spread .....	22
	Time Allotment for Senior High Drama 701A .....	23
<i>Curriculum Overview</i>	Course Overview .....	24
<i>Drama 701A</i>	Outcomes .....	25
<i>Contexts for Learning and Teaching</i>	Definitions .....	51
	The Drama Space .....	52
	Safety .....	52
	Role of the Administrator .....	54
	Role of the Teacher .....	54
	Role of the Student .....	55
	Equity and Diversity .....	56

<b><i>Drama 701A</i></b>	Foundation .....	57
	Movement .....	58
	Speech .....	60
	Theatre .....	60
	Production .....	61
	Acting .....	62
	Creating Text .....	62
	Appreciation .....	62
<b><i>Assessing and Evaluating Student Learning</i></b>	Guiding Principles .....	63
	Involving Students in the Assessment Process .....	64
	Diverse Learners .....	64
	Assessment Strategies .....	64
	Teacher Observations .....	65
	Student Reflection .....	66
	Presentations .....	67
	Sample Assessment Forms .....	68
<b><i>Keeping Records</i></b>	Production Portfolio .....	81
	Production Logbook .....	82
	Time Management .....	82
	Character Development .....	83
	Rehearsal Reviews/Director's Comments .....	84
	Technical Considerations .....	85
	End of Production Report .....	85
	Promptbook .....	86
	Construction .....	86
	Cues and Markings .....	87
	Director's Book .....	88
	Assessment of Records .....	90
<b><i>Appendices</i></b>	Appendix A .....	91
	Appendix B: Model Unit - Collective Creation .....	107
	Appendix C: Model Unit .....	145
	Appendix D: Sample Activities .....	161
	Appendix E: Glossary .....	181
	Appendix F: Teacher Resources .....	191
<b><i>Bibliography</i></b>	Bibliography .....	195

---

# *Introduction*

## *Nature of Drama*

Drama has been part of the human experience throughout history and is embedded in our daily lives.

Drama is a vehicle through which people make meaning of the complexities of life and make connections between themselves and others. Drama offers enjoyment and delight, and stimulates imagination. Drama provides a common thread of understanding across generations. In short, drama describes, defines, and deepens human experience in ways that are both personal and global, real and magical.

These are key aspects of drama education that are deeply personal and cannot be easily expressed as immediately measurable outcomes. They do, however, make a significant contribution to the Essential Graduation Learnings. This internal experience that is an intrinsic, vital part of learning is something that cannot be demonstrated as a specific product. For example, learners involved in the creation of a dramatic work that has intensely personal significance, experience growth that cannot necessarily be demonstrated to others. In this context, whether or not this work is presented formally is irrelevant. The only way in which this kind of growth and learning can be measured is by gauging the extent to which it leads to self-awareness and has an impact on the way individuals come to relate to those around them. The importance of this learning only becomes apparent with time. Adults often reflect on these kinds of arts experiences as some of the most valued and important of their early lives.

The discipline of drama offers us a channel through which we can express our unique thoughts and feelings. Drama provides an outlet for human creativity and self-expression. Instruction in visual arts cultivates a form of literacy by developing intuition, reasoning, and imagination, leading to a unique form of communication. The discipline of visual arts is worth learning for its own sake and has its own unique body of knowledge, skills, and ways of thinking.

## *Purpose of the Course*

The Senior High Drama, 701A curriculum is an introductory course in drama, focussing on the personal growth of the student. Through extensive work in improvisation, both small and large groups, students gain confidence as they explore and communicate ideas, experiences, and feelings in a range of dramatic forms. Drama 701A provides a foundation for all future course work in drama and theatre.

It is the purpose of this course that through creative and critical dramatic experiences, students will come to better value, understand, and enjoy the world of dramatic arts in their lives.

The curriculum of this course will provide the framework on which educators and artists in the learning community can base learning experiences, instructional techniques, and assessment strategies. This curriculum provides a coherent view of drama education and reflects current research, theories, and classroom experience.

## *Rationale*

Education in dramatic arts is fundamental to the aesthetic, physical, emotional, intellectual, and social growth of the individual. It provides students with unique ways of knowing, doing, living, and belonging in a global community.

Through drama education, students come to understand the values and attitudes held by individuals and communities. Learning in the dramatic arts contributes to an empathetic world view and an appreciation and understanding of relationships among people and their environments.

Education in dramatic arts and learning in other subject areas through dramatic arts support the Atlantic Canada Essential Graduation Learnings. These Essential Graduation Learnings are aesthetic expression, citizenship, communication, personal development, problem solving, and technological competence. (Please refer to the *Foundation for the Atlantic Canada Arts Education Curriculum Document* for further information.)

## *Drama and Learning*

Drama is concerned with the development of the whole learner emotionally, physically, intellectually, imaginatively, aesthetically, and socially. Drama enables the learner to gain knowledge and understanding by constructing personal meaning through a process of “acting act.” The drama process, which is both interactive and collaborative, provides diverse opportunities for multiple meanings and understandings to be safely explored, expressed, challenged, and reformulated. The value of drama for all learners lies in this unique way of knowing and expressing.



Drama is accessible to all learners. Students bring to their drama experiences the richness of diverse cultural backgrounds and life experiences which are influenced by such factors as language, gender, race, ethnic origin, and spirituality. Drama both reflects and celebrates this diversity by providing opportunities for the voices of all students to be heard and valued. Similarly, students with diverse needs and a range of abilities and gifts, including students with special needs, will experience success in drama. All students will be provided with appropriate support and challenge through a curriculum outcomes framework that encourages flexibility in planning and a variety of teaching and assessment strategies.

*Atlantic Canada English Language Arts 10-12* outlines the role of drama within the curriculum and within the learning experiences of students:

- Drama is an art. In drama, students draw upon their expertise in all modes of communication and use dramatic skills and the power of metaphor to enter the world of the imagination, to create, entertain, and enlighten. Drama is a form of artistic expression, deeply embedded in the oral tradition of every culture. It leads students to a deeper appreciation for the arts and helps them to understand how they construct and are constructed by their culture.
- Drama provides opportunities for personal growth. Students can choose from a range of forms of dramatic representation to clarify their feelings, attitudes, and understandings. With opportunities to develop and express their ideas and insights through drama, students grow in confidence and self-awareness.
- Drama is a social process in which all students can work together to share ideas, solve problems, and create meaning. Students extend their experience with a variety of social interactions which continue to be part of their daily lives, by practising skills of collaborative interaction and by recognizing and valuing the feelings and ideas of others, as well as their own. Students come to recognize how reactions and relationships are dynamic, rather than static.
- Drama is a process for learning. Drama engages all learners by building on the uniqueness and diversity of experience of individuals. Students have opportunities to acquire and synthesize learning in all curriculum areas. Learning experiences in drama illustrate a powerful application of what we know about how we learn and how we can best teach.

## *Drama and Theatre*

Some drama education experts have attempted to distinguish between drama and theatre. For example, Brian Way, noted British drama educator and author of *Development through Drama*, makes the following distinction.

“Theatre’ is largely concerned with communication between actors and an audience; ‘drama’ is largely concerned with *experience* by the participants, irrespective of any function of communication to an audience.

Distinctions between drama and theatre are not always clear, since drama uses the elements of theatre, and drama may lead to presentation. Performance or presentation may occur at any time in a drama class if this is the focus, whether it be to another class members, to other classes in the school, or to an outside audience. For example, a choral speech activity undertaken in class as a group-building exercise, or an activity to foster vocal awareness, may be polished and brought to presentation for elementary students. The process, leading to presentation of any kind, is more important than the presentation itself. What is consistent, as Way explains it, is that whenever we are concerned with the quality of experience that students (the participants themselves) have, we are doing drama.

*Atlantic Canada English Language Arts Curriculum Guide 10-12* (1997) makes the following distinction:

“The essential distinction is that, in theatre, the dramatic representation is intended to be viewed by an audience and is, therefore, characterized by the need to communicate with others and a consideration of their responses, whereas in drama, the purpose may be to explore, to clarify, or to develop ideas, issues, or emotions.”

---

# *Program Design and Components*

## *Foundation Document*

One of the main purposes of the *Foundation for the Atlantic Canada Arts Education Curriculum Document* is to provide a framework and guidance for the development of curriculum guides in, through, and about the arts. The senior high drama course, Dramatic Arts 701A, was developed from this document. The general/keystage dramatic arts outcomes for the senior high were the foundation for this curriculum guide.

## *Specific Curriculum Outcomes*

Specific curriculum outcomes clarify for students, teachers, parents, and administrators expectations of what students should know, be able to do, and experience in order to develop greater appreciation and value as a result of their learnings in the senior high course, Dramatic Arts 701A.

## *Meeting the Needs of All Learners*

Students develop and learn at different rates and in different ways. The Dramatic Arts, 701A curriculum recognizes the diversity among students and provides for a range of learning styles, instructional strategies, and resources. Teachers are able to choose from the suggested strategies/activities in the second column of the curriculum to meet the needs of their classes. Teachers may also have the choice to design their own activities to address the specific curriculum outcomes in the first column. Learning contexts are adapted to meet the needs of individual students and provide ongoing opportunities for all students to engage in new learning based on their previous success.

## *Culture Affirmed*

Students engage in a range of experiences and interactions designed to help them use processes associated with creating, expressing, and responding to visual arts—both their own work and that of others.

Visual arts is universal and central to every world culture. Visual expression is an integral part of all world societies, not a stand-alone, independent enterprise. Through visual arts, people tell their stories, thereby creating the collective story of humankind. Visual arts, along with other forms of expression, allow a culture to define its identity and communicate with others. That is why Senior High Dramatic Arts, 701A not only looks at various cultures around the world, but also at the effect that Canada has had on the visual arts. This encourages students to value their own identity and culture.

Arts disciplines have similarities that are identifiable. One of the similarities is the creation and communication of culture. Another is the ability to exist independently of their creators or country of origin. In Senior High Dramatic Arts, 701A the works of visual expression are able to bypass human reason and languages to appeal to us on an emotional level. These artworks are deeply understood and fully appreciated within the context of the culture of the people who produce them. However, their universality permits them to speak to audiences across cultures and time.

Learning about dramatic arts from a global perspective provides a basis for valuing the differences among people. This is critical for young growing minds. International understanding is a key starting point to valuing the diversity within our own Canadian culture.

Valuing is intensely personal and involves making connections with individual and social standards and beliefs. It includes respect for and recognition of the worth of what is valued. It recognizes the reality of more than one perspective and more than one way of being, and acknowledges the richness of found answers.

### *Personal, Social, and Cultural Contexts for Learning*

The curriculum of Senior High Dramatic Arts, 701A promotes self-understanding as well as an appreciation of the world's social and cultural contexts. Students are encouraged to recognize the power of creativity in constructing, defining, and shaping knowledge; in developing attitudes and skills; and in extending these new learnings in social and cultural contexts. Dramatic arts require skills, knowledge, and values. As students explore and reflect on dramatic arts they arrive at a deeper understanding of how visuals shape their lives and have an impact on all of us.

Since works of art are an unmistakably part of personal identity, and defining features of culture, it is critical that the Senior High Dramatic Arts, 701A curriculum respects, affirms, understands, and appreciates individual and cultural/racial uniqueness in all aspects of teaching and learning.

### *Careers*

Almost one million Canadians earn a living in the cultural sector. This curriculum acknowledges the importance of dramatic arts in adult life and introduces learners to various careers and entrepreneurial opportunities in this vibrant sector.

### *Assessment*

The level-specific curriculum outcomes provide reference points for teachers to inform their instructional practice as they monitor students' progress. Assessment involves more than judgment made about a performance or presentation after learning has taken place. It is recognized that students have responsibility for their own learning. As a continuous, collaborative, comprehensive process, assessment can be a powerful tool to enhance students' learning when self-assessment is an integral part of that learning.

# *Contexts for Learning and Teaching*

## *Principles Underlying Art Education*

- Drama education is a fundamental component of a balanced educational program for all students.
- Drama arts education serves the educational goals of society by fostering growth of creativity, production of culture, and advancement of knowledge and understanding of the world and ourselves. Drama education takes into consideration and reflects values and concerns of society, such as human rights, democratic principles, cultural identity, cultural integrity, peaceful co-existence, preservation of the environment, and the well-being of all individuals.
- Drama education, as an integral part of general education, is the responsibility of society, and involves community to achieve goals.
- Drama education programs strive for excellence, equity, and relevance. The achievement of these goals is the responsibility of all partners in education.
- Drama education programs build upon what research tells us about successful practice and the developmental nature of students.

## *Learning Continuum*

The continuum of learning in the arts that has been developed for entry through grade 12 encourages and validates student progress and achievement, and takes into account the following factors.

- the nature of the individual discipline (which would be visual arts for these curricula)
- the age and developmental stage of the learners
- the range of opportunities for learning
- student interest and enthusiasm
- learning styles
- multiple intelligences
- teacher expertise
- learning time
- resource availability

The learning continuum in drama must take into account the premise of a broad arts offering at the early, middle, and high school levels.

Critical and contextual understandings are deepened so that students are able to form their own judgments and support them, using correct terminology and range of evaluative criteria.

The learning continuum must be supported with sufficient time and resources to ensure that students experience a broad range of dramatic experiences that are sequential, comprehensive, planned, co-ordinated, and related to the outcomes of this document.

## *Learning Environment*

The learning environment should be stimulating and rich in opportunities in order to develop the full capacities of the learner. Within this environment, the teacher provides learning experiences that bring together the intentions of the curriculum outcomes, the needs and the experiences of the learner, and the resource of the learner's community.

Learning environments should be structured to support individual learners and be dynamic and flexible to meet the breadth of teaching and learning needs. A stimulating visual environment draws upon the learner's aesthetic thoughts, feelings, emotions, beliefs, perceptions, and abilities to create, explore, and develop ideas. It values opportunities to discuss, express, and share those

## *The Drama Space*

A stimulating learning environment is an ideal space to unleash a student's creative potential. An environment that provides interesting and challenging places for sense, mind, and body to rest and reflect, and which presents many different pieces of information, is one that stimulates creative thinking. Drama activities require space for exploration and movement and often involve multiple groupings of students. Students have to be able to move about safely, and the teacher must be able to move from group to group.

The American Alliance For Theatre and Education (1995) describes a drama classroom as follows:

For instruction purposes a classroom (preferably carpeted) has adequate performance space to accommodate theatre activities, rehearsals, and learning. It contains movable student desks; a teacher's desk; workable chairs; whiteboard; bulletin boards; projection screen; outlets for intercom and monitor; lockable storage for books, audiovisuals, props, and costume pieces; and audiovisual and computer Internet hookup systems; This is classroom is near other arts rooms and in part of the school where there may be rehearsals and improvisation at full volume.

It is important to note that drama can be taught in a regular classroom, provided a large open space can be created. Sometimes drama activities can be adapted to accommodate a particular space. Obviously, a space larger than a regular classroom would be preferable. In some schools, for instance, an audio/visual room or an auditorium/theatre space can be ideal space for teaching drama.

## *Safety*

- All facilities used for drama should be assessed for safety.
- There should be sufficient uncluttered space in the room for safe performance of any assigned drama activity.
- Students should be protected in movement exercises from any sharp projection in the room.
- Equipment in the room should be arranged so that it presents no hazard to student movement.
- No materials should be stored near any heating unit.

- Good house keeping must be maintained at all times.
- The floor should not be slippery.
- If carpeting is used, it should be attached uniformly to the floor.
- All student work areas should be within the teacher's line of vision.
- If furniture in the room must be rearranged in order to provide a maximum of clear space, routines should be established so that students can accomplish rearrangements swiftly and safely by ensuring that furnishings are cleared and stacked securely.

### *Lighting*

Ensure that there is adequate room lighting for the safe performance of any activity.

If stage lighting equipment is used in the drama room, the following general precautions should be used:

- ensure that lighting instruments are securely clamped to battens or standards and that safety chains are in place
- ensure that the lighting instruments are in good working condition
- ensure that there is adequate ventilation around and above instruments and that instruments are not in close proximity to any drapery, wall, or storage area
- ensure that all electrical equipment is checked for safety

### *Recommendations for a Safe Drama Program*

It is important that the teacher:

- plan carefully in order to ensure that activities are appropriate to the available space and class size
- check, regularly, all equipment in use
- incorporate appropriate warm-ups
- encourage students to follow routines and procedures and to demonstrate behaviour appropriate to the given activity
- when uncertain about how equipment works, how to handle some materials, and what regulations apply, ask for expert advice
- encourage students to wear clothing that is appropriate for drama activities
- model behaviour that demonstrates respect for individual differences and concern for physical and emotional safety
- debrief students following emotional scene work
- ensure school and parental permission is obtained for extraordinary drama activities; e.g., special effects, sensitive materials

### *Resource-Based Learning*

Drama education provides students with a diverse range of experiences in order to address individual differences and provide a foundation for lifelong learning. In order to achieve these goals, access to many different learning resources is necessary. These include print materials, aural and visual stimulation materials, and other materials relevant to Senior High Dramatic Arts, 701A. These resources are found within the school, as well as within the larger community.

Members of the visual arts community can provide a valuable human resource for Senior High Dramatic Arts, 701A. Opportunities, such as visiting-artists programs, visual presentations, and participatory workshops, held in the school and in the community, also heighten the awareness of the important role visual arts plays in community life. It is important that participating artists be valued and recognized as professionals.

### *Equity and Diversity*

The society of Prince Edward Island, like all of Canada, reflects diversity in race, ethnicity, gender, ability, values, lifestyle, and languages. Schools should foster the understanding of such diversity. The Prince Edward Island Senior High Dramatic Arts, 701A curriculum is designed to meet the needs and interests, and reflect the values and experiences of all students.

In a learning community characterized by mutual trust, acceptance, and respect, students diversity is both recognized and valued. All students are entitled to have their personal experiences and their racial and ethnocultural heritage valued within an environment that upholds the rights of others. Teachers have a critical role in creating a supportive learning environment that reflects the particular needs of all students. Educators should ensure that classroom practices and resources positively and accurately reflect diverse perspectives, and should reject prejudiced attitudes and discriminatory behaviours.

To contribute to achievement of equity and quality in education, the Senior High Dramatic Arts, 701A curriculum

- reflects students abilities, needs, interests, and learning styles;
- expects that all students will be successful regardless of gender, racial and ethnocultural background, socio-economic status, lifestyle, or ability;
- enables students to value individual variation among members of their classroom community.

To enhance students' ability to appreciate diversity, instructional practices need to

- foster a learning community which is free from bias and unfair practices;
- promote opportunities to develop positive self-images that enable students to transcend stereotypes and develop as individuals;
- promote communication and understanding among those who differ in attitude, knowledge, points of view, and dialect, as well as among those who are similar;
- encourage and enable students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own;
- promote the equitable sharing of resources, including teacher attention and support;
- encourage students to examine and critique materials and experiences for bias and prejudice;
- examine historical and current equity and bias issues;
- promote opportunities in non-traditional careers and occupations;
- encourage students to challenge prejudice and discrimination.



## *Education for Sustainable Development*

Education for sustainable development (ESD) involves incorporating the key themes of sustainable development - such as poverty alleviation, human rights, health, environmental protection and climate change - into the education system. ESD is a complex and evolving concept and requires learning about these key themes from a social, cultural, environmental and economic perspective and explores how those factors are inter-related and inter-dependent.

With this in mind, it is important that all teachers, including dramatic arts teachers, attempt to incorporate these key themes in their subject areas. One tool that can be used is the searchable on-line database Resources for Rethinking, found at <http://r4r.ca/en>. It provides teachers with access to materials that integrate ecological, social and economic spheres through active, relevant, interdisciplinary learning.

Dramatic arts education promotes a commitment to equity by valuing, appreciating, and accepting the diverse multicultural and multiracial nature of society, as well as by fostering awareness and critical analysis of individual and systematic discrimination. Dramatic arts education encourages students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own.

## *Assessing and Evaluating Student Learning*

Assessment is the systematic process of gathering data on student learning. Evaluation is the process of analysing patterns in the data, forming judgments about possible responses to these patterns, and making decisions about future actions.

An integral part of the planned instructional cycle is the evaluation of learning for learning. Evaluation of learning focusses on the degree to which the students have achieved the intended outcomes and the extent to which the learning environment was effective toward that end. Evaluation for learning, given what evaluation of learning reveals, focusses on designing future learning situations to meet the needs of learners.

The quality of assessment and evaluation has a profound, well-established link to student performance. Regular monitoring and feedback are essential to improving student performance. What is assessed and evaluated, and how results are communicated, send clear messages to students and others in the community about what is really valued—what is worth learning, how it should be learned, what elements of quality of performance are important, and how well students are expected to perform.

To determine how well students are learning, assessment strategies should be used systemically to gather information on achievement of curriculum outcomes. In planning assessments, teachers should use a broad range of data sources, appropriately balanced, to give students multiple opportunities to demonstrate their knowledge, skills, and attitudes. Many sources of assessment can be used to gather information. Some examples include, but are not limited to, those discussed below.

**Observation**

Observation provides a way of gathering information fairly quickly while a lesson is in progress. When the technique is used formally, the student(s) is (are) made aware of the observation and the criteria being assessed. Used informally, observation could be a frequent, but brief, check on a given criterion. Observation may offer information about the participation level of a student in a given task or in the application of a given process. The results may be recorded in the form of checklists, rating scales, or brief written notes. It is important to plan in order that specific criteria are identified, suitable recording forms are ready, and all students are observed in a reasonable period of time.

**Performance**

A dramatic arts curriculum encourages learning through active participation. There is a balance between process and content. It is important that assessment provide feedback on skill development throughout the Senior High Dramatic Arts, 701A. Many activities referenced in this guide provide opportunities for students to reflect on their skill development, and for teachers to assess student skill development throughout the course.

**Journal**

Although not assessed in a formal manner, journals provide opportunities for students to express thoughts and ideas, and to reflect on their transferrable skills. Recording feelings, perceptions of success, and responses to new concept, may help a student to identify his or her most effective learning style and skills. Knowing how to learn in an effective way is powerful information. Journal entries also give indicators of developing attitudes to concepts, processes, and skills, and suggest how these may be applied in the contexts of society. Self-assessment, through a journal, permits a student to consider strengths and weaknesses, attitudes, interests, and transferrable skills.

**Interview**

A dramatic arts curriculum promotes understanding and the applications of concepts. Interviewing a student allows the teacher to confirm that learning has taken place beyond simple factual recall. Discussion allows a student to display an ability to use information and clarify understanding. Interviews may be brief discussions between teacher and student, or they may be more extensive and include student, parent, and teacher. Such conferences allow a student to be proactive in displaying understanding. It is helpful for students to know which criteria will be used to assess formal interviews. The interview technique provides an opportunity to students whose verbal presentation skills are stronger than their written skills.

**Paper and Pencil**

These techniques can be formative or summative. Several curriculum outcomes call for displaying ideas, plans, conclusions, and/or the results of research, and can be in written form for display or for teacher assessment. Whether the task promotes learning, or is a final statement, students should know the expectations for the exercise and the rubric by which it will be assessed. Written assignments can be used to assess knowledge, understanding, and application of concepts. They are less successful for assessing skills, processes, and attitudes. The purpose of the assessment should determine what form of paper-and-pencil exercise is used.

## Presentation

The curriculum for Senior High Dramatic Arts, 701A includes outcomes that require students to analyse and interpret information, to identify relationships, work in teams, to critically reflect, and to communicate information. Many of these activities are best displayed and assessed through presentations, which can be given orally, in written/pictorial form, by project summary, or by using electronic systems such as video or computer software. Whatever the level of complexity or format used, it is important to consider the curriculum outcomes as a guide to assessing the presentation. The outcomes indicate the process, concepts, and context for which and about which a presentation is made.

## Portfolio

Portfolios offer another option for assessing student progress in meeting curriculum outcomes over a more extended period of time. This form of assessment allows the student to be central in the process. Decisions about the portfolio and its contents can be made by the student. What is placed in the portfolio, the criteria for selection, how the portfolio is used, how and where it is stored, and how it is evaluated are some of the questions to consider when planning to collect and display student work in this way. The portfolio should provide a long-term record of growth in learning and skills. This record of growth is important for individual reflection and self-assessment, but it is also important to share with others. For many students, it is exciting to review a portfolio and see the record of growth over time.

Assessment should reflect the full range of student learning in the Senior High Dramatic Arts, 701A; involve the use of a variety of information-gathering strategies that allow teachers to address students' diverse backgrounds, learning styles, and needs; and provide students a variety of opportunities to demonstrate their learning.

The variety of assessment strategies should

- enable teachers to assess and describe student achievement across the curriculum;
- provide information about how students learn, as well as what they learn;
- take into consideration students' abilities both learn and apply their learning;
- enable teachers to observe overall performance;
- reflect curriculum balance and emphasis;
- reflect that experimentation, risk taking, and creativity are valued;
- enable students to discover their own interests, strengths, and weaknesses;
- enable students in assessing, reflecting upon, and improving their own learning;
- encourage students to take responsibility for their own growth;
- engage students in assessing their own and others' skills in co-operative and collaborative projects;
- allow for description of students' progress in terms of increased control, depth of understanding, and ability to work.

# *Curriculum Design and Components*

## *The Four Components*

Drama 701A comprise four components: *foundation*, *movement*, *speech*, and *theatre*. (See diagrams, p.15)

### *Foundation*

The foundation component focusses on the building of student confidence and trust and the creation of a supportive learning environment. Students are introduced to the essential elements of movement and speech.

### *Movement*

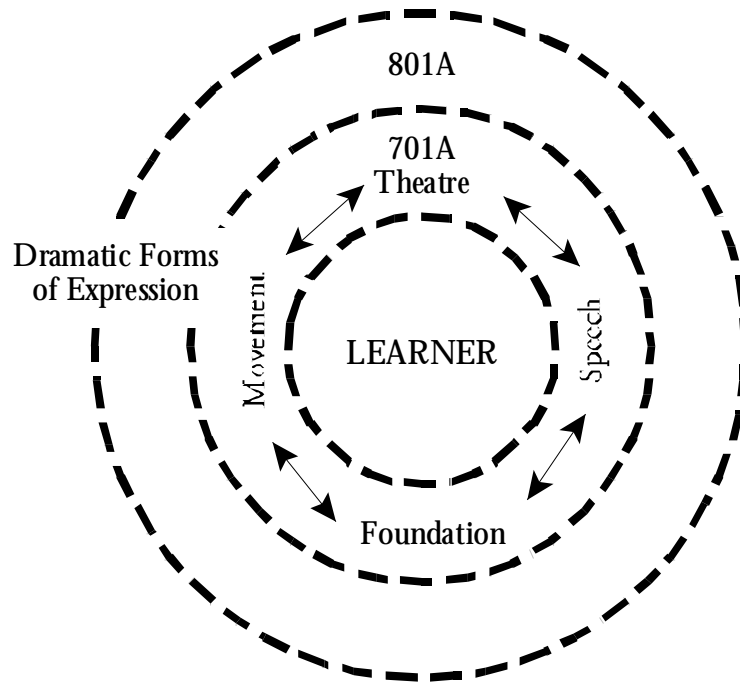
The movement component extends the foundation experiences and focusses on the use of the body—exploring space and being aware of time while interpreting and expressing self without relying on the voice.

### *Speech*

The speech component focusses on the speaking voice to meet the demands of communication. It examines interpretation and control of vocal delivery and acknowledges the importance of listening critically. The speech component enables the student to learn more about the voice and how to use it to enhance communication skills.

### *Theatre*

Opportunities for students to share and to present their work are provided throughout the program, just as aspects of theatre may be shared at various points in the program. However, the theatre component enables students to bring together all of their learnings in drama and theatre in the development of a theatre piece or script. The theatre component in Drama 701A involves work in collective creation, which is the development of an original script by students using research, discussion, and improvisation. The theatre component in Drama 801A includes scene creation, working with script forum theatre, and drama symphony.



***Drama 701A: The Four Components***

## *Dramatic Forms of Expression*

Dramatic forms of expression can be defined as the various modes or strategies by which ideas can be represented in drama. They represent any framework in which dramatic creative expression occurs.

It is not essential that students have experiences in all dramatic forms. However, as the chart of possible dramatic forms below suggests, by beginning with basic experiences in movement and then in speech, students are better prepared for work in those forms that integrate movement and speech.

### *Possible Dramatic Forms*

#### *Forms That Focus on Movement*

- creative movement
- improvised movement

#### *Extensions*

- mime
- improvised dance
- choreographed dance
- dance drama
- mask work
- clowning

#### *Forms That Focus on Speech*

- choral speech
- recitation
- monologue

#### *Extensions*

- storytelling
- dramatic monologue
- Greek chorus

#### *Forms That Integrate Movement and Speech*

- dramatization
- puppetry
- improvisation (as a form)
- choric drama
- readers theatre
- story theatre
- collective creation
- group drama

#### *Extensions*

- theatre sports
- radio play
- musical theatre

## Outcomes

### *Essential Graduation Learnings and Drama*

***Essential graduation learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school.***

Graduates will be able to demonstrate knowledge, skills, and attitudes in the following essential graduation learnings.

### *Aesthetic Expression*

***Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts***

Drama provides for students opportunities to explore, formulate, and express ideas, perceptions, and feelings through a range of dramatic forms. As students engage in drama work, the meanings that are constructed are internalized, combining both emotion and intellect. It is knowing in the deepest way. It is through the various dramatic forms that students are able to express this knowing. This is the uniqueness of drama. Drama is concerned with deepening students' sensitivities and extending the range of their aesthetic experiences and judgments.

### *Citizenship*

***Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.***

Experiences in drama provide students with opportunities for making connections between text, their own life experiences and circumstances of others. Drama engages all learners by building on the uniqueness and diversity of the experiences of individuals.

Through active engagement in role play, improvisation, and other drama processes, students become aware of ways in which their work and the work of others reflect cultural diversity, give meaning to cultural and historical events, and express the cultural diversity of their communities. The exploration of cultural and historical issues and events through drama enables students to make connections between self and others in local and global contexts.

### *Communication*

***Graduates will be able to use the listening viewing speaking reading and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively.***

Drama provides students with opportunities to work with others to make decisions and to solve problems. Drama enables all students to express their ideas, perceptions, and feelings, and to respond with sensitivity and respect to the ideas of others. Work in drama provides students with experiences in interpreting meaning with others and communicating meaning to others.

Drama, as a form of artistic expression, is deeply embedded in the oral tradition of every culture. It invites students to draw upon their experiences in drama and to express themselves clearly, competently, and confidently through the various dramatic forms.

### *Personal Development*

***Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.***

Drama engages students emotionally, physically, intellectually, imaginatively, aesthetically, and socially. It provides students with a way of knowing and expressing ideas, perceptions, and feelings. Experiences in drama are based on practising the skills of collaborative interaction and recognizing and valuing the feelings and ideas of others, as well as their own.

Drama enables students to gain knowledge and construct personal meaning through the process of “acting out.” These same processes provide the students with learning experiences that challenge them to develop organizational, interpersonal, decision-making, and leadership skills. These experiences, which foster and value the growth of individuals through supportive approaches and environments, provide the kind of motivation and confidence students need in order to take informed risks. What they learn from the risk taking makes possible the transfer of skills and knowledge to their own life experiences.

### *Problem Solving*

***Graduates will be able to use the strategies and processes needed to solve a wide variety of problems including those requiring language, mathematical, and scientific concepts.***

Drama experiences offer students opportunities to develop as lifelong learners capable of identifying and solving problems, and dealing with change. Problems are solved individually and collaboratively through active engagement in the creation of their own works in drama. It is through a range of learning experiences and through critical reflection on these experiences that thoughtful and responsible decisions are made. Drama invites students to make connections between their learning experiences and their own lives. Students are challenged, through participation in improvisation and a variety of other dramatic forms, to make informed artistic and technical choices.

Through the process of creating works in drama, students become aware that there may be different solutions to different problems. Drama activities stimulate the formation of questions, the identification and exploration of problems, the generation of solutions, and the acceptance of the implications of decisions made.



*Technological Competence*

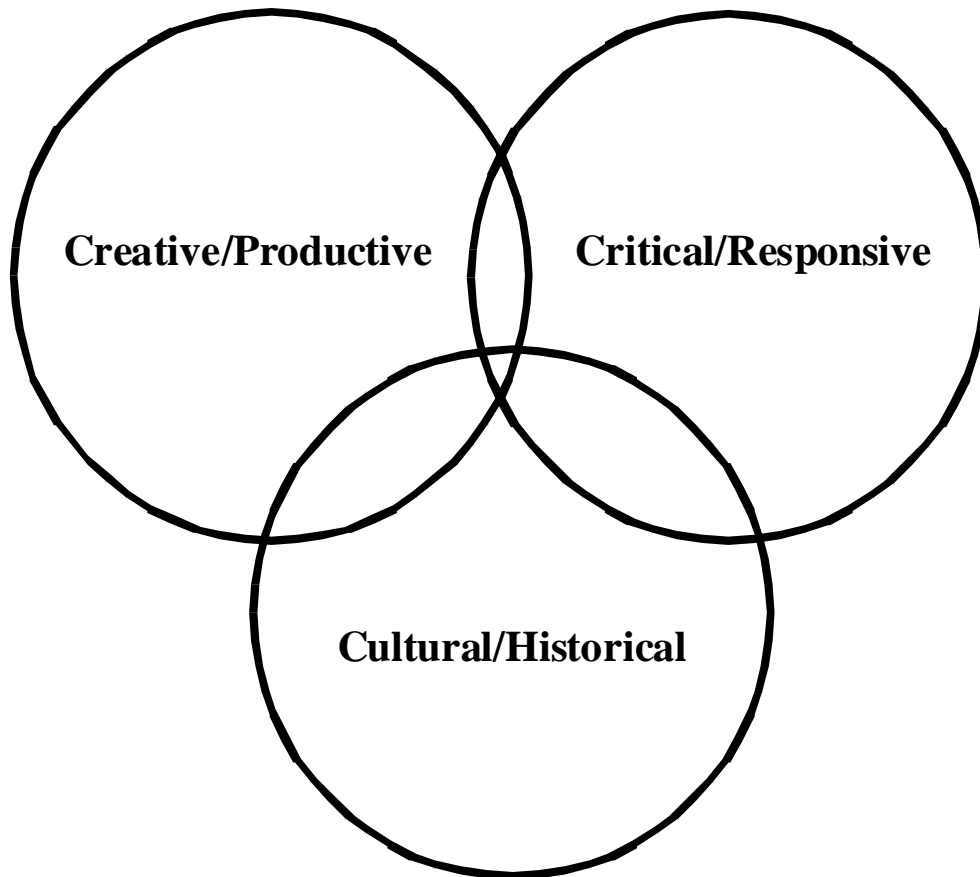
***Graduates will be able to continue to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems***

Appropriate technologies may be used in drama to facilitate the creation and refinement of text, and to explore design possibilities, including set, costume, light, sound, and movement design. Technology may be used for required research and for various organizational and management activities.

In addition, technologies related to film and video offer students opportunities both to explore and evaluate the works of others and to explore and evaluate artistic and technical elements in the creation and production of their own works. The impact of past and present technological advances relating to the creation and production of works in drama may be assessed in a variety of cultural and historical contexts.

### *Unifying Concepts*

Learning outcomes for drama are grouped according to a framework of unifying concepts, or interrelated understandings and processes, that are common to each of the arts disciplines.



It is important to recognize that these concepts, or understandings and processes, are interrelated and can be developed most effectively as interdependent, rather than discrete, understandings and processes.

## *Learning Outcomes*

The statements below describe what students are expected to know, be able to do, and value as a result of their learning experiences in drama. The unifying concepts provide the framework for these learning outcomes and for the specific curriculum outcomes for Drama 701A and are detailed on the following pages.

### *Outcomes*

#### *Creative/Productive*

- Students will demonstrate personal growth through drama.
- Students will use drama to explore, formulate, and express ideas, perceptions, and feelings.

#### *Critical/Responsive*

- Students will be able to respond with critical awareness to their own work and to the work of others.
- Students will address problems and make decisions relating to their drama work.

#### *Cultural/Historical*

- Students will value cultural diversity and be able to demonstrate respect for cultural diversity in the drama context.
- Students will be able to interpret how drama celebrates, comments on, and questions issues and events in cultural and historical contexts.

### *Unifying Concepts*

#### *Creative/Productive*

Learning in drama, as with other arts disciplines, is possible only when students have the opportunity to engage in drama. Such opportunities help students to explore, develop, formulate, and express ideas, perceptions, and feelings, using processes in which the imagination and intuition are valued. It is through reflection on these drama experiences that students become aware of their own personal growth.

#### *Critical/Responsive*

Throughout the process of doing or creating drama, students employ critical-thinking skills and problem-solving strategies to respond with sensitivity and respect to their own work and to the work of others. Students learn to make informed decisions, to make connections within their learning experiences, and to extend their learning to other contexts.

#### *Cultural/Historical*

Learning in drama takes place within a cultural and historical context. Students ought to be aware that drama and theatre have been shaped and influenced by both history and culture. Part of this awareness is a sensitivity and respect for cultural diversity and a sensitivity to expressions of culture around them, in their daily lives.

## ***How to Use the Four-Column Curriculum Spread***

This curriculum has been organized into four columns to relate learning experiences to the outcomes by

- providing a range of strategies for learning and teaching associated with the specific curriculum outcomes or cluster of outcomes
- demonstrating the relationship between outcomes and assessment strategies
- suggesting ways that teachers can make cross-curricular connections
- providing teachers with ideas for supplementary resources.

### ***Column 1: Specific Curriculum Outcomes***

Column 1 provides specific curriculum outcomes that describe the knowledge and skills the students are expected to demonstrate by the end of the course. These outcomes are coded in the front matter on pages 24 and 25.

Unifying Concepts	CP (Creative/Productive) CR (Critical/Responsive) CH (Cultural/Historical)	These codes represent the various units in each level.
Level	10 (701A)	This code represent the level of the senior high curriculum.
Numeral	E.g., 1	This code indicates the outcome number.
Example	CP10.1	This example represents a coded outcome.

### ***Column 2: Elaborations-Suggestions for Learning and Teaching:***

The elaborations are intended to help clarify and communicate the depth and breadth of learning. This column offers elaborations describing what students are expected to know and be able to do in order to appreciate and value visual arts.

This column also offers a range of learning and teaching strategies from which teachers may choose. Suggested learning experiences can be used in various combinations to help students achieve an outcome or outcomes. It is not necessary to use all of these, nor is it necessary for students to engage in the same learning experience. These learning and teaching strategies are indicated by bullets in this column.

### ***Column 3: Tasks for Instruction and/or Assessment***

This column provides suggestions for ongoing assessment and evaluation that form an integral part of the learning experience. A variety of assessment strategies and techniques are provided to ensure that the student has the opportunity to demonstrate her/his learning a variety of ways.

It is important to note that many of the suggested learning processes and strategies in columns two and three are interchangeable they are both learning processes and strategies for assessment and evaluation of learning, through, and about the visual arts.

**Column 4:  
Resources and Notes**

This column provides suggestions for resources for teachers to use, including specific links to cross-curricular and Web links. Teachers are encouraged to record their own notes in this space.

Creative/Productive	
<b>Specific Curriculum Outcomes</b>	<b>Elaborations - Strategies for Learning and Teaching</b>
<p><i>Students will be expected to</i></p> <ul style="list-style-type: none"> <li>respond with sensitivity and respect to the ideas of others (CP10.1)</li> </ul> <ul style="list-style-type: none"> <li>take greater learning risks within a dramatic context (CP10.2)</li> </ul>	<p>A range of drama activities will provide opportunities for students to</p> <ul style="list-style-type: none"> <li>listen to others</li> <li>work collaboratively with others</li> <li>work independently alongside others</li> <li>work to build consensus</li> </ul> <p>Many of the activities included in Appendix D will assist teachers in providing such opportunities.</p> <ul style="list-style-type: none"> <li>The Talking Stick</li> <li>Personal Object Storytelling</li> <li>Re-creating Sounds</li> <li>Series of Three Tableaux</li> <li>Gift Giving</li> </ul> <p>Some evidence of risk taking is when students are able to</p> <ul style="list-style-type: none"> <li>trust their imaginations and creative abilities</li> <li>take an opposite point of view in role</li> <li>take a leadership role when necessary</li> </ul> <p>Activities such as the following in Appendix D will encourage students to take greater learning risks.</p> <ul style="list-style-type: none"> <li>The Movement Circle, in which students express their work individually and model movement for others</li> <li>Building Character, in which students explore their own beliefs by adopting contrasting beliefs in role</li> <li>Photographs, in which students direct others in the creation of tableaux</li> </ul>
PEI DEPARTMENT OF EDUCATION AND EARLY CHILDHOOD DEVELOPMENT: DRAMATIC ARTS CURRICULUM, 701A	

OVERALL KNOWLEDGE AND SKILLS	
<b>Worthwhile Tasks for Instruction and/or Assessment</b>	<b>Notes</b>
<p>Observational checklists for participation and level of engagement in these activities are beneficial as a means of assessment.</p> <p>See Sample Assessment Forms #1 and #2.</p> <p>The Sample Student Self-Evaluation Form is a tool for assessing achievement of these outcomes.</p>	<p>The personal growth of the student is at the heart of all drama work. Beginning with foundation drama experiences in movement and speech, the student is challenged over time to formulate, explore, and express ideas, perceptions, and feelings in dramatic forms that integrate movement and speech.</p> <p>The teacher must create a learning environment that is safe and non-threatening for students. In such an environment, students will grow in confidence and begin to trust each other so that they are willing to take greater learning risks within a dramatic context.</p> <p>Contexts for Learning and Teaching discusses a number of issues that are part of creating a safe learning environment. These issues include</p> <ul style="list-style-type: none"> <li>grouping of students, including use of the circle</li> <li>avoiding spotlighting</li> <li>using warm-ups</li> <li>using side-coaching</li> </ul> <p>See also Role of the Teacher (Contexts for Learning and Teaching, pp. 72-74)</p>
PEI DEPARTMENT OF EDUCATION AND EARLY CHILDHOOD DEVELOPMENT: DRAMATIC ARTS CURRICULUM, 701A	

**Time Allotment for Senior High Drama 701A**

The Senior High Visual Arts, 701A has been designed for 110 hours.

The suggested time on task for each section is as follows:

Drama strands are interwoven and support each other	701A
Creative/Productive	50%
Critical/Responsive	30%
Cultural/Historical	20%

# Course Overview

## Creative/Productive

*Students will be expected to*

- CP10.1 respond with sensitivity and respect to the ideas of others
- CP10.2 teake greater learning risks within dramatic context
- CP10.3 use various forms for reflection and debriefing
- CP10.4 complete warm-up activities
- CP10.5 assume and sustain role in a dramatic context
- CP10.6 use movement, gesture, and stillness to interpret and communicate meaning
- CP10.7 use movement and speech to interpret and communicate meaning

## Cultural/Historical

*Students will be expected to*

- CH10.1 reflect on ways in which their work and work of others reflect cultural diversity
- CH10.2 express the cultural diversity of their communities in their drama work
- CH10.3 use various forms to create text that gives meaning to cultural and historical events
- CH10.4 makes connections between their own lives and the characters, ideas, and events in a drama work

## Critical/Responsive

*Students will be expected to*

- CR10.1 make informed judgments about their own work and work of others
- CR10.2 reflect on their personal growth using various forms of expression
- CR10.3 make connections between text and their own life experiences
- CR10.4 apply research from print and non-print sources to the development of dramatic text and to acting, design, and directing choices
- CR10.5 make connections between knowledge, skills, and attitudes developed through their drama experiences and opportunities for participation in artistic life of their community
- CR10.6 demonstrate an awareness that there may be different solutions to different problems
- CR10.7 make considered decision, act upon them, and accept the implications of these decisions

*Drama*  
*701A*

**Critical/Productive**

**Students will demonstrate personal growth through drama.**

**Outcomes**

*Students will be expected to*

- respond with sensitivity and respect to the ideas of others (CP10.1)

**Elaborations-Strategies for Learning and Teaching**

A range of drama activities will provide opportunities for students to

- listen to others
- work collaboratively with others
- work independently alongside others
- work to build consensus

Many of the activities included in Appendix D will assist teachers in providing such opportunities.

- The Talking Stick
- Personal Object Storytelling
- Re-creating Sounds
- Series of Three Tableaux
- Gift Giving

- take greater learning risks within a dramatic context (CP10.2)

Some evidence of risk taking is when students are able to

- trust their imaginations and creative abilities
- take an opposite point of view in role
- take a leadership role when necessary

Activities such as the following in Appendix D will encourage students to take greater learning risks.

- The Movement Circle, in which students express their work individually and model movement for others.
- Building Character, in which students explore their own beliefs by adopting contrasting beliefs in role.
- Photographs, in which students direct others in the creation of tableaux.



**Students will demonstrate personal growth through drama.**

**Tasks for Instruction and/or Assessment**

Observational checklists for participation and level of engagement in these activities are beneficial as a means of assessment.

See Sample Assessment Forms #1 and #2 .

The Sample Student Self-Evaluation Form is a tool for assessing achievement of these outcomes.

**Resources/Notes**

The personal growth of the student is at the heart of all drama work. Beginning with foundation drama experiences in movement and speech, the student is challenged over time to formulate, explore, and express ideas, perceptions, and feelings in dramatic forms that integrate movement and speech.

The teacher must create a learning environment that is safe and nonthreatening for students. In such an environment, students will grow in confidence and begin to trust each other so that they are willing to take greater learning risks within a dramatic context.

Contexts for Learning and Teaching discusses a number of issues that are part of creating a safe learning environment. These issues include

- grouping of students, including use of the circle
- avoiding spotlighting
- using warm-ups
- using side-coaching

See also Role of the Teacher (Contexts for Learning and Teaching, pp. 72–74).

**Critical/Productive**

**Students will demonstrate personal growth through drama.**

**Outcomes**

*Students will be expected to*

- use various forms for reflection and debriefing (CP10.3)

**Elaborations-Strategies for Learning and Teaching**

Student reflection and debriefing may take many forms.

Students may

- improvise scenes
- record journal entries
- voice ideas, perceptions, and feelings
- create text both in and out of role

Several forms for reflection are outlined in this guide. These include

- Monologue (Appendix D)
- Step Six—Reflection (Appendix A)

**Students will demonstrate personal growth through drama.**

**Tasks for Instruction and/or Assessment**

Personal forms for reflection may include

- diary and journal entries
- letters
- memoirs
- newspaper reports
- lists
- advertisements
- travelogues
- interview reports
- captions
- scrapbooks
- production logbooks

**Resources/Notes**

Students need frequent opportunities (both in and out of role) to recall, react to, and describe their drama experiences. Students need to be able to make connections to their own lives and personal growth.

**Critical/Productive**

**Students will use drama to explore, formulate, and express ideas, perceptions, and feelings.**

**Outcomes**

*Students will be expected to*

- complete warm-up activities (CP10.4)

**Elaborations-Strategies for Learning and Teaching**

Warm-up activities prepare students for drama work. Initially, warm-ups are used to remove inhibitions, to foster group dynamics, and to create a learning environment. Later, warm-ups become specific to the group and to the skills being developed. Warm-ups may be physical and/or vocal.

Some activities in Appendix D may be used as warm-up activities and include

- Line-up
- Zip-Zap-Zop
- Tongue Twister (in the Round)
- Palms

**Students will use drama to explore, formulate, and express ideas, perceptions, and feelings.**

### **Tasks for Instruction and/or Assessment**

A variety of assessment strategies, both observational and anecdotal, may be used to assess student achievement. The “Blank Rating Scale” (Assessing and Evaluating Student Learning) is useful in gathering information about indicators such as level of participation, focus, concentration, and co-operation with others.

### **Resources/Notes**

The importance of warm-up is outlined in Drama 701A, p.78.

**Critical/Productive**

**Students will use drama to explore, formulate, and express ideas, perceptions, and feelings.**

**Outcomes**

*Students will be expected to*

- assume and sustain role in a dramatic context (CP10.5)

**Elaborations-Strategies for Learning and Teaching**

Role has its beginnings in the movement and speech activities of the foundation component. When students are asked to move about the room “as if ” they are Olympic athletes (Appendix D) they are beginning to internalize a role (See also Walkabout, Movement—Appendix D.)

Other Appendix D activities that help students to understand role include

- Famous People
- Who Am I?
- Building Characters

Group drama provides an excellent opportunity for students to work “in role.” In a group drama, the teacher and students agree together to investigate an issue, topic, or theme. Students in role create a drama facilitated by the teacher who acts as guide and questioner.

The teacher in role can move in or out of the drama to help focus students and to heighten dramatic tension. A process for the development of a group drama is described in Appendix A.

See also

- Flash-backs and flash-forwards (Appendix A)
- Meetings (Appendix A)
- Ritual (Appendix A)

There are specific activities designed to increase students’ skills in improvisation. One such activity requires the students to be divided into groups of 4 or 5. Each group is given the following information: who they are, where they are, and why they are there. For example:

- Who? group of scientists
- Where? restaurant
- Why? try to discover a secret recipe

In another activity students are similarly divided, and each group is given the names of three unrelated pieces of information that they must connect in a scene. In both of these activities, the students are asked to improvise a scene using the given information and to try to bring the scene to resolution.

**Students will use drama to explore, formulate, and express ideas, perceptions, and feelings.**

**Tasks for Instruction and/or Assessment**

It is important to assess student level of belief and commitment to the drama throughout the group drama process. This assessment can take place both in and out of role. In role, the teacher asks questions, both to determine and to deepen level of belief and commitment to the drama, and to heighten dramatic tension. Also, by carefully listening and responding to questions and ideas posed by the students, the teacher is able to assess student needs and learning.

Other strategies for assessment include

- “tapping in” to student responses while students are in role
- out-of-role discussions
- having students show the development of their ideas through tableaux
- having students reflect using other forms, such as painting or drawing
- having students write, in or out of role

Observation, student reflection, and journals are effective assessment tools for these activities.

**Resources/Notes**

When students improvise or do improvisations they role play or take on roles.

When students take on roles, they are acting as if they were someone else. Role, characterization, and teacher in role are discussed in Appendix A.

**Critical/Productive**

**Students will use drama to explore, formulate, and express ideas, perceptions, and feelings.**

**Outcomes**

*Students will be expected to*

- use movement, gesture, and stillness to interpret and communicate meaning (CP10.6)
  
- use speech to interpret and communicate meaning (CP10.7)

**Elaborations-Strategies for Learning and Teaching**

Movement is a part of most drama activities. As a component of the drama program, it can be isolated by planning activities that focus on it. The elements of movement are body, space, time, and interpretation/expression.

The following are sample movement activities in Appendix D:

- Basic Movement
- The Movement Circle
- Tableau
- Series of Three Tableaux
- Informal Mime

Within the drama program, experiences in speech should provide students with challenging opportunities to explore, formulate, and express ideas, perceptions, and feelings. As students explore, interpret, and communicate the meaning of text, whether the text is a poem, a short story, a script, or a spontaneous improvisation, they will develop qualities of good speech as well as movement and gesture to enhance meaning.

The following are sample speech activities in Appendix D:

- Gibberish
- Choral Speech
- Storytelling



**Students will use drama to explore, formulate, and express ideas, perceptions, and feelings.**

**Tasks for Instruction and/or Assessment**

Student self-assessment (using journals, rubrics, etc.) provides important information.

Ongoing observation by the teacher and interviews with students are effective.

**Resources/Notes**

Through experiences such as creating tableaux, students will understand that stillness can be used both to explore and to communicate meaning.

The presentation of a scene, therefore, may not necessarily end with the last spoken work but with the movement, gesture, or stillness that follows.

A variety of texts may be used to stimulate movement activity. The meanings discovered within a poem, a short story, or a film may be communicated through expressive movement. A piece of music may both generate ideas for movement and/or be used to support movement.

**Critical/Productive**

**Students will use drama to explore, formulate, and express ideas, perceptions, and feelings.**

**Outcomes**

*Students will be expected to*

- use movement and speech to interpret and communicate meaning (CP10.8)

**Elaborations-Strategies for Learning and Teaching**

A number of dramatic forms combine movement and speech to explore and express meaning. For example, a poem or short story about a runaway teen may lead the class to explore, through improvisation, “out scenes” dealing with the teenager’s family life and experiences in school.

The following are sample activities in Appendix D that combine movement and speech:

- Uncle Glug
- Using Improvisation
- Readers Theatre
- Monologue
- Teacher in Role/Meeting—Whole Group (Appendix B)

**Students will use drama to explore, formulate, and express ideas, perceptions, and feelings.**

**Tasks for Instruction and/or Assessment**

Journals and other forms of student reflection, as well as various rating scales (see Assessing and Evaluating Student Learning), may be useful for assessment.

**Resources/Notes**

The following dramatic forms combine movement and speech to explore and express meaning:

- dramatization of text (poem, shortstory, novel, song, film, newspaper, or journal article)
- improvisation, planned and spontaneous
- choric drama
- story theatre
- readers theatre
- group drama
- collective creation

Details of each of these are provided in the Appendices.

**Critical/Responsive**

**Students will be able to respond with critical awareness to their own work and to the work of others.**

**Outcomes**

*Students will be expected to*

- make informed judgments about their own work and the work of others (CR10.1)
  
- reflect on their personal growth using various forms of expression (CR10.2)
  
- make connections between text and their own life experiences (CR10.3)

**Elaborations-Strategies for Learning and Teaching**

Students should

- use relevant concepts and terminology when describing significant features of their own work and the work of others
- view live and taped dramatic performances and, taking into account the context, constructively suggest alternative artistic choices
- offer, accept, and reflect upon constructive criticism

Possible forms for reflection may include

- diary and journal entries
- letters
- memoirs
- newspaper reports
- lists
- advertisements
- travelogues
- interview reports
- captions
- scrapbooks
- production logbooks

***Sample Activity***

Students view music videos to explore attitudes toward women in society. They discuss/reflect upon the content and subtext and how the ideas presented might influence the behaviours and attitudes of teenagers. These discussions may lead to improvised scenes as part of preparation for a collective creation, a group drama, or a video of their own creation.

**Students will be able to respond with critical awareness to their own work and to the work of others.**

**Tasks for Instruction and/or Assessment**

Journals and other forms of student reflection, as well as various rating scales (see Assessing and Evaluating Student Learning), may be useful for assessment.

**Resources/Notes**

Students should be encouraged to

- read plays and view live productions, films, and videos in order to establish a base for critical awareness

*The process of improvisation involves students making connections to their own experiences. Students bring their life experiences to every improvised scene.*

**Critical/Responsive**

**Students will be able to respond with critical awareness to their own work and to the work of others.**

**Outcomes**

*Students will be expected to*

- apply research from print and non-print sources to the development of dramatic text and to acting, design, and directing choices (CR10.4)
  
- make connections between the knowledge, skills, and attitudes developed through their drama experiences and opportunities for participation in the artistic life of their community (CR10.5)

**Elaborations-Strategies for Learning and Teaching**

The development of a collective creation (Appendices A and B) enables students to create text and to make acting, design, and directing choices.

The following sample activities in Appendix D provide students with experiences in making informed artistic and technical choices:

- Exits and Entrances
- Blocking
- Director’s Choices
- Ways of Building Character

***Sample Activities***

- Students individually or as a group attend a community, university, or professional theatre production.
- Students participate in workshops led by resource people from the arts community.
- Students individually or as a group attend other high school productions.
- Students attend and participate in the Nova Scotia High School Drama Festival.

**Students will be able to respond with critical awareness to their own work and to the work of others.**

**Tasks for Instruction and/or Assessment**

The use of journals and written critiques are effective strategies. Group discussion can also provide valuable information about students' critical awareness of drama work.

**Resources/Notes**

Through engagement in drama experiences, students give shape to their ideas using forms, such as tableau and improvisation. Experiences in creating dramatic forms and sharing these with others expose students to a range of ways to give form to their explorations and expressions. Increasing experiences with dramatic forms provide students with opportunities for making more sophisticated artistic and technical choices in the presentation of text.

**Critical/Responsive**

**Students will address problems and make decisions relating to their drama work.**

**Outcomes**

*Students will be expected to*

- demonstrate an awareness that there may be different solutions to different problems (CR10.6)

- make considered decisions, act upon them, and accept the implications of these decisions (CR10.7)

**Elaborations-Strategies for Learning and Teaching**

All drama activities reflect choices that students make.

*Sample Activity*

Working independently or in groups, students make and communicate choices for improvised or scripted scenes.

Other sample activities from Appendix D include

- Machine Exercises
- Tableau
- The Movement Circle
- Who Am I?
- Personal Object Storytelling
- Use improvisation to explore problems and to generate solutions.
- Explore through improvisation and group discussion various interpretations of text.

*Sample Activities*

- Students explore issues for developing a collective creation. A concern for youth violence leads students to explore through improvisation the issues surrounding this topic.
- A short story (e.g., “On the Sidewalk Bleeding”) may lead students to explore for understanding the events of the story and/or those events leading up to the story. Students may want to dramatize the story.



**Students will address problems and make decisions relating to their drama work.**

**Tasks for Instruction and/or Assessment**

The Sample Student Self-Evaluation Form (Assessing and Evaluating Student Learning) allows students to assess their individual contributions to a decision-making process.

Through the use of group discussion and reflection following the improvisation process, students examine the implications of decisions made and learn to accept that no matter what decisions are made, there are consequences and results.

This reflective process may lead to further work on an improvisation.

**Resources/Notes**

Through drama, students learn to value and to respect the different ways others have of thinking, working, and expressing themselves. They learn to make decisions in situations for which there are no standard answers or solutions.

Drama is a process of exploration that allows students to take learning risks within a safe and supportive environment. They are provided with opportunities to “try out” possible solutions and decisions. Moreover, they learn to accept the implications of their decisions.

Group drama, for example, is shaped by choices that the students make. Within group drama, they live through the implications of these choices.

**Cultural/Historical**

**Students will value cultural diversity and be able to demonstrate respect for cultural diversity in the drama context.**

**Outcomes**

*Students will be expected to*

- reflect on ways in which their work and the work of others reflect cultural diversity (CH10.1)

- express the cultural diversity of their communities in their drama work (CH10.2)

**Elaborations-Strategies for Learning and Teaching**

Personal Object Storytelling (Appendix D) can be used to focus a group on culture. Students would be asked to bring an object that would somehow reflect an individual’s culture.

**Examples**

- A student brings a photo of a great grandmother who came to Nova Scotia from another country.
- A student brings a letter written by a great grandfather who served in WWII.
- A student shares a written monologue based on an interview with a recently arrived immigrant.

Additional drama activities in Appendix D which may lead to reflection on the ways in which cultural diversity is reflected in drama work include

- Photographs (Movement—Drama 701A)
- Storytelling (Speech—Drama 701A)

Also, the strategies outlined in Appendix A of this guide may be particularly helpful in structuring drama work that has this reflection as its focus.

Students may use improvisation to explore cultural/historical issues and events.

**Examples**

- the closing of the fish plant in a small fishing community
- a strike in a coal mining community in the 1930s
- the arrival of the acadians in PEI
- living with technology and change
- a family facing relocation to find employment

**Students will value cultural diversity and be able to demonstrate respect for cultural diversity in the drama context.**

**Tasks for Instruction and/or Assessment**

Assessment strategies outlined in this guide will be helpful for gathering information on student learning. Student reflections such as those described under Discussion and Journals (Assessing and Evaluating Student Learning) will also be valuable in assessing student learning.

**Resources/Notes**

Drama is culturally and historically situated. Drama, by its nature, reflects the cultural background and experiences of the participants.

As individuals, we are distinguished from one another by our cultural heritage and the diversity of our life experiences which are influenced by factors such as language, race, ethnic origin, and spirituality. Students bring to their drama experiences the richness of this diversity, and their voices must be heard and respected.

The collective creation process (Appendix A) may be used to explore any cultural/historical issue in depth. Video resources can be helpful in demonstrating how this process may be used to explore many issues.

See also Appendix B, a model unit on collective creation.

**Cultural/Historical**

**Students will be able to interpret how drama celebrates, comments on, and questions issues and events in cultural and historical contexts.**

**Outcomes**

*Students will be expected to*

- use a range of dramatic forms to create text that gives meaning to cultural and historical events (CH10.3)

**Elaborations-Strategies for Learning and Teaching**

The various dramatic forms may all be used to create text that gives meaning to historical and cultural events.

The following forms and processes are effective in achieving this outcome:

- Series of Three Tableaux (Appendix D)
- Choral Speech (Appendix D)
- Group Drama and Collective Creation Processes (Appendices A and B)

**Students will be able to interpret how drama celebrates, comments on, and questions issues and events in cultural and historical contexts.**

**Tasks for Instruction and/or Assessment**

Assessing and Evaluating Student Learning offers sample forms and notes on student reflections, which are beneficial when assessing student learning in meeting these outcomes.

It is important that students are provided with frequent opportunities (both in and out of role) to recall, react to, and describe their drama experiences. Reflection can take a variety of both public and personal forms. Whole group discussions, tableaux, prepared improvisations, drawing, writing in role, journal writing and other strategies can tap into students’ thinking about their work and offer valuable insight into student learning for assessment purposes. Again, self, peer, and teacher assessment are all valuable means of assessing students’ learning in the achievement of drama outcomes.

See Appendix A, Step Six: Reflection.

Types of questions and sample questions used for a variety of purposes in the process of developing a group drama and in assessing student learning are outlined in this guide (Appendix A).

**Resources/Notes**

When students create text, they give form to meaning. Anyone who views or observes or experiences the work creates a new text.

For example, students who participate in role as immigrants in a group drama dealing with immigration issues may begin to identify with an immigrant experience. By becoming the immigrants in role they begin to experience what it feels like, and means, to be people in a foreign land faced with the challenge of a new beginning.

Teachers should consider their own readiness and comfort levels, as well as those of their students, in dealing with certain issues that may be particularly sensitive. Sometimes it is better to create a group drama, or some other drama form, that does not deal specifically with the sensitive issue but allows students to reflect upon and make connections to that issue. For example, students in a group drama, in role as explorers on another planet who encounter an alien society, may discover and have to deal with problems not unlike those encountered in their own everyday lives.

**Cultural/Historical**

**Students will be able to interpret how drama celebrates, comments on, and questions issues and events in cultural and historical contexts.**

**Outcomes**

*Students will be expected to*

- make connections between their own lives and the characters, ideas, and events in a drama work (CH10.4)

**Elaborations-Strategies for Learning and Teaching**

Some activities designed to develop characterization also enable students to make connections between themselves and others:

- Building Character (Appendix D)
- Interviews (Hot Seat) (Appendix A)
- Written and Spoken Monologues—Individual (Appendix B)
- Flashforward/Tableau/Tapping-in—Small Groups (Appendix B)

To help students make such connections invite students to write detailed character autobiographies that focus on questions such as the following:

- What is my character’s background (family, education, experience, emotional or intellectual make-up)?
- What kinds of choices would my character make in a given circumstance?
- How is my character like or unlike me?

Reflection using the following forms may also help students to make connections between self and others:

- The Talking Stick (Appendix D)
- Interviews (Appendix A)
- Writing (Appendix A)
- Step 3: Research (Appendix B)

**Students will be able to interpret how drama celebrates, comments on, and questions issues and events in cultural and historical contexts.**

**Tasks for Instruction and/or Assessment**

See Assessing and Evaluating Student Learning, particularly the section on Student Reflections.

These activities provide valuable opportunities for self-assessment.

**Resources/Notes**

It is through reflection that focusses on the nature of shared human experience, diversity, and universality that students make connections between themselves and others.

When structuring drama work with the intention of pursuing this type of reflection, it may be appropriate to choose works from a variety of cultures to use as stimuli for dramatic exploration.

A number of texts, such as Internet, DVD's, film, music, television, literature, and MP3s, may provide for students experiences representative of many cultural heritages. Drama experiences that use elements of movement, rhythm, music, and speech for dramatic exploration may prove valuable in understanding shared and diverse human rituals, ceremonies, customs, and traditions. Some activities in this guide that use such elements include

- The Talking Stick (Appendix D)
- The Movement Circle (Appendix D)
- Dance Drama (Appendix A)
- Storytelling (Appendix D)





# Contexts for Learning and Teaching

## Definitions

For purposes of clarity throughout this guide, the following definitions are included.

**Character:** A character is the person, created by the playwright, who is appropriate to the plot and thought of the drama. Character development depends upon a keen understanding of the character by analysing and creating motivation, and the physical, social, psychological, emotional, and moral facets of a whole individual. The task of the actor is to portray a fully developed character.

**Improvisation:** Improvisation is both a strategy and a dramatic form. It is central to all drama work for it is a process students engage in whenever they are doing drama. Improvisation is the “acting out” of an unscripted response to an idea, a situation, or another stimulus. It may be spontaneous or prepared. Spontaneous improvisation is immediate and unrehearsed; prepared is planned, shaped and may be rehearsed.

**Presentation/Performance/Production:** These three terms all describe a degree of preparation and sharing of drama work. While the terms may be used interchangeably at times, it may be helpful to think of an increasing level of polish, rehearsal, and technique as you move from presentation through to production. Both a presentation and a production are forms of performance and may be loosely differentiated by the size and nature of the audience with which the work is shared, and the degree of formality with which theatrical and technical elements are incorporated into the work.

**Role:** Role is the basic ingredient of work in drama. When the students and teacher assume roles in drama, they are acting “as if” they are someone else. They are exploring what it is like to be in someone else’s shoes and developing empathy with these other lives. When students and teacher assume roles, they take on the attitudes of other people in a particular time, place, and circumstance.

**Script:** A script is the text of a play or some other dramatic work. A written script consists of dialogue, stage directions, descriptions of characters, and the like. It is not necessary, however, for a dialogue to be written for a script to exist. What is distinctive about a text that can be called a script is that a determination about dramatic form and the presentation of a text has been made. The creation of a script involves framing text through the use of theatre elements with the possibility of presentation in mind. This determination may be made by a student, a teacher, or the collective choices of the group. The decision of what form the script will take often evolves from improvisations that explore the idea under consideration.

**Text:** As with English language arts, text is used to describe any language event, whether oral, written, or visual. In drama, text may include, for example, a conversation, a poem, a novel, a poster, a script, a television program, or a multimedia production. This expanded concept of text takes into account the diverse range of texts with which we interact and from which we construct meaning.

## *The Drama Space*

Drama activities require space for exploration and movement and often involve multiple groupings of students. Students have to be able to move about safely, and the teacher must be able to move from group to group.

The American Alliance for Theatre and Education (1995) describes a drama classroom as follows:

For instruction purposes a classroom (preferably carpeted) has adequate performance space to accommodate theatre activities, rehearsals, and learning. It contains movable student desks; a teacher's desk; worktables, chairs; whiteboards; bulletin boards; projection screen; outlets for intercom and monitor; lockable storage for books, audiovisuals, props, and costume pieces; and audiovisual and computer Internet hookup systems. This classroom is located near other arts rooms and in a part of the school where there may be rehearsals and improvisation at full volume.

It is important to note that drama can be taught in a regular classroom, provided a large open space can be created. Sometimes drama activities can be adapted to accommodate a particular space. Obviously, a space larger than a regular classroom would be preferable. In some schools, for instance, an audio/visual room or an auditorium/theatre space can be an ideal space for teaching drama.

## *Safety*<sup>1</sup>

### *Physical Layout*

All facilities used for drama should be assessed for safety:

- There should be sufficient uncluttered space in the room for the safe performance of any assigned drama activity.
- Students should be protected in movement exercises from any sharp projections in the room.
- Equipment in the room should be arranged so that it presents no hazard to student movement.
- The room should be provided with sufficient storage so that equipment and supplies not in use do not clutter the room.
- No materials should be stored near any heating unit.
- Good housekeeping should be maintained at all times.
- The floor should not be slippery.
- If carpeting is used, it should be attached uniformly to the floor.
- All student work areas should be within the teacher's line of vision.

- If furniture in the room must be rearranged in order to provide a maximum of clear space, routines should be established so that the students can accomplish rearrangements swiftly and safely by ensuring that furnishings are cleared and stacked securely.

### *Lighting*

Ensure that there is adequate room lighting for the safe performance of any activity.

If stage lighting equipment is used in the drama room, the following general precautions should be used:

- ensure that lighting instruments are securely clamped to battens or standards and that safety chains are in place
- ensure that the lighting instruments are in good working condition
- ensure that there is adequate ventilation around and above instruments and that instruments are not in close proximity to any drapery, wall, or storage area

### *Recommendations for a Safe Drama Program*

It is important that the teacher

- plan carefully in order to ensure that activities are appropriate to the available space and class size
- check, regularly, all equipment in use
- incorporate appropriate warm-ups
- encourage students to follow routines and procedures and to demonstrate behaviour appropriate to the given activity
- instruct students in the proper use of equipment and materials
- when uncertain about how equipment works, how to handle some materials, and what regulations apply, ask for expert advice
- encourage students to wear clothing that is appropriate for drama activities
- model behaviour that demonstrates respect for individual differences and concern for physical and emotional safety
- debrief students following emotional scene work
- ensure school and parental permission is obtained for extraordinary drama activities; e.g., special effects, sensitive material
- be aware of flammability, toxicity, and other safety concerns regarding materials used in projects and presentations
- make sure all equipment is Canadian Standards Association (CSA) approved and the supplier has provided adequate instructions in the use and care of the equipment
- use qualified personnel to repair stage equipment
- know the school board's policy regarding teacher and student use of ladders, scaffolding, and cherry-pickers (telescopic ladders)

## *Role of the Administrator<sup>2</sup>*

The administrator can give support to the drama program and to the drama teacher by

- communicating to parents/guardians and others the importance of drama to student learning
- communicating to parents/guardians and others that drama focusses on the personal growth of the student, not on production or performance, and that, while the drama process may lead to performance, it is not always intended for an outside audience
- supporting the acquisition of resources for drama including both print and technological resources
- supporting opportunities for professional growth for teachers
- providing an appropriate drama space within the school
- forming partnerships with community-based organizations and individuals to provide support and expertise thereby enriching the drama program

## *Role of the Teacher<sup>3</sup>*

The teacher's role in a drama class is that of facilitator, guide, and questioner. The teacher's task is to provide a variety of experiences in exploration, expression, and reflection, and to structure and guide activities in the class. The teacher must be able to adapt experiences and structures to meet the needs of the students and be willing to turn over to the students more and more responsibility for their own learning.

The teacher is ultimately responsible for ensuring that meaningful learning takes place. The following are suggestions for the management of an effective drama class:

- Decide what conditions and routines you need in order to be able to work effectively and communicate these conditions and routines to the students.
- Find out what the students need in order to be able to work effectively. It can be useful to create a list of guidelines to which all students have had an opportunity to contribute. Such a list may include a strict adherence to habits of respect within the class, an acceptance of the views and opinions of all class members, and a willingness to be flexible and to work with all other students in the class. The drama class must provide an open, trusting environment in which students are able to express themselves openly.
- Get to know the students, their personalities, levels of experience, and confidence.
- Each lesson should have a clear beginning, middle, and end. Arranging the students in a circle, either on the floor or in chairs or desks, is an effective strategy, both for maintaining order in the class and for helping students to feel like a part of the group. Beginning and ending in the circle will help to create a feeling of completeness for each lesson. Begin by re-establishing contact with the students and giving any necessary announcements and instructions. Then proceed to an introductory activity related to the lesson and adapted to meet the needs of the group that day.

Move then into the body of the lesson. Be sure to leave time at the end of the lesson for reflection, which may be formal or informal, verbal or written, involving the entire group or done individually. A variety of approaches will allow for a variety of learning styles.

- Establish a signal for interrupting the activity in order to clarify the instructions or the focus, build belief, allow time for reflection, or move to another component of the lesson. Some suggestions include using a tambourine, calling “freeze,” tapping drum sticks, or flicking lights off for a second or two. Students should learn to respond to the signal by standing absolutely still and stopping all talking.
- A drama class is likely to be noisy and active. The teacher’s role is to ensure that the discussion and movement are directed toward the purposes of the lessons and to permit only those activities that can be justified as meeting those purposes.
- Drama experiences involve various groupings of the students in the class: small groups, individuals, whole group, large groups, and pairs. It is important to provide the students with maximum opportunity to work with all other students in the class. Left to choose their own working partners and groups, students often will work with only their friends, and the class will become a collection of cliques, rather than a community. A mixture of teacher-selected, student-selected, and random groupings will foster understanding and respect for others among the students in the class.
- When mutual trust exists between the teacher and his/her students, the likelihood of inappropriate behaviour is greatly reduced. However, some students may need to be reminded periodically of the needs of the class as a whole. It is also important to provide opportunities for students to reflect individually and as a group on their own behaviour and its effect on the other members of the class. As well, teachers can talk to their classes about concerns or difficulties that impede the work of the class. Teachers can also help students to participate in group problem solving.

## *Role of the Student*

In order for the students to share responsibility for and have ownership of their learning, they must be able to choose as well as have direction. As they grow as learners, students need to take increasing responsibility for their own drama education by

- exploring various activities in drama
- developing self-discipline that encourages growth
- accepting responsibility as a “team player” when working in a group or ensemble
- making decisions about how they organize their time for drama experiences
- selecting from a range of materials and information resources to support their learning—human, material and electronic
- exploring areas of individual interest and independent learning
- selecting the medium or activity in which to demonstrate their learning

- 
- reflecting on and assessing their learning
  - identifying and expressing problems, issues, and questions that arise from the learning process
  - being flexible and open to new ideas and risk-taking situations

## *Equity and Diversity*

In a learning community characterized by mutual trust, acceptance, and respect, student diversity is both recognized and valued. All students are entitled to have their personal experiences and their racial and ethnocultural heritage valued within an environment that upholds the rights of each student and requires students to respect the rights of others.

To contribute to the achievement of equity and quality education, the drama curriculum must

- respect students' abilities, needs, interests, and learning styles
- expect that all students will be successful regardless of gender, racial and ethnocultural background, social class, lifestyle, and ability
- enable students to value individual differences among members of their classroom community

Teachers should ensure that classroom practices and resources positively and accurately reflect diverse perspective. Students learn from their differences as well as their similarities. To enhance their ability to appreciate diversity, students need opportunities to

- communicate with others who may differ in attitude, knowledge, point of view, and dialect
- critically examine different experiences and perspectives within social and cultural contexts
- explore the artistic practices of other cultures
- understand, imagine, and appreciate realities other than their own
- use their own forms of expression to understand, shape, and share their worlds
- challenge prejudice with discrimination, which result in un equal opportunities for some members of society

Instructional and assessment practices should

- be free of racial, ethnic, cultural, gender, and socio-economic bias
- promote equity by giving each student optimal opportunity to learn and demonstrate what he/she knows and can do

## *Notes*

1. Adapted with permission from Alberta Education, *Senior High School Teacher Resource Manual: Drama* (Edmonton AB: Alberta Education, 1989), pp. 27–28
2. Adapted with permission from Saskatchewan Education, *Drama 10, 20, 30 Curriculum Requirements* (Saskatchewan Education, 1993).
3. *Ibid*

---

## ***Drama 701A***

### ***Foundation***

Foundation is the starting point, the essential component upon which all other drama work rests. The importance of the foundation is explained by Brian Way in *Development through Drama*. Way likens the personal growth of the student to the growth of a tree. He explains that growth is slow and gradual. It depends on soil and water conditions. The creation of a healthy root structure is essential to later growth. The foundation develops the conditions under which the tree will grow strong.

The foundation component provides students with opportunities to take risks within a drama context and to learn to trust each other. Risk taking and trust are developed through a series of games, exercises, and introductory improvisational experiences. The foundation experience should involve students in interesting, challenging, and enjoyable activities that encourage them to participate with enthusiasm in the drama program. Drama students can have fun while being focussed on drama activities.

### ***Grouping***

When approaching the foundation component, the teacher should be aware of the importance of grouping. It is often a good idea to group the students in a circle at the beginning and at the end of every class to encourage the feeling that the class functions as a whole.

Within the circle, students become aware of space, not only the space of the classroom, but the space that the group occupies and the space that an individual student occupies. The circle allows the students to see and to hear each other equally, yet enables the individual to be aware of his/her own personal space. Personal space is important because it gives students a safe point from which to view the environment.

Once students have developed a sense of a whole group, then the grouping should continue in pairs and small groups that are regularly changed. Students should have the opportunity to work with every other class member.

### ***Spotlighting***

In the foundation component, it is important not to spotlight individuals too early. Even if an individual feels very confident about her/his work, that individual should not be focussed on to model or display his/her way of solving problems. This may encourage others to imitate rather than to find their own way. It is important for students to understand that there is no one right answer or response. Using parallel play (all students, whether individually or in groups, engaged in the same activity) helps to avoid spotlighting and to create a safe environment for risk taking.

---

## ***Warm-up***

Warm-up is an essential part of every drama lesson. In the beginning warm-ups are used to remove inhibitions, to foster group dynamics, and to create a learning environment. As the class progresses warm-ups become specific to the group and the skills being developed. For example, a series of vocal warm-ups should precede a speech class. A poem developed as a choral reading in one lesson may serve as a warm-up to more advanced drama experiences.

Warm-ups can vary in length. In the early stages of Drama 701A, more time needs to be spent on warm-ups than later in the course. ***Improvisation*** (Booth and Lundy, 1988) and ***200+ Ideas for Drama*** (Scher and Verrall, 1992) are good sources of activities that can be used as warm-ups.

## ***Side-coaching***

Side-coaching is an effective technique used by the teacher to gently focus a class or an individual on the task at hand. The teacher moves among the students observing, participating, and side-coaching when appropriate. The calm, assuring voice of the teacher helps students concentrate and allows them to know that their responses are valued.

Sample Foundation activities are found in Appendix D.

## ***Movement***

Movement is an integral part of drama in that it enables students to physicalize thought in a non-verbal medium. It allows the isolation of the physical self without reliance upon the vocal expression of self. The student is then free to show his/her work rather than tell others about it. This enables the student to experience her/his body in a responsive and expressive manner.

Brian Way (***Development Through Drama***, 1967) expresses it this way:

Some children and young people are capable of mastering (dance steps) ... but many never will achieve such mastery.

Both the capable and the less capable still require opportunities for movement which are based on intuition and personal mastery, each at his or her own level . . . the essential spirit of dance is fostered and developed in each person, alongside an intuitive feeling for and response to time-beat, rhythm, climax, atmosphere and characterization, the full sensitive use of space and the whole of the body in a controlled use of that space, including sensitivity to others. All of these factors can be achieved by every person without being taught a single step, and irrespective of physical type or any form of natural talent.



---

Movement is part of most drama activities, from the first orientation game to the most spontaneous improvisation. However, movement as a component of the program can be isolated by planning activities that focus on this element. The elements of movement are body, space, time, and interpretation/expression.

The body is the starting point for any work in movement. Students need to be aware of the physical self. A physical warm-up is the best way to begin. In one such warm-up, the teacher calls out body parts and the students move those parts (e.g., fingers, wrists, toes, nose, etc.). This activity progresses until all body parts are moving at once as students move around the room.

Students also need to explore the space in which their creative movement takes place. They should be encouraged to test the boundaries of their space by playing with different levels and with both real and imaginary objects in the space. There are many games and activities that enable a group to do this, such as playing with an imaginary ball from a sitting, standing, or running position while the ball is changing in size, or creating a bucket brigade to put out an imaginary fire.

Time involves tempo, duration, rhythmic patterns, accent, and counterpoint.

The tempo is the pace or speed at which movement progresses. By varying the tempo of any activity, students are able to deal with the external change of time on their activities.

The duration is the length of time it takes to complete a movement. This can also be lengthened or shortened to enhance any activity.

Rhythmic patterns are ordered sets of movement over time and can be explored simply with the clapping of hands and the stomping of feet or with a choreographed dance to a set piece of music.

Accent and counterpoint can be used to highlight weak or strong moments in the movement activity and can be experimented with by students to achieve desired results.

Music enhances movement. Music can be used to suggest movement or to support movement. Time in movement can be manipulated, for example, by using a drum or a cymbal.

Interpretation/expression will take place almost immediately with the work on movement. However, the more sophisticated forms will not appear until later in the work. As the group progresses, they will be able to isolate and refine their movements to communicate mood and be able to translate words, images, and emotions into movements. Beginning activities might include sculpting statues and tableaux.

It is important to remember that a physical warm-up should be a part of any lesson that requires the participants to move creatively.

---

*Note*

Sample Movement Activities are found in Appendix D.

*Speech*

Speech is our primary means of communication. Within drama, experiences in speech should provide students with challenging opportunities to explore, formulate, and express ideas, perceptions, and feelings. The effective communication of these ideas, perceptions, and feelings is central to the drama curriculum.

Many of the drama activities within the foundation component of this course will have enabled students to explore voice and to develop confidence in speaking, especially if the classroom environment is one of safety and trust. Many of these activities can be used as warm-up activities within the speech component. Bodily relaxation (which includes the voice), proper breathing, and good posture are essential elements for developing effective speech.

As students explore, interpret, and communicate the meaning of text— whether the text is a poem, a short story, a script, or a spontaneous improvisation—they will discover and employ basic speech qualities such as breath control, volume, pitch, inflection, pause and rate, and diction. They will discover how movement, facial expression, and gesture are used to enhance the expression of meaning. They will also gain a greater understanding of the importance of listening critically.

*Note*

Sample Speech activities are found in Appendix D.

*Theatre*

The theatre component offers students the opportunity to bring together all that they have learned about drama and theatre in the development of a theatre piece for presentation. The focus of the theatre component in Drama 701A is the development of a collective creation, a play researched, developed, and performed by a group of students. As such, the collective creation reflects the experiences, knowledge, and insights of the students.

There will have been opportunities for students to consider various aspects of theatre in their work within the foundation, speech, and movement components of this course. As explained earlier in this guide, any of the dramatic forms may be polished, rehearsed, and presented or performed for an audience.

The development of a collective creation should be a natural outgrowth of previous learning experiences.

- A collective may be of any duration, from 10 minutes to 90 minutes in length.
- A collective can involve the whole class in the development of the play.
- A collective is very flexible in terms of cast and production.
- Lighting, costume, and set requirements can be kept to a minimum and shaped to overcome the limitations of the acting space.

- 
- A collective emphasizes the naturalness and spontaneity that comes from the fact that the script is developed from improvisation.
  - There is no need for memorization of lines for which students may have no real understanding. The words are the students' own.
  - A collective generates commitment on the part of students as they begin to see *their* ideas take form and as they take ownership of the process.

This curriculum guide provides teachers with a Process for Developing a Collective Creation in the Classroom (Appendix A). A model unit, in case study format, is also provided (see Appendix B). This unit describes the work of one group of students. It is not intended that the model unit become a script for other groups. At the same time, it should be recognized that

- every collective is unique, its process and form dependent upon the subject chosen, the purpose, and the needs and personalities of those involved
- each group will bring its own experiences, knowledge, and insights to the collective creation process. The role of the teacher is to guide students through the process in such a way as to ensure that meaningful learning occurs and that the students progress toward achieving the learning outcomes of the course

The theatre component of this course should provide students with opportunities to focus on four elements: production, acting, creating text, and appreciation.

## *Production*

In Drama 701A the emphasis is on the process of play production, rather than on a finished product. The finished product or “work in progress” is conceived as one part of the dramatic process. This process includes choosing a topic, researching, synthesizing, identifying the focus of the work, translating ideas into dramatic form, reflecting, refining, scripting, rehearsing, and performing. Perhaps the most important part of this process is reflection, which should occur at various stages in the process, for it is through reflection that students discover what they have learned and set targets for future learning.

Working through such a process not only offers students the possibility of exploring aspects of play production, it also teaches students that the world of drama and the theatre is one of ideas and the expression of ideas. As well, it helps students to learn that the dramatic art form, like all other art forms, possesses an aesthetic dimension that can increase their abilities to understand their experiences and construct meaning from them.

Information included in this component might be the role of the director and of the stage manager, stage terminology, set design and construction, costumes, lighting, and make-up.

---

## *Acting*

The actor's language is the language of words, of movement, of gesture, of sound, and of the creation of meaning. The technique through which the actor's talent can find expression can be taught. While it is not the intent of Drama 10 to train actors for the theatre, the actor's tools are within the body and mind and spirit of each one of us. Learning experiences designed to enhance skills in the use of concentration and observation, experience and memory, movement and poise, and creation and projection are part of the theatre component.

Many of the skills in the areas of improvisation, speech, and movement will have been introduced earlier in the foundation, speech, and movement components of this course. A play production, however, can provide a practical focus for those skills. In particular, students can explore the development of a role and the creation of subtext and understand the place of motivation, conflict, and dramatic tension in theatre.

## *Creating Text*

Students create text whenever they give form to meaning. As students express ideas, perceptions, and feelings through various dramatic forms, such as tableau, dramatization, and improvisation, they are engaged in the process of creating text. Frequently, other texts, such as a song, a poem, or a painting, may stimulate ideas for the creation of new text. In the development of scene work, such as with a collective creation, students will often bring text to script form through the writing process.

## *Appreciation*

During the process of play production, the students will develop an understanding of the role and of the value of dramatic art to society. The process will enable them to develop both their critical and communication skills through the development and interpretation of script. Further, the teacher will want to add relevant aspects of theatre history to this part of the component.

# Assessing and Evaluating Student Learning

## Guiding Principles

**Assessment:** the systematic process for gathering information on student learning.

Effective assessment improves the quality of learning and teaching. It can help students to become more self-reflective and feel in control of their own learning, and it can help teachers to monitor and focus on the effectiveness of the instructional programs.

**Evaluation:** the process of analysing, reflecting upon, summarizing assessment information, and making judgments or decisions based upon the information gathered.

Evaluation should be based on the range of learning outcomes addressed in the reporting period and focus on general patterns of achievement rather than single instances in order for judgments to be balanced.

The following broad principles, from *Principles for Fair Student Assessment Practices for Education in Canada*, should be observed in order to provide accurate, useful information about the achievement and instructional needs of students:

- Assessment strategies should be appropriate for and compatible with the purpose and context of the assessment
- Students should be provided with sufficient opportunity to demonstrate the knowledge, skills, attitudes, or behaviours being assessed
- Procedures for judging or scoring student performance should be appropriate for the assessment strategy used and be consistently applied and monitored
- Procedures for summarizing and interpreting assessment results should yield accurate and informative representations of a student's performance in relation to the curriculum outcomes for the reporting period
- Assessment reports should be clear, accurate, and of practical value to the audience for whom they are intended

These principles highlight the need for assessment practices which ensure that:

- the best interests of the student are paramount
- assessment informs teaching and promotes learning
- assessment is an integral and ongoing part of the learning process and is clearly related to the curriculum outcomes
- assessment is fair and equitable to all students and involves multiple sources of information

While assessments may be used for different purposes, all assessments must give each student optional opportunity to demonstrate what he/she knows and can do.

## *Involving Students in the Assessment Process*

When students are aware of the outcomes for which they are responsible and the criteria by which their work will be assessed, they can make informed choices about the most effective ways to demonstrate what they know and able to do.

It is important that students participate actively in the assessment of their own learning, developing their own criteria and learning to judge different qualities in their work.

To become lifelong learners, students need to wean themselves from external motivators like grades or marks. They are more likely to perceive learning as its own reward when they are empowered to assess their own progress. Rather than asking teachers, what do you want? Students should be asking themselves questions such as, What have I learned? What can I do now that I couldn't do before? What do I need to learn next? Assessment must provide opportunities for students to reflect on their progress, evaluate their learning, and set goals for future learning.

## *Diverse Learners*

Assessment practices should accept and appreciate learners' diversity recognizing special needs and racial, ethnic, and cultural diversity. Teachers should consider diverse learning styles and preferences, as well as diversity in patterns of social interaction and the ways people express themselves across different cultures. Student performance on any assessment task is not only task dependent, but also culture dependent.

It is crucial that assessment practices be fair and equitable, as free as possible of biases, recognizing that no assessment practice can shore up the differences in educational experiences that arise from unequal opportunities to learn.

Teachers are encouraged to be flexible in assessing the learning success of all students and to seek diverse ways in which students might demonstrate their personal best. In inclusive learning environments, students with special needs are expected to demonstrate success in their own way. They are not expected to do the same things in the same ways in the same amount of time as their peers; indeed, the assessment criteria and the methods of achieving success may be significantly different from those of their classmates.

## *Assessment Strategies*

Assessment involves gathering information on the full range of student learning in a variety of ways to that a clear and valid picture emerges of what students know, are able to do, and value in drama. This assessment process should provide a rich collection of information that reflects students' progress in working toward achievement of learning outcomes.

Teachers are encouraged to use assessment practices that are consistent with student-centred instruction practices, for example, designing assessment tasks that help students to make judgments about their own learning

- designing assessment tasks that incorporate varying learning styles
- individualizing assessment tasks as appropriate to accommodate students' particular learning needs
- negotiating and making explicit the criteria by which student learning and performance will be evaluated
- providing feedback on student learning and performance on a regular basis

In order to assess the progress of individual students toward achievement of the learning outcomes, teachers should employ a variety of assessment strategies. Suggestions include, but are not limited to, ***teacher observations, student reflections, presentations, written assignments, and other types of assignments.*** The following are descriptions of these five methods of assessing student achievement.

### ***Teacher Observations***

Teacher observations are essential components of the assessment process in drama. It is a good idea to develop a list of observable behaviours that are directly linked to the learning outcomes and to share this list with students so that they are aware of the outcomes. They might also become involved in the assessment process by suggesting criteria to be used in assessing their progress and by participating in the assessment of the progress of themselves and others toward achieving the outcomes. In so doing, students assume a greater responsibility for their own progress.

It is not possible to record observations of every student in the class every day. The teacher may focus on a small number of students each day or limit the recording of observations to those behaviours that stand out on a particular day as indicating individual student growth, particular competence, or areas requiring more work.

Strategies for recording observations include the following:

#### ***Anecdotal Records***

The teacher records brief notes about the student's progress toward achieving the outcomes. These notes may deal with the student's work habits, contributions to discussions, and relationships with other students.

#### ***Checklists***

The teacher develops, in collaboration with students, a checklist of observable behaviours. These behaviours may include the student's willingness to participate in discussions and drama experiences, the student's ability to listen to others, and the student's ability to assume and sustain roles. During the course of the lesson, the teacher checks off these behaviours as he/she observes them. Sample Assessment Form #1 can be used as a checklist, if the teacher uses a check mark rather than a rating scale.

***Rating Scales***

The teacher completes, for each student, a rating scale indicating the student's progress toward achieving the outcomes. Rating scales may be used in a formative way at the beginning and middle of a unit, and in a summative way at the end of a unit. The following are examples of rating scales. These categories can be modified to suit the needs of a particular class.

listens to others	1	2	3	4
	unsatisfactory	satisfactory	good	very good
contributes to discussions	seldom	sometimes	frequently	always

Sample Assessment Forms #1 and #2 are examples of rating scales. A blank form is included so that teachers can include applicable outcomes and indicators.

***Student Reflections***

Student reflection is an extremely valuable element of student assessment. Because much of the learning in drama is internal and personal, not all learning can be demonstrated in dramatic presentations. Individual student comments in discussions, interviews, and written reflections can assist the teacher in assessing the student's understanding of dramatic forms and the meanings the group has been exploring. These comments may also reveal any difficulties that the student is experiencing with the work. There are several strategies for reflection that can be used by students and teachers in drama classes.

***Discussion***

Students should have many opportunities to openly discuss with their classmates their own work and the functioning of the group. Often the comments of one student will prompt affirmation, suggestions, or an extension of understanding from another student. The sharing that takes place in these discussions provides information which the teacher can use to assess the extent of the learning that has occurred in the lesson and the extent of the need for further work. Anecdotal records can be used to record the assessment information.

***Discussion***

Student journals can provide the teacher with valuable insight into the progress of individual students towards achieving the curriculum outcomes. Some students will often comment more openly in the privacy of a journal. Teachers may provide students with specific questions to answer in their journals. These questions may require students to reflect on such things as the quality of the work of the group, their individual contributions to the work, the meanings they have uncovered in the work, their understanding of the processes in which they have been involved, their abilities to work with others, and their opinions about the value of the work.



Because of the personal nature of journals, students and teacher should establish guidelines for their use in the drama class and their role in student assessment. While they may not be directly assessed, journals may provide the teacher with important impressions regarding progress. Such impressions may be recorded in anecdotal records.

### ***Written Questions and Answers***

At the end of a unit or after a series of drama experiences on a particular theme, it may be beneficial to receive from the students a more complete reflection than is possible in a few minutes during drama class. In such cases, the teacher may give the students questions to answer, either during or outside of class time. Such assignments give the teacher valuable information on student progress in content, processes, and attitudes. Students may also be invited to develop their own questions to guide reflection.

### ***Interviews***

Individual interviews are time-consuming, but they can provide extremely valuable contributions to student assessment. During an interview, teacher and student may discuss the student's progress in achieving the learning outcomes of the course. The teacher may clarify for the student areas that require further work, and the student may explain to the teacher difficulties, concerns, and understandings that are not revealed in other ways. A portfolio containing a variety of student work samples, assessment data, and selected assignments can provide a base upon which to discuss further progress.

### ***Checklists and Rating Scales***

Students may participate in the assessment of their own work and that of others in the class by completing checklists and rating scales similar to those used by the teacher. Students are often more able than the teacher to assess the contributions of members of small groups when there are several groups working simultaneously and when out-of-class time is spent working on a project. Sample Assessment Form #3 is an example of a rating scale that could be used by students to assess the contributions of group members.

### ***Presentations***

The assessment of performances and presentations makes up a portion of overall student evaluation in drama. Performances often provide the teacher with examples of a student's progress in understanding the elements of theatre and demonstrating a variety of acting and technical theatre skills. As well, the student's growth in self-confidence and self-discipline is often evident in presentations and performances. Assessment information in this area can be collected on rating scales or checklists.

Assessment of student performance and presentation can be carried out by the teacher or by both teacher and students. Assessment should, as always, be linked to the curriculum outcomes and reflect individual student progress toward achieving those outcomes.

## *Written Assignments*

From time to time in drama, students may be asked to complete written assignments relating to the work at hand. These assignments may be considered in the overall evaluation of the student's progress. Written assignments might include

- writing in role
- reviews of live drama performances
- character analysis
- student-written scenes

## *Other Assignments*

Depending on the interests of the students and the approach taken by the teacher, various types of assignments could be assessed according to criteria established by the teacher and information recorded on checklists or rating scales including

- video or sound tapes
- blocking maps
- set designs or models
- prompt books
- costume design
- stage manager's books
- director's books
- make-up morgues
- storyboards
- commercials
- lighting plots
- theatre history
- script
- production logbooks
- scrapbooks

## *Sample Assessment Forms*

The following section has been adapted with permission from Saskatchewan Education, *Drama 10, 20, 30 Curriculum Requirements* 1993.

The Sample Assessment Forms provide examples that demonstrate how teachers may assess student progress.

Sample Production Analysis Forms are also provided and may assist teachers and students in assessing the success of meeting the expectations of the curriculum outcomes through drama processes.

*Checklist or Rating Scale*

Outcome: Students will demonstrate personal growth through drama.

Focus: Group Processes

<p><b><i>Checklist or Rating Scale</i></b></p> <p>5=excellent <b><i>Student</i></b></p>	<p>Contributes to group discussions</p>	<p>Listens to the ideas of others</p>	<p>Co-operates with others to plan and participate in drama experiences</p>	<p>Participates in group decision making and problem solving</p>	<p>Practises leadership</p>	<p>Accepts leadership</p>	<p>Performs other functions in groups</p>	

***Rating Scale***

Outcome: Students will demonstrate personal growth through drama.

Focus: Group Processes

---

***Student***

Criteria/Indicators

• contributes to discussions	1	2	3	4	5
------------------------------	---	---	---	---	---

• listens to the ideas of others	1	2	3	4	5
----------------------------------	---	---	---	---	---

• co-operates with others to plan and participate in drama experiences	1	2	3	4	5
--	---	---	---	---	---

• participates in group decision making and problem solving	1	2	3	4	5
---	---	---	---	---	---

## Checklist or Rating Scale

Group Participation Feedback Form

Rate each member of the group, including yourself.

<p><b><i>Checklist or Rating Scale</i></b></p> <p>5=excellent <b><i>Student</i></b></p>	Contributed ideas	Encouraged others	Gave direction to the group's work	Followed the direction of others	Spent out-of-class time owrking on the project	Helped to resolve conflicts		

***Blank Rating Scale***

***Outcome:***

---

***Student***

Indicators

• 1 2 3 4 5

• 1 2 3 4 5

• 1 2 3 4 5

• 1 2 3 4 5

**Blank Checklist or Rating Scale****Outcome:**

<b>Checklist or Rating Scale</b>								
5=excellent <b>Student</b>								

### Sample Rating Scale Form or Checklist

**Outcome:** \_\_\_\_\_ **Date:** \_\_\_\_\_

	Criteria/Indicators							

**Rating Key**  
N = Not Yet Meeting Expectations  
M = Meeting Expectations  
E = Exceeding Expectations

1-5 Checklist



**Anecdotal Recordkeeping Form and Rating Scale****Student's Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_**Outcome:** \_\_\_\_\_

Criteria/Indicators	Comments	Ratings

**Other Comments:**

**Sample Student Self-Evaluation Form for Drama**

**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

	Seldom	Sometimes	Often
1. I contributed my ideas.			
2. I positively encouraged others in my drama group and other groups.			
3. I gave direction to the groups' work.			
4. I followed the direction of others.			
5. I helped to solve problems.			
6. I concentrated when working in role.			
7. I took risks by exploring something new to me.			

8. What did I contribute to the process?
  
9. What is the most interesting thing about what I did?
  
10. What problem(s) did I have to solve while I was working, and how did I try to solve the main problem I faced?
  
11. What have I learned from this particular experience, and how could I apply what I have learned to other projects and/or everyday life?

**Sample Production Analysis Form #1 (Self/Peer/Teacher)****Assessment of Individual Performance****Student's Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_**Outcome:** \_\_\_\_\_**Criteria/Indicators**

		Seldom	Sometimes	Often
<b>Vocal</b>	• audible			
	• character projected			
<b>Physical</b>	• open to audience			
	• character projected			
<b>Characterization</b>	• believable within context			
	• appropriate interaction with others			

**Comments:**

**Sample Production Analysis Form #2A (Self/Peer/Teacher)**

**Assessment of Group Performance**

**Student's Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Outcome:** \_\_\_\_\_

**Criteria/Indicators**

		Comments	Ratings
<b>Vocal</b>	• audible		
<b>Physical</b>	• open to audience		
	• uses performance space		
	• movement fluid		
<b>Design</b>	• blocking appropriate		
	• variety of levels		
	• appropriate performer positions		
	• appropriate set piece positions		
	• appropriate lighting		
<b>Scene</b>	• appropriate costuming		
	• appropriate sets		
	• opening		
	• self-contained unit		
	• clear expression of theme		
	• closing		

Rating Key: N = Needs Improvement  
 S = Satisfactory  
 VG = Very Good

**Other Comments:**

**Sample Production Analysis Form #2B (Self/Peer/Teacher)****Assessment of Group Performance****Student's Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_**Outcome:** \_\_\_\_\_

Use of the following performance forms, techniques, and components

	Comments	Ratings
• audible		
• character projected		
• freezes		
• transitions		
• music		
• interpretive movement		
• monologue		
• choral speech		

Rating Key: N = Needs Improvement  
 S = Satisfactory  
 VG = Very Good

**Other Comments:**

**Sample Production Analysis Form #2A (Self/Peer/Teacher)**

**Assessment of Group Performance**

**Student's Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Outcome:** \_\_\_\_\_

**Criteria/Indicators**

		Seldom	Sometimes	Often
<b>Communication</b>	• listens to others			
	• co-operates with others			
<b>Responsibility</b>	• fulfills group role			
	• positive effort			
	• consistent effort			
<b>Attitude</b>	• respects own work			
	• respects other's work			
	• show originality			
	• focussed on work			
	• accepts/considers suggestions			
	• displays confidence in ideas			

**Other Comments:**

---

# *Keeping Records*

Keeping records throughout the production process enhances the learning experience provides a rich opportunity for assessment, and provides options for the production portfolio.

## *Production Portfolio*

It is beneficial for each student to keep an ongoing production portfolio of her/his participation in drama and theatre-related experiences. An individual production portfolio may consist of selected entries from a student's journal, pieces of student script writing, production memorabilia, notes from a student's production logbook, entries from individually created promptbooks, entries from individually created director's books, and any other production work students may wish to showcase.

Journal entries selected for inclusion in the production portfolio may be chosen from student reflections on their involvement in class, in school, in the community or in festival productions and may extend to include student reactions to experienced theatre performances as audience members. Examples of the kind of script writing that may be chosen for inclusion in the production portfolio may include excerpts from individually or collectively written scripts, performed monologues and scenes, or pieces taken from performed existing scripts. Production memorabilia selected for portfolios may include such items as photos taken during rehearsal, backstage, or during performance; production programs, tickets, or sketches of production posters.

The production logbook, which may be a focus of individual production record keeping in Drama 701A, details a student's involvement in a particular production. The type of entries chosen from this logbook for inclusion in each student's production portfolio may include selected daily entries, character analysis notes, and memorable director's notes. A promptbook may also be created at the 701A level. Students may wish to select samples from their promptbook for inclusion in their production portfolios.

Once students have participated in the process of compiling a director's book, they may wish to select entries from this artistic vision to include in their production portfolios. Examples of the kinds of entries students may include from their director's book would be set design diagrams, ground plans, and cue-to-cue blocking.

The creation of an ongoing production portfolio plays an important part in the learning process for each student throughout his/her drama experiences. Keeping such records provides students with a comprehensive reference for assessing their learning progress and their personal growth. In addition, these production records can provide valuable ideas for future work, can help to stimulate discussion, can assist in decision-making processes, and, through individual reflection, can allow students to assess their contributions to a production and clarify their understanding of their work.

At all grade levels, it is an expectation for this type of student record keeping and reflection of their drama experiences to take place.

## *Production Logbook*

A production logbook is an individually compiled journal of a student's participation throughout a production as a member of the production team—a cast, crew, or management member of the group. It is valuable for students to make reflective and preparatory entries on a daily basis throughout the whole production process. In particular, it is important that students keep their logbooks on rehearsal days.

Students' entries about their observations, ideas, and feelings within their production experience is the focus of the logbook. This type of detailed record keeping of the experiences encountered within a production encourages examination and decision making, which in turn comprise desired learnings throughout this process.

The production logbook should not be considered as a personal diary where other cast members are discussed, but should be a detailed record of an individual's production experience. The production logbook can be used as a reference for students to analyse and assess their experiences in terms of meeting the drama learning outcomes, their individual goals, and the objectives of the production team.

In addition to being a valuable record of time used within a production, the logbook focusses students on the experiences of the production by having them develop a character, review rehearsals, record director's comments, detail technical considerations, and complete an end-of-production report. In terms of communication, the production logbook can also serve the practical need of listing the information that would enable all cast and crew members to contact one another outside of scheduled rehearsal time.

## *Time Management*

The production logbook can serve as a valuable time-planning vehicle for students throughout production and can encourage students to prioritize the tasks they undertake. Students may outline their rehearsal schedule within their logbooks and may record plans daily for rehearsal preparation, practice, and character development.



As well, keeping a production logbook can assist students in setting goals by having them detail the areas they wish to develop throughout the production process. These areas may involve any number of skills, including personal and interpersonal skills and acting or technical skills. The logbook may also serve to have students organize their time more efficiently by having them detail their individual responsibilities throughout the production, their responsibilities on a daily basis, and the time lines and deadlines necessary for the completion of these responsibilities.

### *Character Development*

Students may use their production logbooks as a place to prepare, develop, and analyse the character they will play in the production. Building a prior life for a character often assists students and actors in creating believability in their characters for both themselves and their audience. Developing a character involves the use of imagination, creativity, subtext examination, and the knowledge and advice of other actors and the director.

Keeping a record of such creations, comments, and information assists students in creating their characters, developing their characters, and preparing for their parts between rehearsals by focussing on knowing their lines and parts. Within each student's production logbook, a detailed character analysis may be kept. This analysis may change and grow throughout the course of the production. Such details as the character's childhood influences, current status, likes and dislikes, physical, emotional, and intellectual qualities, and relationships within the drama may all be considered in the composition of such a character analysis.

In preparation for a part in a scripted production, the student can use the logbook effectively to analyse a character's part within the script, taking into account the character's cues and subtext. Throughout rehearsals and director meetings a student may wish to detail in their logbook acquired information in the form of an individual character cue sheet.

Each student may mark his/her own script with indicative symbols they create for specific voice cues, places for pauses, tonal changes, and volume fluctuations. As well, it may be beneficial for students to mark their scripts with individually created abbreviations for stage areas, stage directions, body positions, and technical details that are pertinent to their parts. These script indicators may be transferred to each student's production logbook by having her/him create an individual character cue sheet.

When they are preparing for character parts in a production, students need to discover or create subtext for their characters. Examining the script in terms of a character's role in the whole play, including his/her relationships to other characters, where a character fits in terms of helping to build the suspense, create conflict, and reveal information, is the most effective way for students to begin an examination of a character's subtext.

Looking for small clues for a character's special mannerisms, repeated expressions, use and emphasis of certain words, stage directions, and the words of other characters can all assist in the discovery and creation of an underlying meaning to the character's actions and motivations.

An understanding of the implications of the time and the place of a play's setting or the circumstances surrounding its creation can also assist a student in the discovery and creation of a subtext for her/his character. Once students have embarked on such an exploration, they may choose to develop their characters by emphasizing certain characteristics and creating specific mannerisms and habits of speech to reflect the subtext of their characters. This work on subtext, or the implied but never stated thoughts, feelings, reactions, ambitions, and personality of a character, may be outlined within each student's production logbook.

Other activities involved in the development of a character that may be included in a student's production logbook include a character make-up sketch, a character costume sketch, a character property list, warm-up plans (voice and physical), and a created character monologue. This student-created monologue should be designed as a practice piece used to explore the emotional qualities of the character and to practise a character's physicality and voice, including such vocal qualities as pitch, emphasis, and pauses.

### *Rehearsal Reviews/ Director's Comments*

The production logbook may be used to record student reflections on each rehearsal. Notes should be kept in the logbook throughout rehearsals and should include such details as the director's instructions throughout the rehearsals and the director's advice and comments following each rehearsal.

In addition, students should be encouraged to make daily journal entries throughout the rehearsal process of the production. These entries will provide a medium through which personal assessment of experiences encountered and progress made may happen. For this reason, these entries should include reflections on what each student feels he/she has learned from each experience, in addition to a description of the experience itself.

An effective way to undertake this type of reflective process is to have the students divide their journal entry pages within their logbooks in to two columns, one for a description of each production experience, and one for a response to each production experience.

It may be desirable to facilitate quality responses to production experiences from the students by periodically providing the students with leading questions.

The following questions may serve as a guide to the kind of questions a teacher may wish to formulate and pose to the students:

### ***Production Experience Description***

- What experiences did you have today?
- What new information did you receive today?

### ***Production Experience Response***

- What did you learn from this experience?
- How did you feel about this experience?
- What did you contribute to this experience?
- What did others contribute to this experience?
- Is the production progressing as you would like? Explain.
- What difficulties did you encounter throughout this experience?

### ***Technical Considerations***

Throughout the production process, students may keep records in their production logbooks of technical details, cues, and instructions encountered. Character cues dependent on light, sound, and movement or action cues may be some of these technical considerations. As well, references to stage areas, body positions, stage directions, crosses, exits/entrances, stage business, and voice as they relate to an individual's character may be recorded. In addition, students may wish to keep a running list of new theatre language, including technical terms, used throughout the course of the production.

It may be beneficial for each student to create a colour chart for inclusion in her/his logbook for design reference when planning sets, costumes, and lighting. If desirable, a technical supply list including such concerns as lighting and sound equipment needed, electrical access information, carpentry work needed, materials for construction including tools, and prop table organization may be detailed in the production logbook. Research concerning suppliers and costs for materials and equipment needed may also be included here.

### ***End of Production Report***

The production logbooks will be complete when each student has written an overall review of his/her experiences throughout the production process. In addition to a personal account of students' reflections on the process, a review of all of the ways they participated throughout the process should be detailed. As well, a list of individually perceived strengths and areas in which each student feels she/he could improve would be beneficial. Students may wish to complete this review with specific suggestions for personal and collective development of particular production skills and processes.

## *Promptbook*

A promptbook is a script marked with directions and cues, including information on blocking, stage business, and technical cues for use by the prompter. The prompter's role is to cue actors on their lines throughout rehearsal as well as during performance, if desired. The prompter works closely with the director and stage manager to create the promptbook. The director's plans are considered in the initial stages of creating a promptbook, and the stage manager's directions for cues are incorporated into the promptbook throughout the production process.

Although these production roles have very specific tasks to complete throughout the course of a traditional production, within a drama class production these roles may be shared or overlapped, and it may even be desirable to have each student involved in the production, both cast and crew, construct and complete a promptbook.

Constructing a promptbook provides students with valuable experiences in script interpretation, artistic and theatrical concept building, and technical decision making.

Individually prepared promptbooks within the drama class not only give students an opportunity to consider all aspects of a production, they also allow each student to better prepare for auditions and rehearsals by focussing on his/her own character's cues, movements, positions, and speech pauses and variations.

## *Construction*

The promptbook is usually constructed by pasting the pages of a script in a large loose leaf notebook. It is important to leave large margins and blank pages between scenes and acts in order to have enough space to make notes, indicate cues, and draw necessary sketches. It is also preferable to have all markings, cues, and notes in the promptbook made in pencil. This is necessary so changes can easily be made throughout the production process.

Although the promptbook is primarily for the use of the prompter, it impacts all of those involved in the production, including cast and crew. Not only are all markings in the promptbook dependent on input from the director and the stage manager, but the promptbook is used by the stage manager to prepare detailed cue sheets for technicians and other crew.

## *Notes*

In addition to notes made in the promptbook concerning the director's plans, the director's interpretation, and any changes made in the direction of the production, the prompter keeps marginal notes as well. It is important that the prompter record accurately all changes in timing, cues, lighting, sound, and movement, and keep these changes up to date as all cast and crew rely on the accuracy of the promptbook. The marginal notes detail any cuts that have been made to the script, important stage directions, and notes concerning such things as pauses, phrasing, and emphasis.

The promptbook is also an ideal place to record the numbers necessary for contacting all members of the production team.

## *Cues and Markings*

The prompter uses created shorthand, abbreviations, symbols, and colour codes to indicate pauses, sound and light cues; prop introduction; curtains; and other effects, both on and off stage. Such indicators are also used to mark all movement and positions, including crosses and counter crosses, entrances and exits, stage groupings, and stage business.

Colour-coding is most frequently used for cues, and these are usually indicated in the margins. Traditionally, red indicates lighting cues, blue, curtain cues, and green, entrance and exit cues. The prompter also indicates warning cues in the promptbook that are of particular importance to the stage manager. Entrances, upcoming sound effects, or changes in lighting are frequently marked warning cues.

The stage manager not only adds technical cues to the promptbook, but also constructs individual cue sheets from the promptbook for distribution to all backstage staff members, including the electrical technician, sound and lighting technicians, wardrobe staff, and props committee. The cast also refers to the promptbook to construct individual character cue sheets including indicators for all movement, stage business, exits and entrances, and voice cues, including desired pauses in speech.

## *Diagrams*

The promptbook also includes planning sketches and diagrams important to the development of a production. These diagrams may include floor plan sketches, blocking plots, sketches of sets, acting area diagrams, prop location diagrams, stage grouping plots, and movement diagrams.

A floor plan of the set is basic to many of the diagrams included in the promptbook. A floor plan can be constructed by using graph paper to draw the floor area to scale, deciding on a ratio of each square to a square foot of stage space. Several copies should be made of this for use in plotting necessary diagrams.

A blocking plot consists of several floor plans indicating every change in movement that occurs throughout the production. On these blocking diagrams important crosses, counter crosses, actors' movements, and exits and entrances are shown using created and consistent symbols.

Sketches of sets showing placement of set pieces and furniture and actors' positions in relation to these fixed pieces in each scene may be necessary for lighting and movement planning. As well, diagrams of the acting areas and prop location in each scene may assist in planning the production.

It may be beneficial to include a prop table organization sketch for use throughout the production.

Diagrams indicating stage groupings of actors in each scene may be very helpful in aesthetic and technical planning considerations. On copies of the floor plan, stage groupings throughout the scenes may be indicated by drawing circles to represent individual actors with the initials of each character's name marked in little circles.

## *Director's Book*

The director's book is the master script prepared by the director detailing her/his vision for all artistic and technical elements of the drama. The book includes the director's research, design concepts, floor plans, blocking decisions, acting and technical cues, stage directions, and notes the director makes during rehearsal for communication at post-rehearsal meetings.

Primarily, the director's book comprises plans for cue-to-cue blocking, stage business, set design, ground plans, character sketches, and casting. The construction of a director's book provides an opportunity for students to continue to build on their experiences in script interpretation, artistic and theatric concept building, and technical decision making.

## *Cue-to-Cue Blocking*

This type of planning involves showing the placement of the characters on a stage diagram in relation to the place in the scene that is marked by the script. An example of cue-to-cue blocking would be when a character moves downstage centre at the beginning of his/her monologue. This movement would be indicated on the stage diagram in order to cue the actor. As the character moves, her/his placement on the stage can be followed in relation to what is happening in the script.

***Special Consideration for Cue-to-Cue Blocking***

Each diagram and margin should be clearly marked to correspond with one another (A, B, C, D).

Each character has an identifying symbol (Sylvia=S, Susan=Sn).

A character's movement, if speaking and walking at the same time is noted as\_\_\_\_\_.

A character's movement, if not speaking is noted as\_\_\_\_\_.

***Stage Business***

Stage business involves any action, direction, or activity that the director has in mind when creating his/her vision. All stage business should be noted in the director's book, as these actions cannot be cued as blocking. An example of stage business would be having a character sit down at a given time in the script or having a character drop a book as she/he calls out in fear.

Stage business is noted by lower case letters in sequential order (a, b, c, d.)

***Set Design***

The set design is the director's vision of the set. The description of the set in the script should not limit this vision but rather serve as a practical starting place. As long as the set functions for the action of the script, creativity of design is encouraged. The set design in the director's book may consist of hand-drawn sketches or may comprise a selection of cutouts from magazines, catalogues, or architecture books.

***Ground Plan***

The ground plan of the director's book is an aerial view of the stage noting the placement of the set including all set pieces, furniture, and other fixtures. The ground plan is arranged to suit the stage being used, taking into consideration audience focus and sightlines.

***Character Sketches***

The character sketches in the director's book involve written descriptions in paragraph form and should address the key qualities and/or characteristics of the characters in a scene. Considerations of age, physical appearance, likes, dislikes, and the motivations of each of the characters in a scene comprise the character sketches. Character sketches should be supported with evidence from the text or script whenever possible.

***Casting***

The director makes notes in this book concerning casting choices and reasons for these choices. As well, any special considerations or comments of advice for the actors are noted for the director's use during the rehearsal process.

## *Assessment of Records*

The assessment of the production logbook, promptbook, and director's book may involve both self-assessment and those of the teacher assessments. Assessment is based on depth of thought, and the focus is on the quality of the personal reactions to production experiences instead of on the descriptions of the experiences themselves. Assessment should be ongoing throughout the production process, just as journal writing assessment is ongoing in nature.

It may be beneficial at times for specific values to be assigned to particular tasks undertaken in the logbook, promptbook, or director's book. As well as considering the depth of reflective exploration when assessing these records, it may be appropriate at times to use forms similar to the production process analysis forms included in this guide (Assessing and Evaluating Student Learning) to focus on the assessment of growth in particular skill areas. A consistent effort, as well as the level students have reached in achieving goals set individually in collaboration with the teacher, are important considerations in the assessment of these learning records.

The director's book may be undertaken at any level in senior high school drama. It may be decided to pursue this type of planning and recording to some degree even in Drama 701A depending on the nature of the drama work being experienced.



# *Appendix A*



## Appendix A

### PROCESS FOR DEVELOPING A COLLECTIVE CREATION<sup>4</sup>

The following describes a process for developing a contextual or group drama leading to a collective creation. Teachers should note that not all group dramas lead to collectives nor do all collectives grow out of group dramas. What follows is the description of *one* process.

#### *The Process at a Glance*

##### *Step One*

##### *Choosing the Topic*

Students should already know that topics for dramas can arise from a number of different sources, and they will have interests and concerns that they want to explore in their drama work. It is important for teachers to provide avenues by which students may contribute their ideas to the choice of topics for their dramas. Teachers must also have the opportunity to propose topics and facilitate the identifying of focus for topics that are chosen by the group. Participation in choosing topics for drama work contributes significantly to the sense of ownership and level of commitment as the work unfolds. Whether teachers use negotiation and consensus-building, or brainstorming sessions or suggestion boxes, they will soon discover that their students are their best “ideas bank.”

##### *Step Two*

##### *Structuring the Drama*

Contextual dramas, or group dramas, and subsequent collective creations do require planning, and it is important for teachers to become familiar with and use the process for structuring a drama as they approach drama teaching. (This process is described in the following section entitled “The Process in Detail.”) It is recommended that teachers begin collective work by structuring and working within a short drama (three or four episodes). This enables them to work in role and allows the students to work in roles of their own choosing, through different strategies and in a range of groupings. This will provide all teachers with knowledge about their students’ abilities to work within dramatic contexts. It will give teachers who may not be experienced with this way of working a sense of how dramas work.

##### *Step Three*

##### *Working within the Drama*

Within dramatic contexts, teachers are challenged to undertake some unique functions and responsibilities. This section will offer some tips on how dramas work and suggest a number of ways in which teachers may be required to function within them. Only experience, however, will provide answers to most of the questions that arise out of planning and structuring a drama and attempting to anticipate students’ responses. Students who have experience working within dramatic contexts may be able to contribute readily to the shape and direction of the work as it unfolds.

***Step Four******Shaping and Refining the Collective Creation***

Not all contextual or group dramas will be developed into collective creations. However, when a class decides to extend the work from one of their dramas into a collective creation, students must be prepared to engage in a process of purposeful decision making toward that end. Students will be required to reflect carefully upon the drama through which they have worked, re-examine the focus of the work, and be able to articulate clearly what it is the students wish to communicate with their collective creation. Students will have to identify those episodes of the drama that they believe best support their intention and commit themselves to refining and sequencing those (and, perhaps, some new episodes as well) into their collective creation. The teacher's responsibility as director of the collective creation begins here. A concept for the development of the play must be established by consideration of such questions as: What is this play about? How can it be structured so that our intention will be clear? What is the "glue" or the central thread that will hold our play together?

***Step Five******Rehearsing and Performing the Collective Creation***

If the students commit themselves to performing their collective creation, their work must be rehearsed and polished whether the audience is to be another class of their peers, younger students, the whole student body, their parents, the entire community, or a video camera. Their first collective creation may be as short as 10 minutes in length. Collective creations may be rehearsed either as improvisational pieces (works that are not scripted) or as scripted works. Either the teacher or students who are keenly interested in directing may function as director. Usually collective creations are produced using simple staging techniques, that is, without elaborate sets, costumes, lighting, etc.

***Step Six******Reflection***

It is very important that students be provided with frequent opportunities (both in and out of role) to recall, react to, and describe their drama experiences. Reflection can take a variety of both public and personal forms. Whole group discussion, tableaux, prepared improvisation, drawing, writing in role, journal writing, and other strategies can tap into students' thinking about their work. Times for reflection should be structured into each drama and will be required spontaneously as the work unfolds.

## THE PROCESS IN DETAIL

### Step One

#### Choosing the Topic

Topics for drama work can arise out of any source that will attract the attention of the students. Invite them to bring what they already know and understand to the work, and inspire them to pursue ideas embodied in the topic.

Teachers who closely observe and listen to their students will easily be able to identify interesting and relevant topics for exploration. Brainstorming sessions, in which all ideas are accepted and recorded on chart paper, and an ongoing suggestion box will provide a class with more than enough ideas for a year's work in drama.

Nevertheless, it is important for students and teacher to reach consensus on the choice of topics for their dramas, as all members of the class must be willing to make a commitment to the work.

Topics suggested by a brainstorming session might include

- fads and fashions
- independence
- popular culture
- global issues
- sports
- being a teenager
- cars
- friendship
- leaving home
- the environment
- social injustice
- crime/violence
- relationships
- runaways/street kids
- drugs and alcohol
- peer pressure
- rock music
- individuality and gender
- racism
- money

Once the class has agreed upon a topic for its drama, students should be invited to suggest various aspects of the topic for exploration. To do this, students could be asked to explore the topic from different points of view or to pose “what if...” questions that would be sparked by their consideration of the topic choice. Individual, small, large, or whole group brainstorming will generate more ideas than can be structured into one drama, but it will reveal valuable ideas that might not otherwise have been considered. A webbing (see Appendix B), which organizes the thinking of the group, might also be helpful as the teacher moves toward identifying the focus, that is, one particular aspect of the topic for exploration.

#### Identifying the Focus

If a class chose to do a drama about the environment, for example, a possible focus might respond to the question, “What would the effect on a particular community be when fire damages a toxic waste storage site nearby?” The drama could begin with people (students in role) recently evacuated from their homes questioning a government official (teacher in role) who has been assigned to meet with them.

During the course of a drama the focus could shift, as could the roles taken by the teacher and the students. This could allow the topic to be approached from other points of view. For example, in the environment drama the focus could shift to respond to the question, “What measures can be taken to safely dispose of toxic wastes?”

In this case, a government official (teacher in role) could call together a panel of experts (students in role) who have knowledge of and previous experience with the disposal of toxic wastes.

#### Note

The teacher's role in each case is that of government official. However, the function of the role changes. In the first case, the teacher is in role as someone who represents others who have power to change the situation. In the second case, the teacher is in role as someone who is seeking information from the experts.

## Step Two

### Structuring the Drama

The purpose of this section is to enable and encourage teachers to discover a comfortable and productive way to work in dramatic situations. The following reflects a way of working that may be new for some. It encourages situations in which teachers are, at times, called on to shift from the “natural authority” role to become one member of a group that seeks to discover and communicate new meaning and knowledge through a process of negotiation. This is a way of working that provides valuable rewards for both teachers and students. Through this way of working, teachers will guide their students toward a deeper understanding of themselves, others, their world, and dramatic art form.

Meaningful dramas do take time to prepare. Familiarity with the process outlined in this section, however, will reduce preparation time in the future.

The structuring of a drama is the pre-planning phase of drama work. Before approaching the structuring of the work, teachers will

- reflect upon the topic that has been agreed upon and identify the focus that will begin the drama
- have an understanding of the strategies (both drama and other) that are at their disposal
- understand the processes and determine the strategies that will most effectively facilitate the students’ exploration of the topic and their achievement of the learning outcomes

### Strategies

Following is a list of drama strategies from which teachers may choose as they structure the work:

- role
- dance drama
- teacher in role
- parallel play
- narration
- storytelling
- imaging
- story theatre

- voting
- flash-backs and flash-forwards
- tableau
- tapping-in
- interviews
- mime
- the hot seat
- journeys
- meetings
- ritual
- choral speaking
- drawing and painting
- games, exercises, and writing
- warm-ups
- improvisation

**Role** is the basic ingredient of work in drama. When the students and teacher assume roles in a drama, they are acting as if they are someone else. They are exploring what it is like to be in someone else’s shoes and are developing empathy with these other lives. When students and teacher assume roles, they take on the attitudes of other people in a particular time, place, and circumstance.

Assuming a role is different from developing a character. Actors are required to develop and deliberately portray a keen understanding of character by weaving together motivation and the physical, social, psychological, emotional, and moral facets of a whole individual. Depending upon the outcomes to be achieved, students may or may not be expected to attempt to fully develop characters for their collective creations.

**Teacher in role** is an effective way for teachers to work in drama. By taking on roles, the teacher is able to provide the students with a model for working in role through the use of appropriate language and commitment to the process and the work. Role enables the teacher to work with the students close to what is happening and facilitate the shaping of the work from within.

The role that the teacher chooses will depend upon what he/she hopes to achieve within the work. The following describes some basic types of role available to the teacher (Neelands, 1984)<sup>5</sup>:

- **Leader**  
This is an authority role and is where the teacher inexperienced with working in role might most comfortably begin. Roles such as mayor, chair person, king or queen, editor-in-chief, etc., are examples of this type of role.
- **Opposer**  
This is also an authority role but one that can function to cause the class as a whole to unite and challenge that authority. Examples include a prison warden who refuses to negotiate inmates' grievances with their spokespeople, and a property developer who is going to turn a lakefront into a mega-mall.
- **Intermediate role**  
The most flexible type of role is one that combines elements of the authority role with one who is empathetic. A teacher in the intermediate role usually acts or speaks on behalf of someone who has ultimate authority. Examples of this type of role are the mayor's assistant, the one following orders, and the messenger or emissary. In such cases, the students take responsibility to organize and frame responses to, for example, whatever the emissary might propose. In a drama, the teacher role may be a government official who answers questions of citizens near whose community a federal prison is to be built, or a military official who receives an order to command all of the able-bodied young men in the village to immediately report for duty.
- **Needing help/victim role**  
The teacher works in role, in this case, as some one who needs help and appeals to the expertise and/or the humanity of the group. The teacher assumes such roles as that of a person who is about to embark on a mission to investigate a newly discovered undersea city and requires help, or of a refugee who seeks protection while fleeing a conflict.
- **The lowest status role**  
This role allows the teacher to be one member of the group, for example, one of many city councillors or one of the queen's vast number of troops. Students, then, may be required to take on the authority roles.

For this reason, this type of teacher role might best be undertaken with students who are experienced working within dramas and are, therefore, able to take on this responsibility.

### **Note**

It would be unusual for a teacher to work constantly in one role for the duration of a drama. Within a drama the teacher may shift in and out of role, into different roles, and out of role altogether to work in other ways, such as side-coaching, narrating, and facilitating. What the teacher wants to accomplish will determine what role he/she will choose. The more role experiences the teacher has, the more comfortable the teacher will become with working in role and with choosing roles.

**Narration** can be used to establish mood, to bridge gaps in time, and to register decisions made by the students within the drama. Bits of narration can be prepared or created spontaneously by the teacher or can be chosen from prose, poetry, or song lyrics.

**Imaging** is a technique that allows the students to slow down and focus individually on an issue. The students, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, side-coaching by the teacher, music, sounds, or smells.

**Voting** is an option when consensus cannot be reached. One of the basic processes used within dramas is negotiation. Through negotiation, the teacher and students strive toward, and will often achieve, consensus. At times, when consensus is not achieved, voting is the next best option.

A **tableau** is a still image, a frozen moment, or "a photograph." It is created by posing still bodies and communicates a living representation of an event, an idea, or a feeling. This valuable drama strategy can be used to encourage discussion and reflection. It offers students an effective technique to clearly express ideas.

**Tapping-in** is a means by which those individuals represented in a tableau may be prompted to express their responses to the particular moment that is captured in time and space by the tableau.

The teacher places a hand on the shoulder of one of the students in role in the tableau and poses questions that are designed to reveal the actor's thinking about the situation represented by the tableau.

**Mime** can be a highly sophisticated silent art form in which the body is used as the instrument of communication. In drama, mime enables the students to explore and represent ideas and events through movement and gesture. For example, the students can recreate a theft as it was recorded by a hidden video camera or, as merchants, they can go silently about their tasks at the village market.

**Dance drama** is expressive movement through which ideas, stories, sounds, and music can be interpreted. It can be used effectively by students who are experienced and comfortable with dance to express such episodes as dream sequences, flash-backs and flash-forwards, and parts of celebrations. Sensitive use of dance drama can allow for valuable contrasts within a drama, for example, when battles are fought in slow motion or when explorers return from space with adventures to relate.

**Parallel play** describes a situation in which all of the students work simultaneously but separately in their own space. It allows students time to “try on” their roles before they are required to work in role in a larger grouping. For example, each of the survivors of a nuclear accident work to build a new community or pirates individually prepare for their long voyage.

**Storytelling** is a means of creating (or re-creating) and sharing stories. The stories may be familiar or unfamiliar, the stories of others or the students' own. In drama, storytelling is a means of sharing and reflecting on each others' experiences and the experiences of the group.

**Story theatre** techniques may be used in drama as stories are told. This means that as the story is told by a narrator, others act it out. They can do this while speaking the dialogue or through mime, or the narration may be provided by those who are acting out the characters, animals, or inanimate objects.

**Flash-backs and flash-forwards** can be used effectively to help build belief, challenge the students to consider the consequences of their decisions, and support periods of reflection.

For example, in a drama about settlers in the New World, the students are asked to work in pairs—one in role as a settler and one as someone who was left behind. They are asked to improvise the most difficult goodbye they had to say before their departure. As another example, students assume roles as citizens challenging the hazardous level of pollutants pouring out of a local factory. They are asked to improvise, in small groups, the impact of the pollution on a particular family 50 years from now. Tension and a varying of pace and focus can also be injected into the work by using flash-backs and flash-forwards.

**Interviews** are not particularly a drama strategy, but they work well to encourage seriousness, reveal a variety of perspectives, and aid reflection. As well, if the questions are skilful, interviews can encourage fine, spontaneous storytelling. Used often, the interview strategy may provide students with insights into the media, but not all interviews are media-related. Some other examples are lawyer and client, coach and player, fisher and fish. Nor are all interviews one to one—examples of large group interviews are a board of inquiry and a witness, a panel of experts and a small group of returned space or time travellers, a town council and a planning expert. Large group interviews are effectively used within dramas; this particular strategy has become known in its several variations as the *hot seat*.

**Journeys** can provide not only a strategy but, if focussed, a context in itself. Students can explore different kinds of journeys ranging from journeys into space, to journeys to new lands, to journeys into battle. They can be challenged by such problems as deciding whether or not to go, planning the journey and preparing to go, saying goodbye and departing, anticipating their arrival at their destination, and coping with the unknown along the way.

**Meetings** have become a familiar ritual. The meeting strategy is an effective one by which the whole group can establish focus and begin to build belief. Because meetings are so familiar, they may also offer the teacher a comfortable way into drama.



At first the teacher would assume the familiar leader-type role, but as the students and teacher become more experienced in drama, the teacher could become one of the group and one of the students could assume the leader role.

**Ritual** is a technique in which one action is repeated by many individuals to formalize or provide specific significance to a situation. For example, members of a top-secret space mission (students in role) board their spacecraft one by one, prior to launch. As they do so they are given a computerized identification bracelet and are required to state why they have committed themselves to the mission.

The **drawing and painting** of treasure maps, maps of the town, blueprints of haunted houses, floor plans of factories, wanted posters, royal proclamations, posters announcing museum openings, symbols, bits of costume, etc., can be used within a drama. Such work can help the students build belief. It can be invaluable, both as the drama unfolds and after it is over, in providing the teacher with glimpses into the students' thinking and commitments.

**Writing** of résumés, family records, articles, headlines, diaries, letters, journal entries, case histories, news stories, ledgers, stories, poetry, chants, myths, and legends can occur within a drama, as can drawing and painting. Events in a drama will provoke reflection and will often invite research. Writing, which can slow down and deepen the students' thinking about the work, will give them an opportunity to respond to and record their feelings and their findings.

**Choral speaking** is a means by which literature, including poetry, chants and raps, scripts, short stories, fairy tales, and fables and legends, is interpreted and communicated vocally by a group. It may be effectively used in a drama. For example, a drama might be inspired by a particular poem. The students and teacher might decide that group-speaking of the piece might provide ideal closure for the work. Alternatively, a group of students, in or out of role, might wish to present poetry, chants, or raps that they have created in response to events in the drama.

**Games, exercises, and warm-ups** have been used as classroom drama activities to support the development of personal and social skills, imagination, concentration, characterization, and vocal skills.

Many of these familiar activities can be organized around themes and used purposefully and imaginatively within a dramatic context. Games, exercises, and warm-ups will prove useful at the rehearsal stage of the collective creation.

**Improvisation** is any unscripted drama work. A distinction must be made between **spontaneous improvisation**, which is immediate and unrehearsed, and **prepared improvisation**, which is shaped and rehearsed. Spontaneous improvisation is characteristic of much of the work that is done within contextual or group dramas. As students shape and refine their work toward the development of a collective creation, they engage more in prepared improvisation.

### *Understanding the Processes and Choosing the Strategies*

As well as having an understanding of the learning outcomes and the available strategies, the teacher should be aware that

- the drama should take shape episode by episode
- the drama must provide frequent opportunities for reflection
- the drama should allow for a variety of groupings
- the drama must incorporate the elements of theatre
- within the drama, the crucial process of negotiation is most successfully undertaken when the teacher uses skilful questioning approaches
- within the drama, the teacher and the students fulfil a variety of functions and responsibilities

Dramas take shape **episode by episode**. They are not often structured along plot lines as stories and plays often are. The episodes are most effectively linked by responding to “if” or “what if,” rather than to “and” or “and then.” Within each episode, though, the concern should be what is happening **now**, not what will happen next.

The strategies that the teacher structures into the work must provide a variety of means to encourage the students to stretch their thinking and extend their use of language.

Opportunities for problem solving, decision making, and most importantly, reflection must underlie the basic process of negotiation and, therefore, must be built into the structure.

### **Note**

Time for reflection, that is, time for recalling, reacting to, and describing one's experience both in and out of role, is very important in a drama of any length. During these periods of reflection, students have the opportunity to pause, to consider their actions and the consequences of their actions (individually and collectively), and to clarify and share their understanding of that experience. By so doing, they are exercising a process for evaluating their work that deepens their understanding of it and at the same time enables them to contribute to the course of the work. It may well be that the most valuable learning occurs during these periods of reflection. Reflection can take a variety of forms. Discussion, writing, drawing, tableaux, and other strategies can function effectively to tap into the students' responses to their experiences.

Within a drama, students must be provided with opportunities to work in a variety of groupings

- whole group
- small groups
- pairs
- individually
- large groups
- half and half (half work, half watch)

A variety of groupings provides students with an essential variety of interaction and experience that will contribute to different kinds of learning and different levels of understanding. Also, when a drama extends over several classes a variety of groupings may be an important factor in the students' abilities to sustain commitment to the work.

As the work is being structured (and as the students and teacher "live through it") the teacher must plan for the incorporation of the elements of theatre— focus, tension, contrasts, and symbol.

Within dramatic situations, teachers will use questioning in a variety of ways and will provide opportunities for students to pose questions both in and out of role through such strategies as meetings, interviews, and the hot seat.

In drama, questions go beyond those that are used to check facts or elicit "correct" or "yes/no" answers. In drama, there is no single right answer. Questions are used within the work to seek and provide information, involve the students, assess students' beliefs and commitment, assist with control, and encourage reflection.

An essential characteristic of good teaching is the ability to use questions skilfully. The following grid<sup>6</sup> which organizes a variety of question approaches a teacher can use in structuring the work and also during the drama itself, will support teachers in framing more skilful, appropriate, and productive questions.

<b><i>Mode of Questions</i></b>	<b><i>Examples</i></b>	<b><i>Purpose</i></b>
<b><i>Seeking Information</i></b>	What shall we do a play about? What sort of a place is this? How many of us should go? Where will we go for help? Does this happen at night or in the day? What would we look like?	to establish that this is our drama (our play)
<b><i>Containing Information</i></b>	Are you sure we have everything we need? How long will it take us on horses? What else will we carry, apart from our weapons?	to suggest what is needed, rather than to tell
<b><i>Provoking Research</i></b>	What did ships look like in those days? How does a nuclear reactor work? Do we know enough about the Middle Ages to start? How did the Vikings manage to make boats without using nails? What would happen if we mixed these chemicals together?	to establish that we need to know more about this before we go on
<b><i>Controlling</i></b>	Are we prepared to listen to each other? Is this the way detectives would behave? Can your ideas be heard and considered if you all talk at once? What's the best way of organizing ourselves to overcome this problem?	to develop the realization that drama is a controlled, demanding activity
<b><i>Branching</i></b>	Shall we be in the past, present, or future? Are we all men, all women, or mixed? Do you want to work as individuals or in families? Are we rich or poor? Do you trust or fear this stranger? Are we going to camp here or go a bit farther?	to foster decision making between alternative courses of action
<b><i>Seeking Opinions</i></b>	What did you feel about the teacher in role as the labour organizer? What other ways might there be of looking at that situation? Do you feel comfortable with this way of working? What do you think of when you think of rock stars? How much choice do you want in what we do?	to discover what the students, individually, are thinking about the work
<b><i>Encouraging Reflection</i></b>	I wonder what makes a person want to travel through time? I wonder what sort of leader we will need? How would you act under this pressure? What do you find that you must have and you cannot live without? Can you find the words to express what you are thinking at this moment? As we stand here, I wonder what each of us might be thinking?	to establish that it is important for us to think about what this means to us

At this point in planning a drama, the teacher plans the lesson much as she/he would any lesson. It is now a case of determining the strategies that will best facilitate the students' exploration of the topic and their achievement of the learning outcomes.

When you structure a drama, you are in effect drawing a map. But you must always remember that the map is not the journey, that the course of the journey must be determined by the students, and finally, that no two journeys are ever exactly the same.

### *Step Three*

#### *Working within the Drama*

When the structuring of the work is complete, the teacher is prepared to begin the drama with the students.

Students who have previous experience working in dramas will readily agree to suspend their disbelief, accept the as if (the fiction), and assume roles comfortably within the work. If the students are not experienced in working this way, the teacher must make it clear that the situation they are about to enter is a fictional one. The students are being asked to join the teacher in a pretend world. In either case, most students will accept the conventions of the drama and will agree to participate in the imagined situation.

If the teacher and students approach the work seriously and if the students are provided with a situation in which they can do the talking, responding, and decision making, it soon becomes clear that the students bring their real-life experiences and perspectives to the situation. In fact, although the dramatic situation is always clearly imaginary, the students' responses, as revealed through the ideas and feelings that they express, are usually real ones.

As the drama unfolds, the teacher must ease ownership of the work into the students' hands. The idea of a carefully planned lesson being allowed to take on a life of its own might be somewhat disquieting. However, there are a number of available means by which the teacher, who is ultimately responsible for the whole work, can control the quality of the experience while relinquishing control of its direction, shape, and meaning to the students.

A class that has had experience working in drama will have begun to understand how dramas work. It is a bit like understanding the rules of a new game. Most students will enjoy the dramas, sense their value and want them to work. The chart *The Functions and Responsibilities of Teacher and Students in Drama* (p. 140) illustrates the functions and responsibilities of teacher and students in working through a drama together.

In order to be comfortable and participate with ease in dramatic situations, teachers and students must work within them. Teachers who have experience with working in dramas will have learned that a drama cannot fail. This is not to say that control in a drama cannot be lost.

For example,

- the students in the drama may lose sight of the focus
- the students in a drama may not be able to sense the purpose in a particular episode, and the action may become disorganized and chaotic
- the teacher may sense a general waning of the students' level of commitment

If this happens, it may be that the drama requires new life or perhaps closure. In such cases, the teacher can

- simply call a temporary halt to the work
- gather the students around to explain his/her observations
- enter into a purposeful negotiation with the students in an earnest attempt to uncover the reasons for the "break-down" and some possible solutions to remedy it

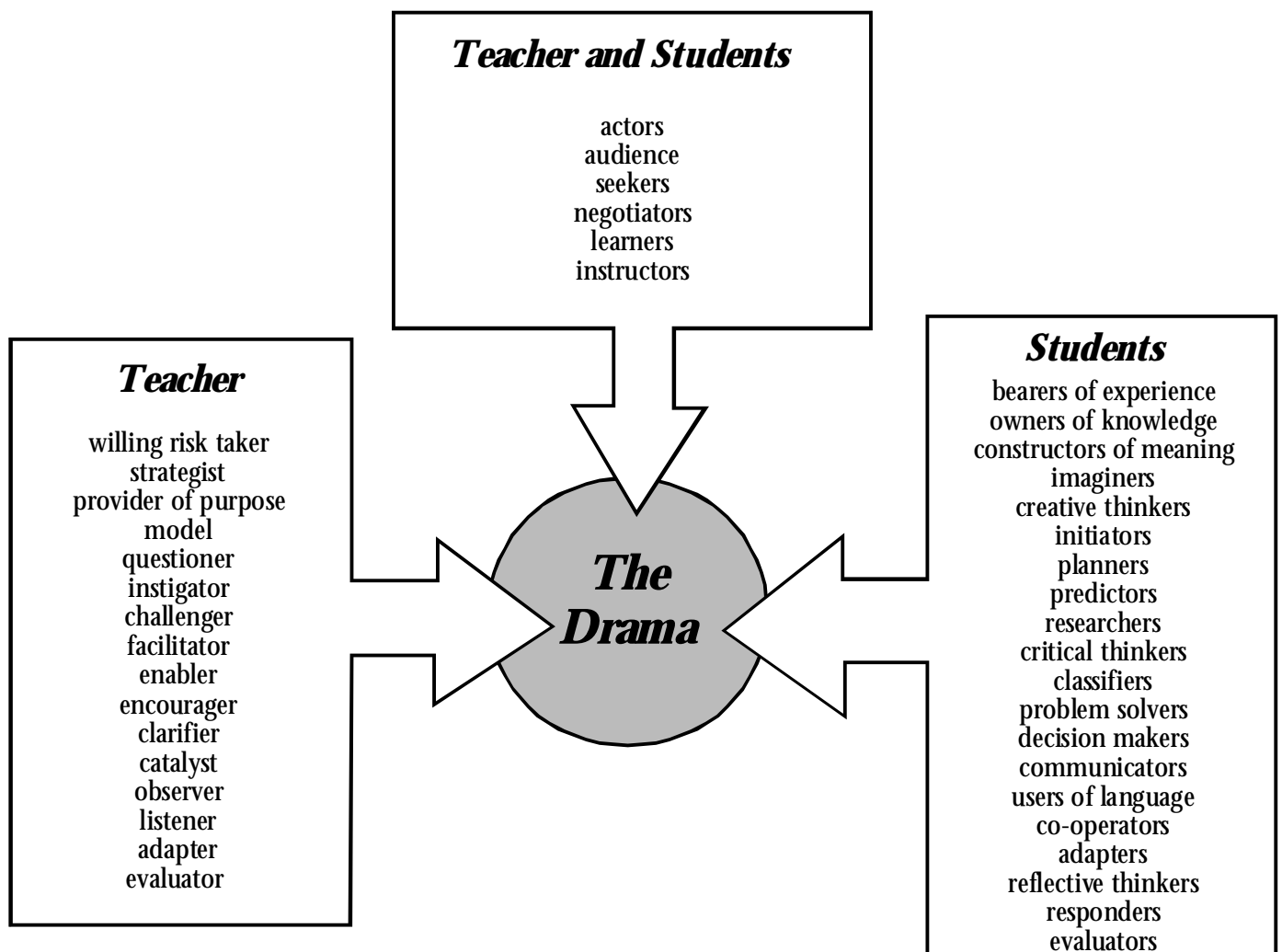
If, at any time during a work, the teacher is unable to think quickly enough to accommodate unexpected responses and events that signal a change of direction for the work (something that can happen to even the most experienced drama teacher), the teacher may buy time in a number of ways

- lead the students (in or out of role) into individual or group drawings, some form of writing, or the preparation and presentation of tableaux by small groups
- call a temporary halt to the work and ask the students what they believe is the most important thing to consider now
- bring closure to the drama for the day

Any one of these strategies and others can provide the teacher with time to rethink and refocus the work, assuring that the students' suggestions are honoured and that the outcomes are achieved.

At any point in a drama, the work can challenge the teacher and students to choose among several possible strategies and processes. In this way, new questions and new discoveries that arise out of the students' responses and actions can be absorbed into the work.

In drama there is no single right choice. Each possibility carries a unique set of challenges and experiences for the students. As the teacher and the students become more experienced with working in drama, however, they will discover first-hand the strengths and limitations of each of the strategies. They will be able to make more skilful choices among them and to both manipulate and respond more readily to use of the elements of theatre within their dramas. These abilities will enable them to express their thinking and feeling more clearly and imaginatively and to derive greater significance and enjoyment from their work.



### *Step Four*

## *Shaping and Refining the Collective Creation*

It is important the students understand that when they decide to extend their work in the drama to the development of a collective creation, the purpose of their work shifts from an exploration of situations and ideas within a dramatic context to a synthesis and communication of those ideas to a wider audience. This necessitates some shift in the emphasis within the work itself. As always, the primary concern is the quality of thinking and feeling evoked by the dramatic situation. But once the decision is made to communicate that thinking and feeling to a wider audience, the abilities necessary to effectively communicate those intended ideas become an added concern.

Not every drama will be extended into a collective creation. When the decision is made to do so, further commitment to the work by both students and teacher is required. Even a short collective creation (10 or 15 minutes long) may demand hours of rehearsal.

Careful reflection on the whole work by the whole class is also now required. This will include

- re-examination of the focus and intention of the selected drama
- a recalling of the content of each of the episodes through which the students worked as the drama unfolded
- identification of roles and strategies that emerged as particularly effective in communicating the intended ideas of both individuals and the whole group
- purposeful group decision making to decide which episodes of the drama will be refined and polished, which will require changing or reworking, and which will be eliminated
- group problem solving to facilitate the articulation of the central thread of the collective creation, to determine whether new episodes must be developed, and to decide what form the bridge that will mark the transitions between each of the episodes will take. (Bridges can take almost any form, from passages spoken by a narrator, to news headlines, to excerpts from monologues or letters that have been created by students in role, to chants by a kind of Greek chorus, to lines from student-written or other poetry, to music, to tableaux, to vaudevillian-like placards, etc.)

- careful examination of the consensus that is reached regarding each of the above to assure that focus, tension, contrasts, and symbol are evident in the work
- identification of the intended audience, setting of a performance date, and posting of a rehearsal schedule for both in- and, perhaps, out- of- class time

As teacher and students approach the development of a collective creation, they will realize the value of the various forms of record-keeping that have become an essential ingredient of every drama class. The following will all prove invaluable as the collective creation takes shape:

- writing created by the students in role
- information students offer from their journals
- written records of various kinds that have been kept by the teacher and students throughout the process
- brainstorming charts
- webbings
- maps of the fictional community in which the drama was set
- floor plans
- posters, other visual records that were created and displayed as the drama unfolded
- the collective memory and insights of the group about its work.

Initially, the amount of material through which a class may have to sift may seem overwhelming. One effective way to guide the students' consideration of this information is to create a rough storyboard. This means that the teacher and students identify working titles for each of the episodes. Each working title is then printed separately on a large index card. The roles, strategies, and elements that were incorporated into each of the episodes are also noted on each card.

Moving around the index cards facilitates the choice, elimination, and sequencing of the episodes and creates a visual representation of the collective creation. The completed storyboard can be displayed in the classroom and frequently referred to as the collective creation undergoes refining and rehearsal.

As the collective creation is shaped and refined, the class may decide to create a rough script to guide their rehearsals, or small groups may feel more secure if the particular episode in which they are involved is written down. It is recommended that the collective creations be rehearsed either as improvisational pieces (works that are not scripted) or as scripted works.

***The nature of collective creations is that they are in a constant state of change; they grow and redefine themselves even as they are performed.*** Their development is influenced by the variables of improvisation, including motivation, contrasts, presentational style, status, setting, time, focus, tension, and structure.

Either the teacher or a student who is keenly interested in directing may function as the director of the collective creation. In the theatre, the director is the individual who assumes overall responsibility for the artistic interpretation and the presentation of a dramatic work. The responsibilities of the director include the following:

- ensuring that suggestions and decisions about the content and form of the collective creation are focussed and honoured
- stimulating the stretching of students' ideas through incorporation and manipulation of the ingredients of improvisation and the elements of theatre
- blocking the play (directing the movement of students around the playing area)
- constantly clarifying the students' understanding of the intention and central thread of the evolving work by asking such questions as What is it that you are trying to say? Why do you think this way of expressing is more clear than the other way? What is it that connects this idea to the central thread of this collective creation?
- facilitating, as the work demands, the students' abilities to effectively communicate their intended ideas to the audience
- co-ordinating technical and other aspects of the collective creation
- ensuring that the performance will be ready as scheduled

### ***Step Five Rehearsing and Performing the Collective Creation***

Formal rehearsals may begin with a range of warm-up exercises that help to focus the concentration of the students/actors and prepare them mentally and physically for the rehearsal period.

During early in-class rehearsals, if the level of experience of the class and the structure of the collective creation permit, the students may work in small groups, with the teacher moving from group to group providing direction as necessary. Rehearsals will begin with the polishing of individual episodes and eventually progress to a run through of the whole play. Inevitably, extra rehearsals will be called to work through rough spots in blocking, help strengthen individual work on role, and incorporate new ideas that emerge as the rehearsals proceed.

Collective creations may be easily staged. A space on a classroom floor can be defined as a playing area. Simple sets and costumes that are student inspired and created (or gathered) may be all that is required. Students who wish to design simple lighting plots and operate the lights will have an opportunity to do so. Similarly, students who are particularly keen on producing or taping music and sound effects for the play can be encouraged to do so. Elaborate sets, costumes, lighting, and sound are not essential ingredients of a successful performance.

### ***Step Six Reflection***

Unfortunately, it is often the reality of drama classes that time simply runs out before an opportunity to reflect upon the work achieved in the class has been realized. All dramas must be structured so that times for reflection are provided frequently as the work unfolds. Reflection is included here as the final step in the preceding process.

Periods of reflection enable students, in and out of role, to pause and to distance themselves from the work so that they may uncover and examine meaning and clarify their thinking about the development of the drama.

Periods of reflection provide students with opportunities to examine the sources of their ideas, discover what makes the drama meaningful for them, and understand how their individual responses and choices influence the responses and choices of others and help to shape the work. Frequent opportunities to reflect critically upon their drama work develop students' abilities to realize the expression of their intended ideas in dramatic form.

In tapping into students' thinking about the direction of the work, their individual contributions to it, and their observations about the work of the whole group, teachers should provide opportunities for both public and personal responses. A variety of strategies can and should be used to encourage student reflection both within and outside of dramatic situations. Whole group discussion, one-on-one interviews with the teacher, tableaux, prepared improvisation, drawing, writing in role, journal writing that is structured so that an ongoing dialogue occurs between the teacher and each student, and other strategies are effective in motivating students' critical consideration of both the form and the content of their work.

In order to ensure that students' reflections on their drama work result in clear articulation of some of the learning that has occurred, teachers must pose well-crafted questions for student response. The nature of the questions will vary depending upon which strategies the teacher employs, whether the response will be public or personal, and when the reflection occurs. For example, a question, such as "When did you realize that it was more important to save the jobs than to save the forest?" may motivate personal writing in role, which may evolve into publicly spoken monologues as the work unfolds.

Or, "What was the immediate effect of this decision on the lives of individual families in the community?" may prompt the development of small group improvisations that are prepared and shown to the whole group.

Questions that request the expression of more personal experiences and attitudes such as "Have you ever had to make a decision that was as difficult for you as this one was for each of these townspeople?" or "Which part of the drama was most challenging for you? and why?" might best be used to guide a personal journal entry.

Teachers should also keep in mind that the meaning derived from drama work may not always be immediately realized and expressed by the students. Often, significant understandings will rise to the surface following a lengthy lapse of time.

The drama work of senior high students can and should reflect their experience and their insights. Dramas and collective creations that are carefully structured and worked through so that ownership is gradually eased over into the hands of the students can mirror and influence the community in which they are formed. Whether the audience consists of the teacher and students (within their dramas they will function simultaneously as actors and audience), a class of peers, or the entire community, the links between the work and the world in which they live should be clear to everyone.

As they progress through the various drama experiences, students' first-hand knowledge of the connections between their own drama work and their own place and time will increase their understanding of dramatic art, past and present, and the places and times in which it was created. As well, their perceptions of their own drama work as worthy artistic endeavours will be strengthened.

## NOTES

4. Saskatchewan. Saskatchewan Education, *Drama 10, 20, 30 Curriculum Requirements* (Saskatchewan Education, 1993). Adapted with permission. pp. 126–145.

5. Jonothan Neelands, *Making Sense of Drama*, (London: Heinemann Educational Books, 1984). Adapted and used with permission of the publisher. pp. 51–52.

6. *Ibid* pp. 37–39.



*Appendix B*  
*Model Unit—Collective Creation*



## *Model Unit—Collective Creation*

The following section has been adapted with permission from Saskatchewan Education, *Drama 10, 20, 30 Curriculum Requirements* 1993.

The following describes a process for developing a collective creation. It is *one* process and is included to show one way in which a collective creation may be developed.

The development of this model unit was guided by the process described by Berry and Rinebold in *Collective Creation. A Teacher's Guide*.

Depending on the interests and experiences of the students and the teacher, the group may decide to develop a collective creation of few or many episodes and may or may not choose to develop these episodes into a formal presentation. The value of the collective creation experience lies in the entire process, the culmination of which may be a performance.

This model unit, presented in a case study format, describes the work of one particular drama class and ***is not intended to be used as a script***. Each group will bring its own experiences, knowledge, and insights to the collective creation process. The teacher's role is to guide the students through the process by structuring their ideas in such a way as to ensure that meaningful learning occurs and that students progress toward achieving the learning outcomes of the course.

This model unit includes

- a statement of Background Information, which provides a profile of a particular drama class and briefly describes from where the idea for their work came
- a Procedures column, which details what the class experienced as they developed their collective creation
- a Teacher Notes column, which provides links between the model unit and the collective creation process, as well as general notes for the teacher

### *Background Information*

The students in this drama class have had a variety of group drama experiences and have worked in small groups to develop short collective creations that they have presented in class.

The students have expressed a desire to involve the entire class in developing a collective creation. The teacher reminds them that a program has been initiated in the school to promote healthy living. He/she asks the students if they would be willing to develop a collective creation that would contribute to this program. The students agree to explore the possibility.

### *Note*

It is important that a safe, secure environment be established in the class and that the students feel that they may contribute willingly and openly to all aspects of the collective creation process.

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

**Step One: Choosing A Topic****Brainstorming****The students will**

- ***participate comfortably and confidently in group discussions and experiences***
- ***listen to the ideas of others***
- ***recognize current social issues***

The teacher asks students to brainstorm topics related to the broad theme of Healthy Lifestyles. He/she reminds the students that, when brainstorming, it is the number, not the quality, of ideas that is important. The students generate the following list:

death	stereotyping
drugs	part-time jobs
alcohol	crime
peer pressure	violence
sexuality	abuse
pregnancy	accidents
AIDS	driving
suicide	homework
relationships	teachers
dating	activities
parents	careers
growing up	physical fitness
nutrition	dieting
health	smoking
eating disorders	school

The teacher invites the students to think about the list of ideas and to come to the next class prepared to discuss possible topics for the collective. The students agree. The teacher offers to bring a synthesis of the list of ideas to the next class.

All members of the group are encouraged to participate in brainstorming and all ideas are considered valuable.

Topics for collective creations can arise from a number of sources:

- studies in other curricula
- history of the region or community
- current affairs
- issues and situations related to the cultural backgrounds of the students
- social issues and situations of interest to the students
- a topic commissioned by an outside agency

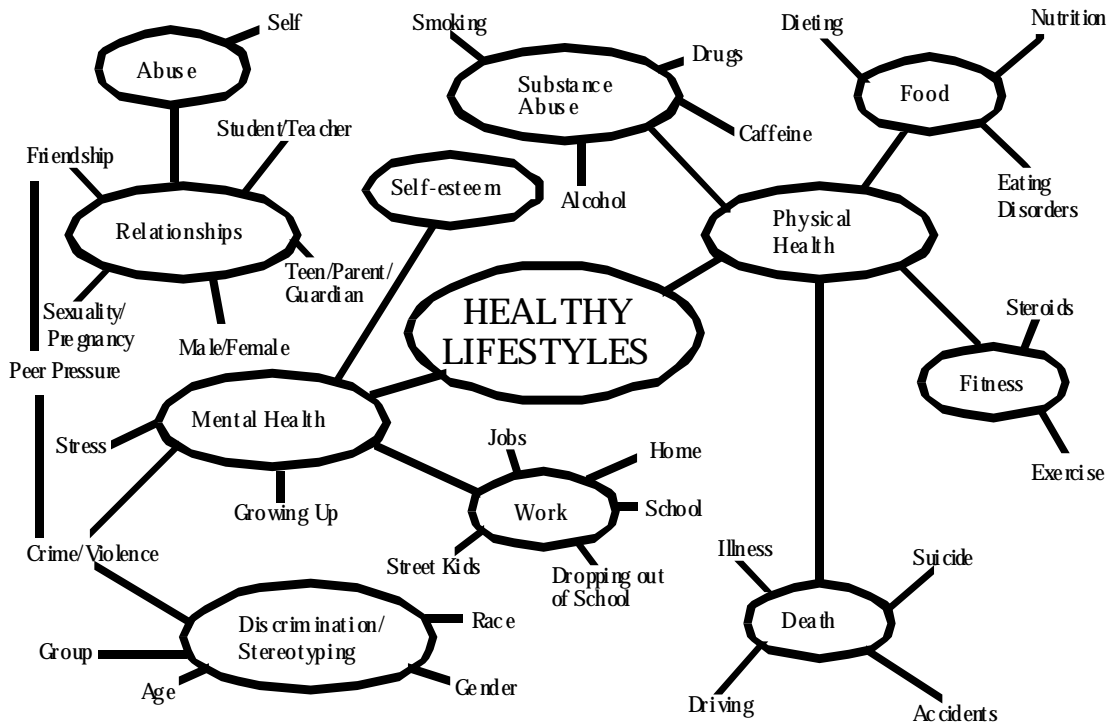
It is important that the students and teacher reach a consensus on topic choice, as all members of the class must be willing to make a commitment to the work. Once an agreement has been reached, it is understood that each member of the group will support it. It is important that the teacher not impose a topic on the students so that students retain a sense of ownership of and commitment to the work. The teacher, like the students, may contribute topics in the brainstorming session.

To begin, students should be encouraged to choose a topic that is theme-oriented rather than plot-oriented, for example, peer pressure rather than “a play about a boy who is pressured to shoplift.” The story-line, if there is one, will emerge from an exploration of the theme, which must always be the focus of the work.

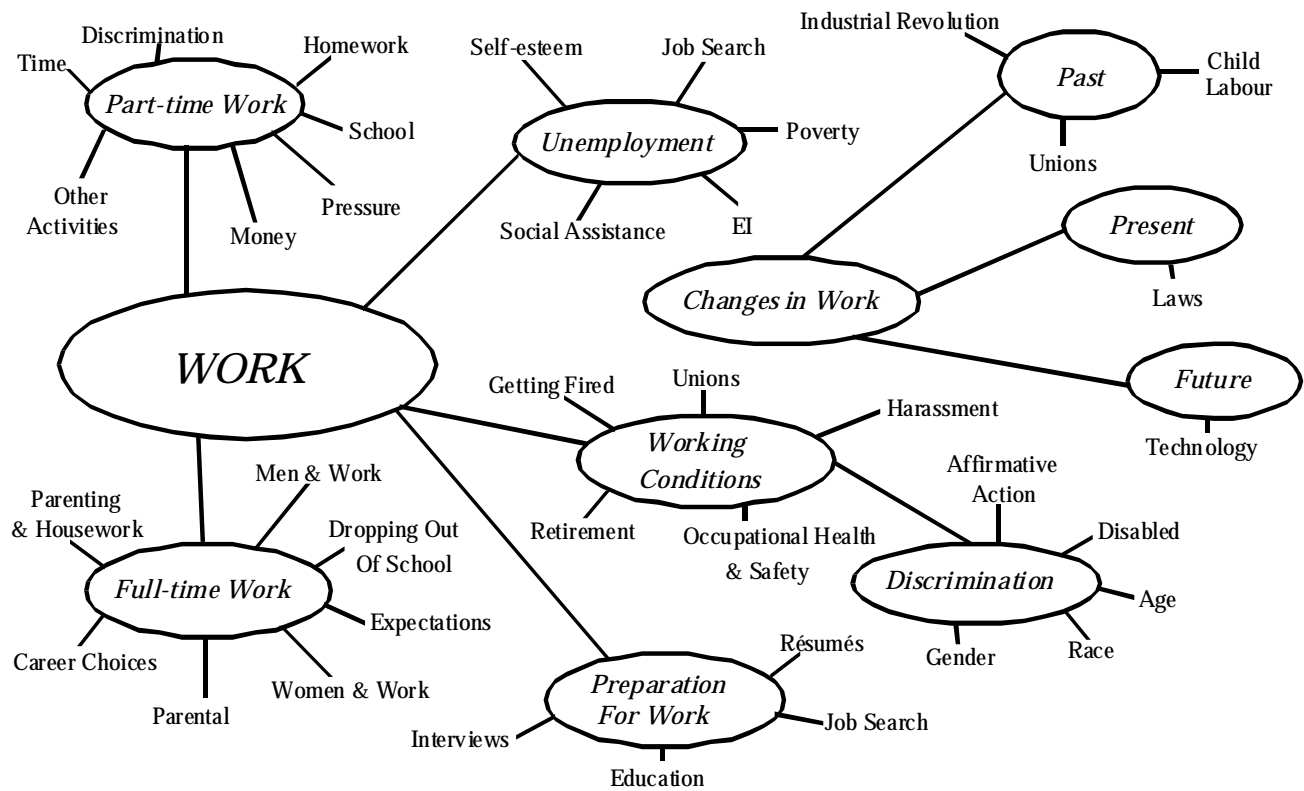
The class breaks indicated throughout this model unit were the ones that worked for this particular class, whose drama classes were 60 minutes long.

<i>Procedures</i>	<i>Teacher Notes</i>
<p><i>Talking Stick/Circle (See also Appendix D.) Discussion—Whole Group</i></p> <p><b><i>The students will</i></b></p> <ul style="list-style-type: none"> <li>• <b><i>participate comfortably and confidently in group discussion</i></b></li> <li>• <b><i>listen to the ideas of others</i></b></li> <li>• <b><i>reach consensus</i></b></li> <li>• <b><i>participate in group decision making</i></b></li> <li>• <b><i>identify their own needs and interests</i></b></li> <li>• <b><i>exercise choice in the topic for their collective creation</i></b></li> <li>• <b><i>explore and express the purpose for and meaning of undertaking a collective creation</i></b></li> <li>• <b><i>respect the viewpoints of others</i></b></li> </ul> <p>When the students arrive for the next class, they find the theme, Healthy Lifestyles, displayed on a large chart as an idea web (see following page).</p> <p>Using the talking-stick circle, the students discuss the organization of ideas presented on the web and suggest possible topics for their collective creation.</p> <p>After much discussion of possible topics for and approaches to a collective creation, the students reach a consensus. Many of them have part-time jobs, and all of them are thinking about the place of work in their lives after high school. They reach a tentative decision to explore the topic of work for their collective creation.</p> <p><b><i>Reflection—Individual</i></b></p> <p><b><i>The students will</i></b></p> <ul style="list-style-type: none"> <li>• <b><i>evaluate the contributions of themselves and others to projects undertaken by groups</i></b></li> <li>• <b><i>reflect upon the strengths and weaknesses of democratic processes</i></b></li> </ul>	<p>In this case, the teacher prepares an idea web to assist the students in the decision-making process and to model a method of synthesizing subtopics that they might use later.</p> <p>It is important that the process be recorded, either by the teacher or by the students, as it occurs. Charts and lists are useful, as is the keeping of a daily logbook. Frequently, during the process, the students may wish to refer to previous work. These records can provide valuable ideas for future work.</p> <p>The talking-stick circle strategy facilitates discussion and decision making.</p> <p>Journal writing should be included throughout the collective creation process. It enables students, through individual reflection, to assess their contribution to the work and to clarify their understanding both of the work and the topic they choose to explore.</p>

## Sample Idea Web: Healthy Lifestyles



## Sample Idea Web: Work



***Procedures***

The teacher asks the students to answer the following questions in their journals:

- How did the talking-stick circle help you to be a more effective participant in today's discussion?
- Are you in favour of undertaking a collective creation about Work? Jot down any ideas you have for a collective on this topic.

The students are asked to take some time before next class to consider the topic of work. They will make a final decision about the pursuit of this topic next class.

***Teacher Notes***

It is important that the students have time to consider the choice of topics and the opportunity to change or modify their decisions. The students' sense of ownership of and commitment to the collective creation process is essential.



<b><i>Procedures</i></b>	<b><i>Teacher Notes</i></b>
--------------------------	-----------------------------

## Step Two: Synthesis

***Brainstorming—Whole Group******The students will***

- ***participate comfortably and confidently in group discussions and experiences***
- ***listen to the ideas of others***
- ***recognize current social issues in the student's own life experiences and the roles these issues play in influencing decisions***

From the comments in the students' journals, the teacher has discovered that all of the students are willing to explore the topic of Work for their collective creation. They say that they like the idea but they are uncertain how to proceed. Through further discussions, the students agree to trust the process and commit themselves to the work.

***Synthesis—Small Group******The students will***

- ***respect the viewpoint of others***
- ***discover relationships and patterns***
- ***participate in brainstorming and classification activities to explore the possibilities for categorizing ideas***

The students and teacher discuss various ways of organizing ideas, emphasizing that the web developed for Healthy Lifestyles is only one example. The class is divided into random groups of four or five students and each group is asked to develop an organizational framework for the ideas that the class has generated.

The nature of the collective creation process demands that it be flexible. The process will be modified depending on the needs of the students, the topic they have chosen, and the direction they wish their collective to take. Because the topic of work is fairly broad, ***synthesis*** is undertaken prior to ***research*** in this unit. By generating and grouping ideas into the subtopics, the students will be able to focus their research on specific aspects of Work.

The teacher asks the students to brainstorm aspects of work that they may explore in the collective creation process. The students generate a list:

***Sample List******Work***

- job interviews
- working conditions
- getting fired
- work and school
- homework
- family responsibilities
- time
- stress
- money
- retirement
- postsecondary education
- parents' expectations
- part-time work
- full-time work
- changes in working conditions
- history of work
- equal pay
- affirmative action
- discrimination
- harassment
- stereotyping in jobs
- career
- unemployment
- laws
- boredom

<i>Procedures</i>	<i>Teacher Notes</i>
<p>One student from each group writes that group's framework on the board. The students discuss the strengths and weaknesses of the various frameworks and choose, for the organizational structure of their work, one framework based largely on the model of one group but incorporating ideas from the others.</p> <p><i>Step Three: Research</i></p> <p><i>External Research Gathering</i></p> <p><i>Brainstorming—Whole Group</i></p> <p><i>The students will</i></p> <ul style="list-style-type: none"> <li>• <i>participate comfortably and confidently in group discussion and experiences</i></li> <li>• <i>co-operate with others to plan and participate in drama experiences</i></li> <li>• <i>connect what they know with what they are learning</i></li> <li>• <i>identify their own needs and interests</i></li> <li>• <i>identify and appropriately use a variety of available resources</i></li> </ul> <p>The teacher asks the students what they already know about work. As a whole group, they generate a What We Know list.</p> <p>Then the teacher asks the students what they don't know about the topic. As a whole group, they generate a What We Need to Find Out list.</p>	<p><i>Sample Lists</i></p> <p><i>What We Know</i></p> <ul style="list-style-type: none"> <li>• the part-time work experiences of themselves and their peers</li> <li>• the need for money</li> <li>• the need for work</li> <li>• the pressures of balancing work with school, other activities, family, and friends</li> <li>• limited knowledge of the full-time work experiences of their parents and others</li> <li>• their parents' expectations of them regarding work</li> <li>• the experiences of some young people who have left high school before graduating</li> <li>• the experiences of some family members and others who are or have been unemployed</li> <li>• their experiences with job searches, interviews, and résumé writing</li> <li>• limited knowledge of the historical aspects of work</li> <li>• limited knowledge of labour laws</li> <li>• limited knowledge of the increasing effect of technology on work</li> </ul> <p><i>What We Need to Find Out</i></p> <ul style="list-style-type: none"> <li>• the work histories, job-search experiences, present jobs, and working conditions of their parents or other adults</li> <li>• unemployment</li> <li>• the experiences of school drop-outs</li> <li>• the job market</li> <li>• federal and provincial labour laws</li> <li>• human rights legislation</li> <li>• affirmative action</li> <li>• unemployment insurance and social assistance programs</li> <li>• working conditions throughout history</li> <li>• labour unions</li> <li>• post-secondary education</li> </ul>

## Procedures

The teacher asks the students to create a list of resources available to help them find out what they need to know.

### *Research Methods*

- Use library resources.
- Write letters requesting information.
- Bring in guest speakers.
- Interview people.
- Go on field trips (visit places of employment, government agencies, etc.).

The students agree to begin researching the topic during the next class.

### *Research—Pairs*

#### *The students will*

- *research specific topics*
- *select learning methods appropriate for the task and their own learning style*

The teacher brings to the next class a list of research tasks, and, with student-chosen partners, the students volunteer for specific tasks. Some of these include library research on a particular aspect of the topic, formulation of interview questions for parents, and conducting interviews with people in various agencies.

The next three classes are devoted to research. Students who are going to outside agencies to conduct interviews do so during one of these classes or go after school.

## Teacher Notes

Teachers are cautioned about requiring students to bring personal information about their families to school. It is important for students to understand that they may interview any adult of their choice.

### *Resources*

***Libraries:*** books, magazines, articles, newspaper reports, government documents, films, videos

***The Arts:*** plays, other literature, art works, music and song lyrics, dance

***Agencies:*** Prince Edward Island Human Rights Commission, PEI Cultural Human Resource Council Sector, Human Resource Development Canada, PEI Community Services

***People:*** friends, parents, guidance counsellor, career education teacher, other teachers

It is important that students undertake specific research tasks in order that all relevant subtopics are researched and that students do not duplicate the work of others.

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

***Oral Presentation—Pairs******The students will***

- ***co-operate with each other in order to enhance their understanding of work through sharing information***
- ***interpret and report results of learning experiences***

When the students have completed their external research gathering, they share their findings with the rest of the class. Each pair presents information that will be useful for their collective creation. One pair distributes copies of interview questions and asks all students to interview an adult (a parent, teacher, relative, etc.), about work within the next week. All written reports, statistics, etc., are kept on file for future reference; charts and visual aids are displayed in the classroom.

***Discussion—Whole Group******The students will***

- ***co-operate with others to plan and participate in drama experiences***

Students discuss their findings, highlight information that they think is particularly useful, and make suggestions for incorporating this information into their collective creation.

The teacher may choose to make suggestions regarding available resources if the students seem unaware of relevant agencies or other resources in the community.

These oral presentations may be assessed by the teacher or by the teacher and the students as part of the overall evaluation of the students' work.

The teacher should encourage students to prepare charts or visual aids of pertinent information. These aids may be used during the presentation and displayed for future reference.

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

**Step Four: Exploration****Imaging—Individual****The students will**

- ***use imaging to enhance their learning***

The teacher asks the students to focus on the conditions of work during the Industrial Revolution. Sitting in a comfortable place in the room, they close their eyes and imagine that they live during that time. The teacher uses narration to describe what life and work were like during that period of history.

He/she asks the students to choose roles for themselves as people living during the Industrial Revolution. They might be any age or social class, workers or employers. The teacher asks them to make the following decisions: What is your name? How old are you? How many are there in your family? What are your living conditions? How do you feel about your work, the people you work for, or those who work for you? He/she gives the students time to formulate answers to each of these questions.

**Interviews—Pairs****The students will**

- ***assume and sustain roles***
- ***accept and respond to others in role***
- ***develop commitment to their own roles and the roles of others***
- ***co-operate with others to plan and participate in drama experiences***
- ***use questioning as a tool to further their own and others' understanding***
- ***imagine and manipulate ideas***

The narration used for the technique of imaging may be created by the teacher or read from an appropriate play, piece of prose, or poem.

Imaging is only one way in which students can be prompted to choose roles. Another way is for the teacher to provide a dramatic context from which the students' roles would emerge. Other strategies that could be used to explore working conditions include storytelling, tableau, writing in role, parallel play, and improvisation.

In these interviews, journalists of the present travel back in time to interview workers from the past. Such ambiguities often emerge in drama, as they do in life. They can inject the work with tension and compelling contrasts.

<i>Procedures</i>	<i>Teacher Notes</i>
<p>Students work in pairs. One member of each pair now becomes a journalist who is part of a team preparing a television documentary on working conditions during the Industrial Revolution. The journalists interview their partners, who respond in the roles they have chosen. When the interviews are completed, the partners reverse roles.</p> <p><i>Teacher in Role/Meeting—Whole Group</i></p> <p><b><i>The students will</i></b></p> <ul style="list-style-type: none"> <li>• <i>assume and sustain roles</i></li> <li>• <i>accept and respond to others in role</i></li> <li>• <i>develop commitment to their own roles and the roles of others</i></li> <li>• <i>co-operate with others to plan and participate in drama experiences</i></li> <li>• <i>initiate ideas in spontaneous improvisations</i></li> <li>• <i>accept ideas in spontaneous improvisations</i></li> <li>• <i>use questioning as a tool to further their own and others' understanding</i></li> <li>• <i>imagine and manipulate ideas</i></li> </ul> <p>The teacher leaves the room for a moment and returns in role as the producer of the documentary. He/she conducts a production meeting with the students, who are now in role as journalists. Information gained in the interviews is shared, and the group decides that the focus of the documentary will be on the power of the factory owners over the workers and the deplorable working conditions of the time. The documentary will also deal with child labour.</p>	<p>Teachers will recognize that other possibilities may arise.</p>

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

***Reflection/Discussion—Whole Group***

After the production meeting is over, the teacher and students out of role discuss what they have discovered and how the work they have just done might contribute to the collective. The students briefly discuss the working conditions of the period and how these conditions have changed over time, at least in developed countries.

They agree that their collective should depict these past conditions and they propose various presentational possibilities.

Based on personal research and that of some of the students, the teacher discusses with the students the development of the trade union movement. They discuss the need for unions in the early 1900s and the purpose and function of unions then and now. The teacher asks them to participate next class in a meeting called by trade union organizers.

***Teacher in Role/Meeting—Whole Group******The students will***

- ***sustain roles for an extended period of time***
- ***co-operate with others to plan and participate in drama experiences***
- ***use improvisation to explore characters and situations***
- ***communicate character through movement and gesture***
- ***communicate character through speech***
- ***express thoughts verbally with eye contact, facial expression, and speech to enhance the message***

Teacher and students will make decisions about the content and presentational styles of the collective at any time along the way. These decisions are subject to change.

As the students choose episodes to include in their collective, it is helpful to give these episodes working titles.

An episode such as this one must be based on facts. The teacher should have a full understanding of the events and issues under discussion. Teacher research, as well as student research, is an essential component of the collective creation process in order that the work be believable. Learning in other curricula, such as social studies in this case, can also be connected to and reinforced through drama experiences.

Students who are experienced working in role will willingly step forward to contribute to a drama like this one. If the students are reluctant to contribute voluntarily, the teacher in role might call on one or two of the more confident students to begin.

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

Before class the teacher puts on the door a sign reading, ***Coal Miners' Meeting Today***. As the students come into class, the teacher greets them in role as a union organizer. Students respond in various roles: coal miners, spouses of coal miners, representatives of management.

The teacher addresses the students in role and speaks to them about the need for developing a coal miners' union. He/she invites several workers, students in role, to step forward and speak. Others volunteer to speak at the meeting. Most are in favour of creating a union; one person speaks for management but receives a very negative response. A vote is taken. The union is created.

### *Reflection/Discussion—Whole Group*

#### *The students will*

- ***co-operate with others to plan and participate in drama experiences***

The teacher and students, out of role, discuss whether their coal miners' meeting can contribute to the collective creation. They agree that the meeting itself should be developed as an episode in the collective. The students discuss the need for a limited number of speakers at the meeting and the need for more energy and more impassioned speeches.

### *Interviews—Pairs*

#### *The students will*

- ***assume and sustain roles***
- ***accept and respond to others in role***
- ***develop commitment to their own roles and the roles of others***
- ***co-operate with others to plan and participate in drama experiences***
- ***interview persons with prearranged questions to acquire information***



***Procedures***

The students come to the next class prepared to report on the interviews they conducted with their parents or other adults in the community. Working in pairs, they take turns assuming the role of the person they interviewed. Their partners interview them, using the interview questions formulated earlier and used in the actual interviews. The students then reverse roles.

***Reflection/Discussion—Whole Group******The students will***

- ***discover relationships between one generation's experiences and its expectations for the next generation***

Out of role, the students discuss their observations about jobs and working conditions based on their interviews. They discover that jobs and working conditions vary greatly, that some people are happier than others with their jobs, that some people are or have been unemployed, and that current employment situations affect the next generation's choices with respect to jobs and education. Some students raise parental expectations as an issue.

Referring to the Work Web, students discover that by interviewing people they have explored a number of the issues outlined on the web. They are not sure how they will use the information they have gathered, but they point to parental expectations and unemployment as areas they would like to explore further.

***Teacher Notes***

**Procedures****Teacher Notes*****Storytelling/Prepared Improvisation—  
Individual/Small Groups******The students will***

- ***work with others to structure prepared improvisations***
- ***maintain the focus of an improvisation***
- ***use dramatic tension in improvisations***
- ***display clarity of movement and gesture***
- ***keep movement open to the audience***
- ***make connections between their own experiences and their dramatic art***

The next day, the students each share with the class a story about his/her own experiences with work. The story may be about a job search, a job interview, something that happened on the job, or a personal dilemma regarding a career choice. The intention is to share a personal experience dealing with any aspect of work. If a student has no personal experience with work, he/she can describe the experience of a relative, a friend, or an acquaintance.

Moving around the circle, each student in turn describes a work experience. When all the stories have been told, the teacher assigns the students to groups of four or six, according to some common situations or themes that have emerged from their stories.

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

The students present their improvisations to the class, after which they discuss them, focussing on the clarity of the stories. The teacher and students discuss how to tell a story most effectively through a prepared improvisation. The students also discuss the need for clear movement that is open to the audience when presenting their improvisations.

The discussion centres on the structure of a story, particularly on the importance of focus, tension, and an effective ending.

### *Flash-forward/Tableau/Tapping-in— Small Groups*

#### *The students will*

- *demonstrate an ability to freeze movement to create an image*
- *imagine and manipulate ideas*
- *express thoughts and feelings both non-verbally and verbally*

The teacher asks the students if they will imagine that it is now 50 years later. The students agree and in groups of six or seven they create tableaux of people at work or unemployed and present them to the rest of the class. Each tableau reflects a situation related to work. The tableau is brought to life as the teacher taps in to one student at a time in the tableau and asks questions arising from the tableau, such as, What are you doing? What do you like about this job? How many hours per week do you work? What education do you have? How long have you been unemployed? How have you been able to support your family without work?

Imaging, interviews, writing in role, parallel play, or improvisation are other strategies that might have been used to explore the working conditions of the future.

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

***Reflection/Discussion—Whole Group******The students will***

- ***co-operate with others to plan and participate in drama experiences***
- ***discuss the two-way relationship between technology and society***
- ***articulate how technology influences occupational roles within society and impacts on the workplace***

The students discuss the various changes in working conditions reflected in their tableaux. They agree that advances in technology will have a significant impact on work in the future. They also predict that there will be increased educational requirements for employment in the future.

Guidance/career counsellors may be invited to attend this discussion.

***Reflection/Journals—Individual******The students will***

- ***assess contributions of themselves and others to projects undertaken by groups***
- ***identify their own interests and needs***
- ***reflect on the strengths and weaknesses of democratic processes***

The teacher asks the students to reflect on the issues and concerns that have arisen in their work by listing, in their journals, the aspects of the topic that they think should be emphasized in their collective creation.

They also assess their individual contributions to the work so far and identify areas where they could improve in terms of their contributions to discussions and their commitment to the work. The teacher offers specific criteria for this assessment based upon observations of their work with the tableaux.

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

*Planning—Whole Group**The students will*

- *work with increased confidence in a large group to plan dramatic experiences*
- *use group decision-making and problem-solving strategies to reach consensus*

At the beginning of the next class, the teacher lists on the board the ideas that arose out of the students' journals and asks the students to make the following decisions:

- Who is their intended audience?
- What will be the focus of the collective?
- Considering the audience and the focus, which areas should be explored further?
- Which aspects of the topic should be included in their subsequent explorations?
- What will be the working title for their collective?

After much discussion, the students make the following decisions:

Intended audience: Grades 10, 11 and 12 students in the school.

This type of planning can occur at any stage of the process. If the topic is broad and multifaceted, as is this one, it might be necessary to narrow the focus to accommodate the time allotted to the collective creation process, the intended audience, and the length of the performance.

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

***Framework******Our past***

- industrial revolution
- labour unions
- our parents' and/or other adults' experiences

***Our present***

- job searches/interviews
- balancing work with school, friends, family, etc.
- discrimination in the work force

***Our future***

- parental and societal expectations
- stereotyping
- on the job (working conditions)
- unemployment

***Our children's future***

- work 50 years later

***Working title: Nine to Five******Written and Spoken Monologues—  
Individual******The students will***

- ***create characters from various stimuli***
- ***create lives for characters that extend beyond the stimuli***
- ***use character motivation in developing roles***
- ***imagine and manipulate objects and ideas***

---

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

The teacher gives the students the following assignment:

Develop a character from the work we have done since we began. You may choose to develop this character from one of the roles that you have worked in already, or the character may be a new one emerging from any of the work in this unit. This character might be any age or social class, from the past, the present, or the future.

Write and deliver a two- to three-minute monologue in role in which you describe an experience you have had with one of the aspects of work to be included in the collective. For example, the character might describe an experience involving a job search, working conditions, age, gender or race discrimination.

The students agree to present their monologues to the class in one week. Prior to that time, they will have an opportunity to rehearse with a partner, who will make suggestions to support their presentations.

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

***Interviews—Pairs******The students will***

- ***develop greater commitment to their roles and the roles of others***
- ***express thoughts and feelings both non-verbally and verbally***

The teacher asks the students to think about job searches, particularly job interviews. He/she asks them to improvise, in pairs, a scene in which one person is interviewing another for a job. Students are to assume that they are qualified for the jobs. Whether or not they get the jobs depends on whether or not they make good impressions during the interview. When assuming the role as interviewer, students are to think about what qualities they are looking for in an employee.

The pairs work simultaneously, conducting a series of interviews for positions as a salesperson, mechanic, race car driver, bank manager, elementary school teacher, and fast food outlet supervisor. After each interview, the members of the pair reverse roles; after every two interviews, they change partners.

The teacher or students may select other positions, perhaps selecting opportunities advertised in a newspaper.

***Reflection/Discussion—Whole Group******The students will***

- ***discuss the diversity of work choices within an economic framework and the social structures that contribute to or restrict choices of vocation***
- ***discuss their understanding of such concepts as stereotype, bias, prejudice, racism***

The students discuss how they tried to change the impression they made as they applied for each position. They discuss the differences between interviewing for part-time work and interviewing for full-time work. They also discuss stereotyping and discrimination as it may occur in job interviews.

Students may wish to research fair hiring practices.



<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

*Prepared Improvisation—Small Groups**The students will*

- *use improvisation to explore characters and situations*
- *discuss how theatre reflects the society that creates it*
- *discuss how theatre can influence the society in which it is created*

In groups of two to four, the students plan prepared improvisations of job interviews, dealing with a variety of interview situations. They present their improvisations to the rest of the class and choose three of the improvisations that they think are most effective. These will be refined for the collective creation.

*Prepared Improvisation—Larger Groups**The students will*

- *maintain focus in improvisations*
- *use contrast in improvisations*

Working in groups of four to six, the students plan prepared improvisations dealing with the stress of balancing work with other aspects of their lives. They present their improvisations to the class.

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

**Reflection/Discussion/Refining—  
Whole Group*****The students will***

- ***develop ways to assess creative processes***

The students discuss the improvisations in terms of how effectively they conveyed their intentions. Two of the scenes are reworked by the class to clarify the focus and to develop effective use of contrast.

The students decide that these two episodes will be included in their collective creation.

**Spoken Monologues/Directing—Pairs*****The students will***

- ***co-operate with others to plan and participate in drama experiences***

The students work together in pairs to rehearse their monologues, giving each other advice about content and presentation.

A strategy such as this one involves the students in a simple directing experience.

**Choral Speaking—Large Groups**

*(see also Appendix D)*

***The students will***

- ***use various presentational styles in their dramatic work***
- ***use alternative forms of dramatic expression***
- ***make connections between one generation's experiences and its expectations for the next generation and its expectations for the next generation***

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

The teacher reads the class two poems, “Warren Pryor” and “The Average,” both of which deal with parental expectations about career choices. The students discuss the intent of the poems, and some of the students choose to share their personal experiences with such parental expectations with the class.

The students decide to prepare choral interpretations of these poems. Half of the class will work on “Warren Pryor,” the other half on “The Average.” They prepare their interpretations, present them to each other, and discuss ways to improve the presentations. They decide to include in their collective a choral interpretation of “Warren Pryor,” involving the whole class.

### *Reflection/Journal-Writing— Individual*

#### *The students will*

- *assess the contributions of themselves and others to projects undertaken by groups*
- *identify their own interests and needs*
- *exercise choice in the focus of the collective creation process*

The teacher asks the students to reflect on their work so far. In their journals, they answer the following questions:

- Assess your contribution to the work since you last wrote in your journal. Have you achieved the goals you set for yourself?
- What goals do you have for further exploring our topic?
- What aspects of the topic do you think remain to be explored?
- What areas should be revisited for further exploration?
- What is your opinion of how the collective creation process is progressing?

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

***Spoken Monologues—Individual******The students will***

- ***portray characters in monologues***
- ***communicate character through movement and gesture***
- ***communicate character through speech***
- ***express thoughts and feelings both verbally and non-verbally with appropriate eye contact, facial expression, and speech to enhance the message***

For the next three classes the students present their monologues. After each presentation, the other students provide feedback about content and presentation.

Formal presentations such as these may be assessed by the teacher or by the teacher and students as part of the overall evaluation of the students' work.

***Reflection/Journal-Writing—Individual******The students will***

- ***critically respond to dramatic presentations***

The students record in their journals their individual choice of monologues to be included in the collective and the reasons for their choices. They also assess their own monologues in terms of content and presentation.

Because individual performances such as these are often very personal experiences for the students, they should have an opportunity to reflect privately on their own work.

The teacher reports back to the class the next day that six of the monologues have been listed by a number of students as being the most appropriate for inclusion in the collective and the most effectively presented. He/she asks these students to submit scripts of their monologues.

**Procedures****Teacher Notes*****Prepared Improvisation—Small Groups******The students will***

- ***use improvisation to explore characters and situations***
- ***demonstrate in role an understanding of stereotype, bias, prejudice, racism***
- ***demonstrate in role an understanding of what it means to be exploited***

The students have indicated in their journals that they would like to further explore issues of stereotyping and discrimination. Referring to the Work Web, the students identify various types of stereotyping and discrimination, according to age, gender, race, and disabilities. In groups of three to four, they plan prepared improvisations focussing on these issues and present them to the class.

***Reflection/Discussion—Whole Group******The students will***

- ***develop a commitment to their roles and the roles of others***
- ***use dramatic tension in improvisations***

The students discuss the importance of tension and of commitment to role in these improvisations. They discuss how tension can be created and sustained in improvisation. They return to their groups, rework their improvisations, and present them again to the class. Three of these improvisations are chosen to be included in the collective creation.

<i>Procedures</i>	<i>Teacher Notes</i>
<p><b><i>Discussion/Scripting—Whole Group</i></b></p> <p><b><i>The students will</i></b></p> <ul style="list-style-type: none"> <li>• <b><i>develop written scripts from improvisations</i></b></li> </ul> <p>The teacher and students discuss the scripting of their collective creation. Each student agrees to assume responsibility for scripting a part of the collective. Beginning with the work they have just completed, one or two people from each episode chosen for the performance volunteer to script that episode. Previous episodes will be scripted as well. One student involved in each of the previous episodes chosen for the performance agrees to script that episode.</p> <p><b><i>Mime/Story Theatre—Small Groups</i></b></p> <p><b><i>The students will</i></b></p> <ul style="list-style-type: none"> <li>• <b><i>display clarity of movement and gesture</i></b></li> <li>• <b><i>use movement to communicate non-verbally</i></b></li> <li>• <b><i>express thoughts and feelings both non-verbally and verbally</i></b></li> <li>• <b><i>use various presentational styles in their drama work</i></b></li> </ul> <p>Following a brief discussion about the requirements of mime, the students work in groups of four to six to prepare mimed episodes portraying various aspects of working conditions. They present these scenes to the rest of the class.</p>	<p>There are several approaches to scripting a collective creation, ranging from teacher scripting of the work to no scripting at all. Berry and Rinebold suggest several possibilities. The scripting process begins here because these episodes have been refined somewhat. The early scripting for this collective creation is rough and will undergo continual revision. Scripting becomes a larger part of the process during Steps 5 and 6: Refining/Scripting.</p> <p>The teacher may take the opportunity here to teach some mime skills. The extent to which skill development is included in the exploration stage depends on the previous drama experiences of the students and the extent to which such exploration requires skill development. See also Appendix D: Movement Activities.</p>

<i>Procedures</i>	<i>Teacher Notes</i>
<p>After some discussion, the students decide to use one of the story theatre techniques to tell a series of brief stories portraying various aspects of work.</p> <p>The stories will be narrated by one student and mimed by the other students.</p> <p><b><i>Prepared Improvisation—Small Group</i></b></p> <p><b><i>The students will</i></b></p> <ul style="list-style-type: none"> <li>• <b><i>use improvisation to explore characters and situations</i></b></li> <li>• <b><i>demonstrate in role an understanding of unemployment as a current social issue</i></b></li> </ul> <p>In groups of four to six, the students plan prepared improvisations dealing with unemployment. They present these to the class, and one is chosen to be refined for the collective. Two students in the group volunteer to work together to draft a script of this improvisation.</p> <p><b><i>Steps Five and Six: Refining/Scripting</i></b></p> <p><b><i>Creating a Storyboard—Whole Group</i></b></p> <p><b><i>The students will</i></b></p> <ul style="list-style-type: none"> <li>• <b><i>work with increased competence in a large group to plan and participate in drama experiences</i></b></li> <li>• <b><i>develop a storyboard</i></b></li> <li>• <b><i>articulate the purpose of their collective creation</i></b></li> </ul>	<p>This section adapted with permission from Glenys Berry and Joanne Reinbold, <b><i>Collective Creation</i></b>, [Alberta Alcohol and Drug Abuse Commission (AADAC), 1985].</p> <p>This particular group has made <b><i>scripting</i></b> part of the <b><i>refining</i></b> process of their collective. Therefore, the steps are combined in the model unit. This adaptation of Berry and Rinebold’s process points to the flexibility of the process.</p> <p>The storyboard is a visual representation of the story or organization of episodes in the collective creation. Manually moving episodes around can facilitate their organization, and the completed storyboard can be displayed in the classroom.</p>

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

The teacher arrives at class with 20 pieces of paper, on which are written the working titles of the 20 episodes, monologues, or segments that the students have chosen to include in their collective. The students organize these parts of their collective into a rough storyboard. This storyboard is displayed in the classroom. They also discuss various ways of linking episodes, finally agreeing that they will expand one of the monologues and use it as a bridge between episodes.

The subject of work will be presented through the eyes of an unemployed teenager who left school before completing grade 12. The episodes will be connected to this young person's thoughts, and the monologue will be expanded to bridge the episodes. The student who originally wrote the monologue agrees to expand and script it and to act as narrator for the collective.

There are numerous methods of linking episodes in a collective creation such as the use of music, tableaux, and lighting changes. The students will decide what will work best for their collective.

### *Collage—Whole Group*

#### *The students will*

- *work with increased competence in a large group to plan and participate in drama experiences*
- *use various presentational styles in their work*
- *express their ideas dramatically*

The students work together as a whole group to create a collage of moments depicting working conditions during the Industrial Revolution. The collage begins and ends with a tableau in which each character comes to life briefly to comment on the situation. One of the six monologues chosen to be included in the collective is incorporated into this collage. The teacher works as director to block the episode; the students contribute the dialogue.

A collage, as described here, is a series of staged moments related to the topic of the collective and depicting a range of perspectives on the topic.



<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

The teacher offers to write a rough draft of the script for this episode. The students agree.

*Meeting/Refining—Whole Group*

*The students will*

- *sustain roles for an extended period of time*
- *accept and respond to others in role*
- *develop greater commitment to their own roles and the roles of others*
- *develop scripts from improvisations*
- *express their ideas through role*

The students re-create the coal miners' meeting with one of the students taking the role of the union organizer. They work through the meeting together, deciding who will speak and when. The students who will deliver speeches at this meeting agree to script these speeches.

Episodes involving the entire group may require an outside director and script writer. The teacher performs these functions here.

*Interviews, Prepared Improvisations/Refining—Small Groups*

*The students will*

- *develop greater commitment to their own roles and the roles of others*
- *develop scripts from improvisations*
- *express their ideas through role*

For the next two classes, students work in small groups to refine and script the episodes dealing with job interviews and parental and societal expectations.

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

*Writing and Revising—Whole Group**The students will*

- *develop scripts from improvisations*

Based on the storyboard, the teacher organizes the individual scripts turned in by the students and produces a working script for each member of the class. Prompted by suggestions from students, a minor re-ordering of episodes occurs.

This script undergoes continual revision right up until performance time. A final, polished script is not produced for this collective creation.

*Step Seven: Rehearsal**The students will*

- *develop greater commitment to their own roles and the roles of others*
- *portray characters in monologues and improvisations*
- *communicate character through movement and gesture*
- *improvise scenes*
- *execute stage movement effectively*
- *execute stage business effectively*
- *articulate clearly*
- *develop voice projection*
- *communicate character through speech*
- *identify various staging possibilities for their drama work*
- *develop scripts leading to performances*
- *articulate an understanding of the contribution of dramatic artists and technicians to theatrical production*
- *articulate an understanding of how artistic intention of dramatic artists is served by the use of theatre elements*

During the rehearsal process students continue to work toward achieving the learning outcomes.

*Procedures*

The rehearsal time for this collective creation is approximately 15 hours. For about half of that time the students work in pairs and small groups to rehearse scenes. The teacher moves from group to group, side-coaching, making suggestions, and providing assistance. The students work on revising the script, blocking each episode, and sharpening various acting skills as necessary. The final eight hours of rehearsal time are devoted to formal rehearsal with the teacher as director.

During the rehearsal period, the students choose and record music to set and close the performance and to use in two of the episodes. They also work together with the teacher to make decisions about set, lighting, costuming, and other technical contributions to the performance.

*Teacher Notes*

While most of the rehearsal time will occur within class periods, it may be necessary to rehearse outside of class as well.

The technical aspects of a collective creation can be as complex or as simple as the teacher and the students wish. The quality of facilities and the availability of equipment in the school will determine how extensive the lighting and sound can be. For some collectives, set design and construction, costuming, or mask-making might be a focus of the work.

This group decides to keep the set and costumes simple, working on a bare stage set with cardboard cutouts of various symbols of work. They wear jeans and solid coloured t-shirts. Two students in the class who are experienced in working with sound equipment offer to tape the chosen music and to serve as sound technicians for the performance.

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

**Step Eight: Performance*****The students will***

- *communicate their understanding of issues and situations related to work*
- *communicate in performance their ideas, perceptions, and feelings about discrimination in the workplace*

The students perform for all of the grades 10, 11 and 12 students in the school. The performance runs for approximately one hour.

***Final Reflection/Written Assignment—Individual******The students will***

- *assess the contributions of themselves and others to projects undertaken by groups*
- *articulate an understanding that theatre reflects the society that creates it*
- *articulate an understanding that theatre can influence the society in which it is created*

Reflection is essential after the performance in order to clarify and anchor the work. The students should have an opportunity to reflect on the entire process and on their individual contributions and growth.

After the performance, the students complete an out-of-class written assignment that includes answers to the following questions:

- What did you learn about work through your participation in the collective creation process?
- What did you learn about yourself? others?
- Which parts of the process did you find most beneficial? Why?
- Which parts of the process did you find most challenging? Why?

<i>Procedures</i>	<i>Teacher Notes</i>
-------------------	----------------------

- Assess your contributions to discussions and group work:
  - a) What new roles did you try during the collective creation process?
  - b) What roles would you like to try in the future?
- Assess your own drama work:
  - a) What acting skills did you develop during the process?
  - b) What abilities would you like to develop further?
- Assess the quality of the performance itself. Which parts were particularly effective? Why?
- What advice would you give to another class undertaking a similar project?



*Appendix C*  
*Model Units*





## Model Units

### CREATING A SCENE FROM A TEXT OTHER THAN A SCRIPT

#### *Process at a Glance*

A scene is a self-contained piece of work. A scene should have a strong beginning, middle, and end and be thematically unified. When working from a piece of writing the thematic element of the scene should be consistent with the theme of the selected piece. For example, when working from the poem, “Where I Come From,” by Elizabeth Brewster, students should have an opportunity to arrive at an interpretation of the poem through discussion and the use of such strategies as reading the piece aloud, voice shading, and choral speech. This process is the basis for Step One of the scene creation process.

Having selected a piece of writing for further exploration, the students interpret it by applying a variety of dramatic forms to the work. These may include outscenes, tableaux, choric drama, and improvisation. This is the work of Step Two.

The final step in the creation of a scene is refinement. In Step Two students have created a series of tableaux, choral readings, and improvised scenes. The group now gives structure to these forms by applying theatrical devices such as blocking, freezes, transitions, lighting, and levels to shape the scene so that it may be presented to an audience. In many ways this step is comparable to the editing and publishing stages of the writing process.

Presentation to an audience may, in fact, stimulate further work on clarity and development of this drama work.

#### *Process in Detail*

##### *Introductory Stage: Selecting a Piece of Writing*

As with all work in drama, the pieces of literature explored should reflect the students’ interests and concerns. Students will use their skills of selectivity and interpretation to choose pieces of text, and their skills of communication to have their pieces of choice accepted by their group or class.

##### *Description*

For example, a Drama 701A class has worked on the idea of adaptation to a new culture or environment. Students have been asked to find examples of literature and other texts such as songs, pictures, and music that reflect some aspect of this general topic. A talking circle may be used for each student to read, sing, or present the pieces they feel are reflective of this theme. This strategy enables each student to give input and allows the other class members to reflect on, respond to, and react to the choices presented.

After the pieces have been presented, interpreted, and discussed, students choose four of the pieces for further work. In selecting the pieces it is important for students to consider variety and audience appeal. Groups of students are then arranged and assigned one of the four pieces for further exploration.

##### *Step One: Interpretation*

At this point the students explore the selected text by discussing the meaning of the piece, the author’s intention, and possible themes for development.

### *Description*

A group has selected, “Where I Came From,” for further work. They read the poem aloud using the techniques for choral speech outlined in Appendix D. Emphasis is initially placed on exploration with voice shading, blending, and combinations. The group then discusses the possibilities that arise as a result of their choral readings. At this point, the group is seeking agreement on a theme to develop. This theme then becomes the unifying element for the scene. For example, a theme that focusses on the contrast between rural and urban lifestyles when coming from a different country to Canada may unite a variety of ideas.

Interpretation is not intended to be a lengthy process. At this point students are exploring possible directions for their work.

### *Note*

Through the application of dramatic forms in Step Two the students will explore their understanding of the piece much more deeply.

### *Step Two: Scene Creation*

It is assumed at this point that students have had experiences working in the dramatic forms of tableau and outscenes in earlier drama work in Drama 701A. A description of tableau may be found in Appendix D. Outscenes are improvised scenes that explore and reflect what happens before or after any given moment in the drama.

Both tableau and outscenes are very useful in building a scene at this point. These forms give the students a starting point for the development of character and meaning.

### *Description*

The group selects any five lines from their selected text to use as the basis for five tableaux. One tableau will be created for each line to explore the meaning and represent the group’s interpretation of that line.

For example, a group may choose the following five lines from the poem, “Where I Came From”: “People are made of places,” “smell of subways crowded at rush hours,” “hints of jungle or mountains,” “wooden farmhouses, old and in need of paint,” “A door in the mind blows open.”

Tableaux are constructed based on the group’s interpretation of these lines. The tableau may use the line simply as the basis for the picture or it may be incorporated into the tableau by having a character or group of characters speak the line.

The next step may take several forms. A tableau may be brought to life and the characters speak and move as a result of their positions within the tableau. The tableau may be used as an ending or possible beginning for an improvisation. This enables the students to explore further the relationships and conflict implied within a tableau.

As the students work on the tableaux, they are, in effect, creating character and plot. This step in the process also includes the sequencing of the tableaux which provides an initial structure for the scene. Students create transitions for each tableau. Once developed, a rough version of the scene exists. Depending on the nature of the groups and the class, it may be useful to share the rough version of the scene with the rest of the class. This will provide an opportunity for peer and teacher feedback and criticism necessary for continued development of and focus for refining the scene work.

### *Illustration*

A group developed a rough scene that involves a young girl from the Ukraine who has moved to Canada and is adjusting to her new world. When the class viewed the scene, it was suggested that the character of the young girl was too vague and needed further development. The class also thought the scene was cluttered with too many details and needed focus for clarity.

When the group resumed work on the scene they decided to focus most strongly on the young girl and developed the scene so only the young girl spoke. The rest of the group used a collage of tableaux to represent such attitudes as rejection, alienation, and prejudice.

### *Step Three: Refinement*

The first stage of this step in the process of scene development is in some ways the most demanding. Students reflect critically on their own work and make decisions based on how they anticipate their audience will perceive it. They, in effect, function as directors. At this point, attention to theatrical decision making is a primary focus.

#### *Description*

Students take turns looking at the scene by removing themselves from the scene and taking an audience position. They may speak their roles in the scene from the audience or have others stand in the scene for their parts. From this audience vantage point they may make adjustments to the scene: adding levels; altering positions; reworking the scene opening; and reblocking awkwardly executed movements.

At the end of this step the students will reach a point where they will sense scene completion as they feel they have achieved their purpose: the creation of a self-contained scene; the thoughtful and clear expression of theme; and the use of theatrical elements that contribute to the strength of the scene's overall meaning. It may be useful before the staging of the scenes to have students assess their own work using a number of teacher- and student-selected criteria. The development of a checklist or anecdotal type of form for this assessment may be very effective.

#### *Assessment*

Assessment occurs throughout the process of creating a scene from text. Student reflections and teacher observations are effective methods of gathering information throughout this process. Methods of recording observations of student progress such as anecdotal records, checklists, and rating scales are all useful (see *Assessing and Evaluating Student Learning*). These observations may occur at any time throughout the process or at key stages.

### *WORKING WITH AN EXISTING SCRIPT*

#### *Process at a Glance*

Students often find it an interesting challenge to interpret the work of a published writer. Many scripts provide explorations of important issues, and scripts provide a way of learning about particular theatric elements, script writing, acting directions, and staging possibilities. *Liars* by Dennis Foon is a Canadian play that deals with issues of interest to students and presents challenging theatrical problems. This script is referred to in this unit description as an example of an existing script.

It is important to note that in choosing scripted material, the interests, needs, and concerns of the students should determine the choices made. Brainstorming and dramatic interpretation will be effective.

After reading the script and initial discussions reflecting on and analysing the author's intentions and ways of dealing with a particular issue, students may begin to compare their own improvisation work with the author's version.

It may be appropriate at this time for students to be assigned scenes to explore and develop in groups. This exploration may include further improvisation involving character and scene development. As well, production roles including directing, blocking, cueing, and staging may be pursued. The scenes are refined and polished collectively within the group. This process may involve the students in a rehearsal process, complete with production roles, the creation of a promptbook, and the use of improvisation. The students may decide to perform the script, use the script in the development of a collective creation, or use it to develop further improvisations.

## Process in Detail

What is most critical initially is that the script that is chosen be meaningful for the participants. Within this model unit, methods, strategies, and techniques for bridging the meaning between that created through improvisation and the meaning expressed through and interpreted from the existing script are suggested.

### Step One

Initially, students in the drama class may brainstorm, through discussion or dramatic exploration, issues, themes, or subjects of interest to them. An issue of interest may arise naturally out of other drama work or concerns within the class. It is important that meaning is explored, discovered, and expressed by the students before any introduction of existing script.

Once a theme or issue has been identified as meaningful, the teacher and/or students must locate a script that is challenging and appropriate to the students' age level, needs, and interests. It may be beneficial to also consider the intended audience when choosing a script for exploration.

### Illustration

A group identified the issue of alcohol abuse as an area they wished to explore. The teacher chose Dennis Foon's *Liars* as the existing script to be explored and developed. Situations from this script were used as the basis for improvising scenes. The expression of meaning in these improvisations was used to heighten understanding and interest in the issue by stimulating further reflection and discussion.

Following the improvising action of scenes, other exploratory drama work including the use of the hot seat, monologue creation, and interviews (Appendix D) was used to help the students explore the issue of alcohol abuse.

## Step Two

The teacher selects several scenes to introduce script to the students. The script is initially explored in isolated parts. For example, the teacher may select one line from each of several scenes related to the issue of alcohol abuse. Some examples of selected lines from *Liars* might include

Scene five: "We thought she was just depressed."

Scene six: "We have to protect your mother."

Scene seven: "Life's full of little surprises."

Scene eight: "You never talk to me, you're always judging me."

Using the lines selected from the existing text, the teacher asks groups of students to create a tableau for each of the lines. All students in each group should take part in each tableau created. The students are then asked to sequence their tableaux in a way that tells a story (storyboard). Each tableau shows the group's idea as a frozen picture, and each tableau relates its line verbally. The speaking of each line for each tableau can be delivered chorally or solo.

Once the student groups have had time to prepare their tableaux, they are invited to share their interpretation of the lines in storyboard format with the rest of the drama class. It is at this time that the students realize that they were all assigned the same lines. A discussion about the variations and similarities between the group's interpretations is beneficial to stimulate further understanding of the issue and of drama processes. The students are asked to remember their positions in their tableaux for the next step.

### Step Three

In this step the tableaux from Step Two are connected through improvisations, and the given lines must be used somewhere in the improvisations. The lines may be delivered differently from when and how they were delivered in Step Two. The students are again invited to share their improvisations with the rest of the class. This sharing helps students to make connections between their own meaning and the meaning of the script by bridging the two through improvisation.

### *Step Four*

This step involves a read-through of the entire existing script. This read-through may be approached in a number of ways. Small groups may read the play on their own, allowing each student to read in character(s); the whole class may read the play in circle, each reading a line in turn and alternating characters; or a choral reading of the play may be undertaken.

A discussion reflecting on the issues presented, an analysis of the author's intentions while dealing with the issue(s) presented in the script, and a comparison of their own dramatic creations and interpretations with that of the author may follow. As well, an awareness of the connections between their earlier expressions of the assigned lines and the context of these lines within the existing script stimulates further interest and avenues of exploration for the issue.

Personal meaning is more readily found in the text of the existing script when students discover that it was lines from the script that initiated, were highlighted, and formed the nucleus for their own expressions through improvisation.

### *Step Five*

In this step, the script is divided into scenes and small groups of students are each assigned a scene. Each group casts the parts for its scene and may even choose to have a student work as the director of the scene where this student would be responsible for the blocking and staging of the scene.

The group may function much the same as it would in the development of creating an improvised scene where its members refine and polish the scene collectively. It may be desirable to use situations from the play to stimulate improvisations in the form of hot seating (Appendix D) and outscenes (see Appendix E) to explore character and depth of meaning when developing the scripted scenes.

Outscenes may be used in character development, the development of depth of meaning in a scene, and in the exploration of character subtext and relationships. An outscene is an improvised scene that does not actually take place in the scripted work, but that could realistically be expected to happen in a given situation. An outscene is based on a situation between characters in the script that the group may want to explore.

Often outscenes are stimulated by a question such as, What could have happened to this character before or after this current situation? What was the relationship like between this character and someone in their past? What might happen if something happened differently or a different character was introduced? These questions should be posed with information specific to the characters and scenes being explored.

Imaging is another strategy that may be used to effectively develop character, setting, or situation in the development of an existing script. Exercises such as Imaging into House Tours and Building Characters from Props and Costumes: The Hat Improvisation (Appendix D) may be adapted to explore themes and characters connected to a particular script.

For example, the imaging may be completed while in role, or the film that is viewed in this imaging exercise may be one that is related thematically to an issue or event in the play. If this imaging exercise is used, each student may be guided to visualize a family film related to a scene in the play and then be asked to think of a word or a phrase that describes their imaged family film. The teacher may then tap in to each of the students' images by tapping them on the shoulder and asking them to respond in role and state their words or phrases that describes their family films. This process may lead to further work in improvisation.

Another effective technique in character and scene development is the use of the pop-vox (Drama Symphony, page 195). This enables students to develop improvised monologues for their characters through role play.

For example, the traumatic ending of scene seven in *Liars* may be explored by having students improvise a monologue for each character's feelings at that particular moment without the other characters having knowledge of one another's internal feelings. The pop-vox that evolves for each character may be reflected in a journal or a production logbook in the development of a character's private thoughts and relationships with other characters, and in the development of the script's subtext.

### *Step Six*

This step involves heightening the rehearsal process for the existing script by involving technical elements. In the process of producing a play such as *Liars* in a drama class, each group could be assigned a different scene of the play, and the scenes could be sequenced for presentation. *Liars* lends itself to this type of process for the scenes are manageable in length and are self-contained. Student learning within the production process is most effective when all students in the class have a production role and/or character part in a play being explored.

In the production of an existing script, students experience decisions about blocking, set, characterization, technical elements, costumes, props, make-up, and a working knowledge of the roles involved in a production process. Considerations of stage design and acting area may be collectively decided upon.

Students may take on a director's role or share in the role of the director in the production of their scenes by taking responsibility for the acting area, organizing rehearsals, making decisions concerning blocking, lighting, and sound cues, as well as by undertaking the creation of a production logbook, promptbook, and/or director's book.

## **FORUM THEATRE—CREATING SCENES THROUGH IMPROVISATION**

### *Process at a Glance*

Forum theatre involves the creation of a theatre piece consisting of a collection of scenes, each of which reveals a particular aspect of a problem.

In addition to exposing problems and issues of importance to the students, Forum theatre can also be used as a problem-solving technique, where students explore a variety of solutions to a problem. Once scenes of a problem or concern have been created by the students, they can be presented for audience intervention where solutions can be attempted.

This process of text creation allows students to work collectively; to develop their improvisation skills to conduct research; to develop scene unity, tension, and character; and to polish their drama work for presentations or performances.

In the process of creating forum theatre some basic considerations may be helpful. The piece consists of one or more scenes dealing with a selected issue or problem of concern to the students. Each scene ends in failure for the central character of that scene. In most pieces, there is a different central character for each scene. Usually, the whole piece is no longer than 15–30 minutes.

The main focus of each scene is the inability of the central character to resolve the conflict. Since there is little emphasis on characterization, the scenes are brief. Each is developed to the point where it can be repeated for an audience, and the tension of the problem is built to the point of crisis. It is ready to share with an audience, if desired.

The key person in ensuring the success of this participatory theatre piece is the facilitator. The facilitator's task involves easing the participating audience members into and out of the scenes in which they are participating. The volunteer audience members must feel welcomed, they must feel respect from the cast and facilitator, and they must feel they are safe to enter a scene.

Because this form involves considerable risk taking on the part of an audience member, time must be spent on preparing the facilitator and other actors for the success of this type of intervention.

Initially the whole theatre piece is played without interruption for the audience. The piece is then replayed for the audience, but only one scene at a time. As a scene is being played for the second time, any audience member may call out “freeze” if they feel they can assist in bringing resolution to the problem or conflict inherent in the scene.

After calling “freeze,” that audience member enters the scene and takes the place of the central character. This section of the performance is unscripted. The cast improvises with the audience member. The objective of the intervening audience member is to bring about a positive resolution for the central character, thus changing the scripted ending.

While maintaining their original roles and continuing to play from their characters’ motivation, the cast members must yield to the audience member’s ideas in the improvisation, and allow a solution to happen if it is plausible. The solution must be found within the given characters in the scene, for a new character (a police officer, for example) cannot suddenly appear and solve the problem.

More than one attempt may be used to resolve the problem. Each success or failure in solving the problem is discussed with the audience. Questions such as, Do you feel that this is a reasonable solution? or Do you see yourselves using such a solution? are often good places to start. Upholding the integrity of every participant and every proposed idea, however, is the most important concern of the whole process. Once one or more solutions to the problem in a scene has been dramatized, the facilitator moves the group on to the next scene.

It is important for a general debriefing to be held at the end of each session. This takes place after all scenes have been played and solutions have been attempted for each. This session allows for open discussion of the problems presented and the viability of the proposed solutions.

### **Note**

For this process to work well, both the cast and the audience members must be able to identify with the issues or problems presented.

While the actors may set up reasonable blocks to simplistic solutions, it is important that they not block reasonable solutions. The audience will neither be satisfied with solutions that are not realistic nor will they readily enter a scene where they feel they will be blocked no matter what solution they attempt.

Foundation exercises are the basis for work in improvisation and ultimately the basis for the creation of a forum theatre piece (see Appendix D). These exercises involve the students in activities that challenge their usual patterns of behaviour and allow them to approach situations in new ways while at the same time providing them with situations to which they must react.

This stage in the process allows students to open up to new possibilities, have their imaginations stimulated, and have their abilities for critical thinking exercised.

It is important for students to have experiences in these types of exercises even if they have had extensive foundational experiences in previous drama classes. These exercises help the students come together as a group.

The following warm-up activities are particularly effective prior to creating a forum theatre piece:

- person to person
  - concrete objects
  - tableaux; leader/follower
  - comic strip productions
- (See Appendix D).

### ***Developing Performance Skills***

Ultimately, it is desirable to bring the created forum theatre piece to some level of performance. It is important, therefore, when working in this form to provide students with experiences that allow them to observe one another, to test their ideas in front of others, to make decisions and act on them, and to communicate both with other performers and their audience.

Students should do the activities Presenting the Physical Self and Exploring the Performance Space found in Appendix D.

## *Developing a Forum Theatre Piece*

Work in the specific form of forum theatre should be introduced with an explanation to the students of what this form is and what is generally involved in the process of its development. Foundation work must be completed before developing the Forum Theatre Piece.

### *Brainstorming*

Conduct a cast brainstorming session to choose the problem or social issue on which the production will focus. You may wish to explore two or three issues. However you must be vigilant and ensure that your scenes focus on only one issue and not a myriad of social problems.

### *Sculpting*

This technique is helpful in creating images that may serve to stimulate the creation of scenes in the development of a forum theatre piece.

These sculpting and related exercises will ultimately form the framework for scenes that may be developed to portray different aspects and representations of the issue to be presented in the forum theatre piece.

Students are divided into pairs and one partner shapes the other partner into a specific position and expression. Then, all of the sculptors stand back and look at all of the sculptures. If a sculptor feels he/she would like to move his/her sculpture in relationship to another sculpture in order to create a new image he/she communicates this to the teacher. This will allow the teacher to direct the adjustments to occur one at a time in order to avoid confusion. Once a relationship has been formed by a student between two or more sculptures, the image must remain intact.

At this point the teacher may wish to tap in to any of the images by asking the students to supply a movement and/or a phrase which they feel is suggested by the position in which they have been placed. It is important for the focus of all participants, including the sculptors, to work with only one image at a time. At this time, all other sculptures relax, and along with the sculptors, become engaged in critical viewing of the developing situations.

The following steps outline a suggested process for developing the sculpted images further:

- Ask each person in the image to concentrate on the feel of the position into which he/she is sculpted.
- Ask each student in the image to let his/her body make its next logical movement at the clap of your hands. Ask them to make just one movement and then go back to his/her original position.
- Repeat the clap/movement twice more.
- Ask the students to remain still and at the clap of your hands, to say the first phrase that comes to mind in relation to their positions. Repeat twice more.
- Put the movement and phrase together and repeat twice more.
- Have each student in the image execute his/her own phrase and movement one at a time.
- Continue this process for each image that has been created.
- Everyone returns to pairs, and the roles of sculptor and sculpture are reversed. The process of sculpting and “tapping in” is then repeated.

Once the students have become familiar with this technique, you may have them use this process to sculpt images of ideas associated with the issue to be explored through the forum theatre piece. Drinking and driving, oppression, and financial dependency are just a few examples.

In addition to tapping in, a technique that can be used to heighten conflict and explore problems within an image is called zoom out. This strategy is used to discover what other pressures are responsible for a problem represented by a sculpted image. Here, the sculptor of the image is asked to incorporate another character in the image who can add to the central conflict or explain in more detail, through improvisation, why the central conflict is happening.



In building conflict within an image and creating a scene that portrays aspects of a problem, a technique called ideal image may be used. This technique allows the sculpting student to discover and explore further the stages of change involved in a problem that is growing to a crisis point. This strategy involves the sculptor building an image of the ideal situation that would exist after the resolution of the problem that had been presented in the original image.

Once the ideal image has been created, the students reassemble the original image and then, using a one action/one phrase per clap technique, the students in the sculpture move from the original image to the ideal image. It may also be very beneficial to use this technique to build a scene for forum theatre in the reverse of the ideal situation and have the sculptor of the image create a sculpture of the image that existed before the original image of a problem. Again a one clap/one phrase technique can help the students to see the steps in reverse.

This type of process can lead to a detailed analysis of the problem being explored and allow the students, through action and discussion, to consider all factors contributing to a problem and all possible consequences a problem may bring about. This scene-building process allows for much experimentation with the ideas and problems of concern and affords the students many opportunities for manipulating a situation.

This technique may be extended to include the active input of the viewing drama students by allowing them opportunities to intervene and comment on the situations represented through a strategy called “Stand Behind.” Here the viewing students may go into an image and stand behind a person with whom they identify. They may then be asked to express their insights on the problem under consideration or may speak or move in role as the persons they identify with in the images.

### *Improvising the Scenes*

In this final stage of preparing scenes for presentation, the students will require several opportunities to work and rework the scenes they are creating from their sculpted images.

Frequent opportunities for reflection throughout this process including discussion, informal and more formal forms of feedback (see *Assessing and Evaluating Student Learning: Sample Assessment Forms*), production logbooks, journals, and debriefing sessions (see Appendix A, Step Six: Reflection) will assist the students in making choices about the direction of their whole drama work, the direction of their individual scenes, and what drama work undertaken throughout this process they will include in their final performances of the forum theatre pieces.

It may be decided by the group, depending on the nature of the issue about which they are exploring, to engage in research and incorporate some of this acquired information in their work. It may also be decided that it would be useful to videotape scenes as they are improvised so students may use them as reference for continued development of their work. The use of computers in the recording of scripted dialogue may also be useful if the creation of this form of text is desired in the process.

Taking this process to the writing stage is desirable as students will be reinforcing the skills of observation, inquiry, analysis, questioning, evaluation, reflection, hypothesizing, testing, decision making, and communication that they use throughout the process of creating a forum theatre piece.

### *Note*

Ideally, the final piece of theatre created here for presentation will consist of 3–5 scenes.

It is also recommended that students workshop the first draft of their theatre piece with a small audience before they finalize their piece for production. This will help to ensure for the students before they perform for their intended audience that they have sufficiently developed the piece to points of crisis that will stimulate a willingness from the audience to intervene in the performance.

It is also advisable to engage the audience participants in a warm-up session at the outset of the performance of the forum theatre piece. This type of student-led audience warm-up helps to establish a comfort and commitment level for all participants to the drama work demanded by this form. Any variety of warm-up exercises familiar to the students may be used.

## Assessment

Assessment occurs throughout the process of creating a forum theatre piece and may include any number of assessment strategies as outlined in *Assessing and Evaluating Student Learning*. Self-assessment and assessments by peers, groups, the teacher, and the audience are all useful methods for gathering information on student growth and achievement of learning outcomes.

The following questions may be helpful in planning assessment, and the questions entitled “Student” may be used individually for self-assessment purposes and then responded to in a peer or group situation before and/or after the performance of the forum theatre piece:

### Student

- Are the barriers, situations, and characters of the scenes realistic?
- Did we sufficiently prepare the audience for the presentation of this form so that they were not overly hesitant to enter the scenes?
- Did we work well with the audience member during the intervention of a scene?
- Did we make sure the intervention improvisations were challenging, but did not block suggested solutions?
- Did we engage the audience in a discussion of the feasibility of potential solutions?
- What strengths and weaknesses did we perceive in our work today (preparation or performance part of process)?

### Audience

These questions may take the form of an informal dialogue or may be more formal with audience members providing written feedback. Informally, have drama student participants ask audience participants whether or not proposed solutions are viable after they are offered for each problem scene.

More formally, audience participants may be requested to discuss their responses to the following questions or submit their written responses to the drama students some time following the performance of the forum theatre piece.

- Did you feel the problem scenes dealt realistically with the barriers posed by the problem issue?
- Did you find the forum theatre piece enjoyable? Why or why not?
- Did the drama students and the facilitator make you feel comfortable about entering the problem scenes?
- If you entered a scene, did you accomplish what you set out to do? Explain.
- If you did not enter a scene, what held you back?
- Which proposed solution appealed to you most? Why?
- Do you have further comments on or suggestions for your experience of the forum theatre piece, its scenes, or the issue it explored?

### Teacher

The following are suggestions for teacher consideration during the process of developing a forum theatre piece and after its performance:

- Did the students meet the expectations described in the desired outcomes throughout this process and in the creation and performance of their forum theatre piece?
- Did the students achieve a sense of ownership and responsibility for the drama work in which they engaged?
- Was a comfortable atmosphere and safe environment achieved for the audience participants by the drama students in the initial audience warm-up session?
- What were the strengths and weaknesses of the performance session in the process of creating a forum theatre piece? In particular, how effective were the interventions and the audience response to the solutions proposed?
- Describe the effectiveness of the performance session as a learning experience for the drama students and audience participants in terms of achievement of the desired learning outcomes.

## ***DRAMA SYMPHONY— CREATING SCENES THROUGH DRAMATIC FORMS***

### ***Process at a Glance***

In Drama Symphony 701A students explore the collective process of a drama symphony by working with the components of speech, planned improvisation, music, movement, tableau and theme.

### ***Description***

A drama symphony is similar to a collective creation in that it involves the development of a presentation that is originated, shaped, and structured through group process. It is different from the collective creation in three significant ways.

First, it involves the class working in groups on different concepts and themes at the same time, unlike the collective where the entire class may be working on the same thematic concerns simultaneously. Secondly, the drama symphony has required components where the student groups deal with speech, movement, music, and other dramatic concerns thematically. This helps students understand the connections between different aspects of the arts and how they can be utilized to create powerful presentations. The final difference that distinguishes a collective creation from a drama symphony is the philosophy behind the process.

A drama symphony is to a drama circle what a well-written musical composition is to a full symphonic band. To help clarify the metaphor, one might consider the different voices in the drama circle. In any given drama circle, there might be a student who feels his/her voice has a strong presence like a tuba, a student who feels softly spoken like a flute, or a student who feels her/his voice fluctuates between quietness and bursts of energy like a saxophone. Many students may classify themselves as a violin one day and a trombone the next.

The most distinguishing outcome of the drama symphony process is not only that students are able to identify themselves and their peers as being like instruments, but that the metaphor allows them to come up with strategies that promote equality in the drama where there is a sharing of the melody of the piece.

The successful symphony should have balance among all the participants, and each individual should carry the melody, thereby contributing to the composition in the same way that an instrument does to the symphonic ensemble. Students are encouraged to discover the talents and possible contributions of all the group's members.

The metaphor compels the student participants to deal with the instrumental voices of their partners to ensure that the flute is heard and participates equally with the tuba and the saxophone. There are parts of a symphonic band that carry the melody. The flutes, for example, might begin and then be accompanied by the other instruments, and then the violins might take over the melody or theme. Then it might be the trumpets' turn to carry the melody with the continued support of the other instruments.

This philosophy allows student participants to share in all aspects of the drama symphony with a sense of equality because all of the voices are heard. The focus of the presentation is the balance of the piece, not spotlighting individual students for an unequal share of time.

This overall philosophy of the importance of sharing and balance in the drama symphony should remain throughout this process, from the selection of a theme to the acting out of improvisations, the creation of interpretive movement, the selection/creation of music for the piece, and the presentation itself.

## *Process in Detail*

### *Drama Symphony 701A*

This introduces the students to what a drama symphony is and uses its required components of theme, tableau, movement, music, and speech (planned improvisation).

This process is preceded by strong experiences in foundational activities. The teacher should place students in groups based on the philosophy of the drama symphony. For work in this process, each group should be made up of students who represent a balance of different instrument types. For example, the students might be introduced to different instrumental sounds and asked which one best suits how they feel that day, how they feel in general, and why they feel this sound represents this particular feeling to them. The teacher can then place students in groups mixing up the instruments to create different sounds.

Once the groups are formed, they should be encouraged to discuss what their instrument (voice) can bring to the symphony. This is often the first time that students discuss with their peers their feelings about skills they feel they possess. No matter how insignificant the participant may feel his/her contribution can be, this contribution becomes the focus of expansion for the rest of the group, as they work to achieve the balance necessitated by work in this form. This is an opportunity for students to share ideas in the group.

Students often try to start with a theme as their first component. Although this is acceptable, the teacher might try to encourage a different starting point such as a favourite piece of music, an improvised dance, or spontaneous improvisations based on a situation of interest.

### *Theme*

A theme for a drama symphony should be selected by the group, through consensus, after undergoing a brainstorming process (see *Choosing a Topic: Brainstorming*, Appendix B). The most important consideration for the theme is that it helps students focus their dramatic creation around a broad subject or a specific thematic message.

For example, teenagers who may become abusers themselves after being abused by alcoholic parents is a specific thematic message of the broad subject “abuse.” Often, when doing this type of work, the students will start by exploring a broad subject, and as they create their characters and improvisations they will become more focussed on a specific theme.

### *Tableau*

A tableau is a still image, a frozen moment, or a “photograph.” It is created by posing still bodies to communicate a living representation of an event, an idea, or a feeling.

This is an excellent place to start once a theme has been selected; however, work may begin in any dramatic form desired. The students should have the freedom to try to visit other symphony components at will. If abuse is the subject of the symphony, then the members of the group may decide to freeze a moment in time when the parents are about to strike one of the children and the teenage daughter intervenes. This can be an excellent starting point for a spontaneous improvisation that not only helps to develop interesting and challenging characters, but can also lead to another symphony component, the planned improvisation.

Another approach to the tableau component would be to simply freeze an interesting moment from one of the planned improvised scenes. The tableau can be a very effective way of starting or ending a symphony due to the focus and concentration needed to sustain its freeze. This often helps actor participants discover and concentrate on their characters.

### *Movement*

In this exercise (Symphony 701A), movement should be interpretive in nature. This component will not be satisfied by simply walking across the stage to get from one point to another. This component would be satisfied by physicalizing the theme or the music nonverbally. If the subject were abuse, a choreographed stage fight between the parents would comprise movement.

It is necessary at some point in the presentation of the drama symphony for all of the members of the group to physically interpret through movement the chosen theme or music.

An effective way to prepare students for work in the movement component of the drama symphony is to have them explore interpretive movement exercises before working in this form. The Movement Circle (Appendix D), is an excellent exercise for this preparation and may be modified to include movement within other geometric shapes, lines, etc.

This exercise is useful in helping students understand that although interpretive movement can be a dance, it does not have to look like a dance in the traditional sense. If students are dealing with the subject of abuse, they may portray a family event like Christmas with everything physicalized in slow motion, while “O Holy Night,” for example, plays in the background.

The same scene might have the family, in a circle, moving to another piece of music, such as “Candle in the Wind” by Elton John. This would be less literal than the Christmas example and would lead audience members to conclude that this is not a realistic interpretation of what the characters see, but may be something they think or feel.

### *Music*

The music requirement for a drama symphony is vital to the success of the exercise. Most students have strong convictions about the type of music they listen to, so the sharing aspect of selecting music is very developmental in the exploration of self and others.

Students often use the music component as the starting point of their symphony, and all of the other elements often evolve from their selected piece of music. If there is a singer in the group and one of his/her personal goals is to sing in public, this could be an excellent place for her/him to make that contribution. If the group, and the individual, wanted to sing, “I’m Nobody’s Child,” this could become the starting point from which the rest of the symphony, including the abuse theme, is launched.

It is important to continue encouraging the students to take risks that will challenge their group and will lead to the discovery of the talents of their group members, including such abilities as playing musical instruments or singing. The selected piece of music should enhance the symphony. This will be important to the group’s understanding of how music, as an art form, can enrich a dramatic presentation.

### *Speech (Planned Improvisation)*

Speech is the final component of the drama symphony. There are many ways that student participants can explore and develop the voice of their character and thereby speak in role. The easiest and most effective way to do this is through work in improvisation. Students can tap into roles by exploring the theme through music, movement, or tableau, and by discovering the speaking voice of the character by improvising situations or outscenes. An outscene involves the improvisation of a situation the students feel may have occurred before the present scene or may happen after, the present improvised scene.

It is from these explorations that the symphony group will pick and choose the direction they wish to take. Students should be given time to try out different ideas and to work on developing their characters.

### *Note*

A drama symphony can be differentiated from a collective in that a symphony has speech that is planned, but is not scripted. This is important, because the symphony has a focus on equality and a focus on sustaining a balance among all of the components that can be lost if students are too concerned about the writing of their text. Therefore, speech in a drama symphony is discovered through improvisation, which can be refined by the group during the process and thereby planned, but not scripted.

## *Assessment*

Assessment of student progress is ongoing throughout the process of developing a drama symphony. Assessment of student achievement of the drama outcomes may take place through self-assessment and assessments by peers, the teacher, and the group. Such assessments may focus on a variety of criteria, such as the extent to which the student fulfils his/her responsibilities within a group, or the effectiveness of his/her use of the symphony's required components of tableaux or movement in a performance of the drama symphony. Sample forms for a variety of assessments included in this guide (*Assessing and Evaluating Student Learning*) may be of assistance here.

Final reflections and debriefing sessions are important to the learning that occurs with work in this form. Whatever level of a drama symphony is chosen for exploration, it is important to invite different avenues of expression so that all of the voices of the participants can be heard. These avenues may include, a check out in a circle with the entire group, the talking stick exercise (Appendix D), peer assessment forms, self-assessment forms, journal responses, and production logbooks.

*Appendix D*  
*Sample Activities*





## Sample Activities

Activities in this appendix are grouped according to the components of the drama program:

- Foundation
- Speech
- Movement
- Integration of Speech and Movement
- Theatre

Teachers will recognize that activities grouped under one component are often applicable, with and without adaptation, to other components.

These activities may and should be modified to meet the needs of individuals, circumstances, and particular lessons.

Many of the activities, particularly those grouped in the Foundation component, are effective as warm-up exercises.

### FOUNDATION ACTIVITIES

#### *Sharing and Getting to Know Each Other*

##### *The Talking Stick*

In a circle, one person holds an object such as a stick or a stone while speaking. When finished, the person passes the object to the next person until all have had an opportunity to speak. Students may pass if they wish.

A variation is to place the object in the centre of the circle where it may be picked up by anyone wishing to speak.

#### *Adjective Name Game*

The class members sit in a circle and each is asked to think of any adjective that begins with the first letter of her/his name, e.g., Powerful Paul or Mellifluous Mary. One person begins by stating his/her name. The person to the right must then repeat the last person's adjective and name and add his/her own. Then the next person begins with the first adjective and name, repeats all the others and then adds his/her own.

As an extension, one person points to another, says that person's adjective and name, and then that person must quickly point to another stating that person's adjective and name, the object being to establish and maintain a rhythm.

#### *This Is My New Friend*

In a circle each student must interview and then introduce the person on his/her right by stating, "This is my new friend (name), and she/he likes (item) and one day hopes to (plan)."

#### *Line-up*

The teacher asks the class to line up according to, for example birth month, address, or name initials. Challenge can be added if the class is divided into two teams and asked to line up according to the chosen criteria as quickly as possible.

#### *Interview*

The teacher generates an interview sheet with as many questions as there are class members. For example, What would you order at McDonalds? What is your favorite TV show? Each student is given an interview sheet and must get a different student to respond to each question and initial it.

## *Famous People*

The teacher sticks the name of a famous person or character on the back of each student in the class who must then determine his/her own identity by asking two questions of each of the other students in the class. Questions must be formulated to require only “yes” or “no” responses.

### *Who Am I?*

One person volunteers to leave the room. The rest of the class chooses a celebrity identity for that person. When the absent person is called back, the other class members direct yes or no questions to the celebrity as though they are conducting a press conference. The celebrity has two chances to guess her/his identity before joining the reporters, at which point a new celebrity is chosen.

### *Person to Person*

The teacher calls out body parts to be connected such as head to hand, hand to foot, back to back, or nose to neck.

Students in pairs follow the directions. After calling out a series of these descriptions, the teacher may call, “person to person” at any time. Each pair quickly separates, finds other partners, and waits for the teacher to initiate the calling of connections once more.

This exercise works well when speed is encouraged and when the connections are cumulative.

### *This Is A What?*

The leader, with a variety of hand-held objects, stands at one end of a line of players or in a circle. The following rhythmic script must be learned by the entire group:

Leader (holding up the first object, a pen): ***This*** is a ***pen***.

Player 1: A ***what?***

Leader: A ***pen***.

Player 1: A ***what?***

Leader: A ***pen***.

Player 1 (taking it in his/her left hand and passing it to his/her right hand): ***Oh***, a ***pen***.

[Bold words indicate where regular beat falls.]

Now the player has it in her/his right hand ready to pass it on to the next player, using the same rhythmic script. The first time through the exercise, the one object goes from the leader to the end of the line or circle.

Then the leader continues to pass other objects as before so that students are both receiving and passing objects at the appropriate times to the same rhythmic script.

## *Puppets and Puppeteers*

It is important before beginning this activity to remind the students of the importance of comfort levels and the need to respect each person and her/his personal space.

Students are in pairs. One in each pair is A and the other is B. A is a puppeteer and B is a puppet. B, in front of A, stands straight with both feet on the floor and arms at the side. The teacher begins to play a piece of music, and the puppeteer moves the puppet to the music—first an arm, then the head, and so on. Once A has begun an action, B must keep the action going until all parts of the puppet are moving. About half way through the music, the roles are reversed.

As a group variation, all puppets are on the outside of a circle and the puppeteers move around adding actions to different puppets. If a puppeteer places his/her hands on the shoulders of a puppet, all actions stop.

## *Personal Object Storytelling*

Students sit in a circle with a personal object (a photo, a ring) that has a story behind it. The teacher models the activity by placing his/her object in the center of the circle and telling the story behind it. Each student follows with her/his object and story.

Students are then asked to describe their objects using a maximum of two words: good time, lost love, worst day, and so on. The teacher pairs the students based on the phrases they chose to describe their objects. Students in pairs are then asked to create a short planned improvisation that will integrate both phrases. The objects must also be used as essential props in the improvisation. The improvisations need not have anything to do with the original stories but rather with the feelings evoked in their chosen phrases.

### *Space And Sensory Awareness*

#### *Explore the Space*

With soft music playing, students move slowly about the room and try to discover as much as possible about the space. Students should be coached to feel the surfaces of objects, smell the smells, listen to the sounds. They then return to the circle and, in turn, state one new thing they discovered about the space. Helpful questions include: How do you gather information about your environment? Do you rely more on some senses than others? What does this tell you about your experiences in the world? How can we maximize our experiences?

#### *Walk About The Space*

Ask students to move about the space in role, as athletes who have just won a medal, as royalty moving among devoted subjects, as people walking along a beach.

#### *This is My Ear*

In pairs, one partner points to one part of her/his body while calling out the name of another part of her/his body. For example, one student may say, "This is my eye," while pointing to his /her nose. The partner might then point to her/his ear and say, "This is my nose." Then the first student may point to his/her hand and say, "This is my ear." Each partner always calls out the body part her/his partner has pointed to.

### *Passing Objects*

In the circle, one student mimes the handling of a common household object and then passes it to the person on the right who accepts the object and transforms it into a new object, handling it in such a way that students can determine what it is. The exercise continues until each person has had a turn.

### *Mirror Action Sequence*

Students work in pairs for this exercise and designate themselves as either A or B. In this exercise one of the pair leads the other through a series of movements.

This exercise may be accompanied by a variety of pieces of music, or students may be asked to follow through the actions associated with a process of completing an activity, such as getting ready for school in the morning or making a pizza.

Each student in the pair takes a turn at leading his/her partner through a series of actions. This exercise may be extended to include a mirror exercise without a designated leader. This allows the leadership to flow back and forth between the two students and demands a high level of concentration.

The exercise may also happen within the drama circle with everyone in the circle mirroring the actions of a leader who shifts from one person to the next around the circle. This exercise may also be done in lines or triangular formations and may naturally evolve into a form of choreographed movement or dance drama.

### *Levels*

Each student establishes a working space around his or her chair. The teacher asks all students to find a low level position in relation to the chair and asks each student to remember this position. Next the teacher asks all students to find a safe and comfortable position in both middle and high level positions. The teacher calls out the different position names at random, and the students assume these positions.

This activity can be extended by adding sound or speech at each level and may even incorporate elements of choral speaking as students speak lines together associated with each level.

### *Exploring Sound*

#### *Barnyard*

It is important to have several students act as spotters for this activity so that students do not bump into anything.

The class is divided into the groups and each group is assigned a sound of a barnyard animal. Students spread out and at a signal, close their eyes and begin to make their animal sounds. All of the “cows” must find each other by sound, all of the “chickens” and so on. Alternative sounds may be substituted: sounds of nature, machines, etc.

#### *Re-creating Sounds*

Students are asked to concentrate on and write down all the sounds they hear over a period of a few minutes. They then report on what they heard and what they believed to be the origins of the sounds. Students then simultaneously create a sound from their list. They experiment with volume, tone, pitch and repetition. Rhythms can be created and like sounds can be grouped, combined and interpreted.

#### *Sound Collage*

Students each create an individual sound. These are grouped to create an atmosphere reflective of a specific place, time, and mood. From these can come rhythms, patterns, and contrasts.

#### *Stretch Pass*

One student models a physical stretch and all other students complete the stretch in unison. The leader then passes the stretch through outstretched arms to another student in the circle.

### *Crossing The Circle*

One student crosses the circle using a unique way of moving, and calls out the name of the person to whom they are crossing. This next person must call out and cross to another. Each cross/ movement should be different.

### *Clapping Rhythm*

Students stand in the circle and establish a clapping rhythm by one student in the circle turning to the person on her/his right and simultaneously clapping with this person as they face one another. Once the clap has been initiated, the person on the right who received the clap turns to the person on his/her right, and they clap. This continues until everyone has had a turn. Variations of pace and momentum may be added.

### *Action-Completion*

Students stand in a circle with one person in the centre. That person begins a simple repetitive action such as chopping wood. Once the rhythm has been established, another student enters the circle and begins a repetitive action that complements the first, such as stacking wood. This continues until all students have had a turn initiating an activity.

As an extension, sounds or words may be added.

### *Crossed Hands*

Another warm-up exercise is to have students either sitting or kneeling with hands extended flat on the floor or desk in front of them. The key to passing the rhythm in this exercise is to have each person in the circle place his/her left arm over the right arm of the person to his/her left. This exercise is a great ice breaker as students soon realize it is difficult to anticipate the approaching pat on the floor by the hand next to their hand and to follow it with a pat from their own in keeping with the established rhythm. Each hand in the circle pats the floor in succession after the hand next to it, even though the hand the student follows is not his/her own.

The effect of hands crossed makes the exercise an excellent one for focussing on the power of concentration. As in the clapping exercise, variations of pace and direction may be added as students become familiar with the pattern of the exercise.

### *Twizzler*

Students choose a leader and form a circle around him or her. All students in the circle move in unison on the verbal directions of the leader (move left, move right, faster, slower, turn left, hop, skip, twizzle, etc.).

Twizzle – complete and smooth 360° turn with a hop, ending up facing the same direction from which the twizzle started.

A variation is to allow the leader to eliminate students who are not in unison, or to make them leaders.

### *Hot Seat*

This activity is useful for developing characters and conflict, and can be adapted to include the improvisation of dialogue about a given topic.

A student or students assume a character role and answer interview questions from other students.

As a variation, both a hot seat and a cool seat, or neutral seat can be designated. Two students, one in each seat, may be asked to incorporate disparate items such as a pair of sunglasses and a computer mouse into an improvised dialogue between two world-renowned scuba divers. The student in the hot seat begins the conversation and the student in the cool seat provides impetus for the dialogue by challenging the beliefs and attitudes of the hot seat character. The cool seat character ends the scene once it has been developed completely with basic necessary scene elements such as conflict, rising action, and resolution.

All students then move seats in the direction necessary for the original hot seat character to occupy the cool seat and a new student to occupy the hot seat. This movement continues until all students have had an opportunity to occupy both seat positions.

### *Improvisation*

Important factors in the success of improvisation include the necessity of students' yielding to and building upon the ideas presented, following through with first thoughts and not denying impulses that may slow action down, and introducing as much physical action as possible.

Improvisation exercises are particularly effective for developing a forum theatre piece and make excellent warm-up exercises for any continued work in drama.

### *Opening Lines*

Students create a scene based on the opening line of a selected story. A variation is to include the closing line as well.

### *Body Position*

Students individually or in pairs create a scene from an assigned body position.

A variation is to assign two body positions and have students develop a scene that moves logically from one position to the other.

### *Concrete Objects*

The teacher calls out the name of an object, and the students make a physical representation of the shape of the object. (There is no right or wrong way to represent the shape, and the exercise is not a competition.)

Students remember their shape for each object. At the end of each sequence of objects, the teacher calls out in random order the names of the already-created objects, and the students reassemble them.

This exercise may be done with students in pairs (desk and chair, telephone, sewing machine, cuckoo clock, sliding door), small groups (car, washing machine, fire, camera, video game) or large groups (transport trailer, helicopter, bottling plant).

## *Gift Giving*

This activity reinforces the basics of improvisation, where ideas are accepted, used, and exchanged without being blocked.

Students working in pairs alternately give one another imaginary gifts of varying sizes. The student receiving the gift decides on its contents and demonstrates its use to the giver.

As well, students may be encouraged to improvise dialogue while they participate in this activity.

### *Two-Line Improvisations*

This activity reinforces the importance of the *who*, *what*, and *where* to every improvisation.

The students are divided into two groups, A and B. Each student from group A greets a student from group B with a name and an improvised situation with a location. (“Igor, welcome to my laboratory.”) The student from group B then provides the group A student with a name and an action for the pair to perform. (“Good evening, Dr. Hyde. Shall we begin the operation?”)

### *Improvisation Circle*

Students are divided into groups of 6–8, and each group forms a circle with one member standing in the centre of each circle.

A student from the outside of each circle enters his or her own circle and begins a short improvisation of about 30 seconds duration with the student in the center, perhaps a Two-Line Improvisation (above).

After each student from the circle has had a turn, the student in the centre is replaced and the activity continues.

A variation is to have two students in the centre of the circle and a third enter to begin the improvisation. One student then finds a logical way within the scene to exit, and another student enters.

### *Five Alive*

This type of activity is very effective, and perhaps necessary, for developing forum theatre.

The class is divided into groups of five students each of which will perform for 4–5 minutes in front of the class or in the centre of the drama circle.

Two of the five students begin an improvisation with the purpose of creating an interesting story while being as physically active as possible.

The three students standing to the side are responsible for keeping the improvisation moving. If they see the students struggling with the action or dialogue, it is their role to interrupt by one person calling “Freeze.”

The two improvisors freeze and the student who is entering taps one of them on the shoulder as a sign to exit. The entering student assumes the body position of the one who exited and initiates the continuation of the improvisation by giving an opening line.

## *SPEECH ACTIVITIES*

A physical warm-up involving a loosening up of the neck, shoulders, and arms is desirable before beginning any speech activities.

### *Voice Warm-ups*

#### *Breathing Awareness*

Students concentrate on bringing their air down into their lower backs while inhaling to a count of eight, holding for a count of eight, and releasing for a count of eight. This is repeated four times. They place their hands on their lower ribs in order to have the air of their inhalations force their hands outward.

#### *Tone Exploration*

Students relax their jaws by massaging the face downwards. This is followed by three big yawns in order to stretch and loosen the facial muscles. They hum the vibrations created by the sounds of the letters v, th, z. They alternate between a big happy smile and a scrunched up face.

## *Lips/Tongue Warm-up*

The students experiment with horse blows, fish mouthings, and cat lappings.

Following this they repeat wee, wee, wee, wee/waw, wawwaw, waw, waw/wee-waw-wee-waw-wee-waw, etc.

## *Voice Drills*

### *Tongue Twisters*

Sitting in a circle, students choose a tongue twister and practise it as a group. Students are divided into smaller groups and speak the tongue twister in the round (as you would for “Row, Row, Row Your Boat”). Students are invited to explore volume, rhythm, and inflection.

paper poppy (4 times)  
 baby bubble (4 times)  
 red leather, yellow leather (4 times)  
 Yolanda was yearning to yodel  
 She'd yah yah hay yah yah YAAAAAH a lot  
 and LAY lee lo LAY as often as not  
 YOH duh duh LAY-dee-oh-LAY-dee-oh-LAY  
 Yolanda would yodel all night and all day

Give me the gift of a grip top sock.  
 A dip-drape, ship-shape, tip-top sock:  
 Not your spiv-slick, slap stick, slip-slop stock,  
 But a plastic elastic grip-top sock.  
 None of your fantastic slack swap-slop  
 From a slapdash flash-cash haberdash shop.  
 Not a knick-knack, knit-lock, knock-kneed,  
 knickerbocker sock.  
 Nothing slip-slop, drip-drop,  
 Flip-flop or clip-clop:  
 Tip me to a tip-top  
 Grip-top sock.

### *Gibberish*

Gibberish is the substitution of shaped sounds for recognizable words.

Students are paired and carry on gibberish conversations using as many different sounds as possible.

They exaggerate mouth movements and vary tone while maintaining usual speech rhythm. Following this, each student is asked to recall an event in his/her life. In pairs, they then share these events with each other in gibberish. Once the stories have been shared, students return to the circle, and each in turn relates her/his interpretation of the story.

## *Choral Speech*

Choral speaking may include speaking as a small group within the large group and the gradual building of sound as well as speaking in unison.

Bambi, Bambi, Bambi

Each student reads this poem up to four times while the teacher assesses her/his voice:

Bambi, Bambi, Bambi  
 bombast, bombast, bombast  
 namby pamby, namby pamby  
 blimp, blimp, blimp

Each student's voice is assessed as light, medium, or dark depending on its softness or deepness. Students break into respective voice groups and practise a selected poem (Shakespeare's “Blow, Blow Thou Winter Wind” from *As You Like It* II, vii, is effective). Each group reads the poem to the class.

A variation is to reflect with the class on the various meanings of the selected poem, and from this discussion to assign various lines or stanzas to the voice group which will most effectively convey its meaning.

## *Storytelling*

Through the use of such conventions as repetition, rhythm, alliteration, and rhyme, the storyteller gives life to words.

## *Add-a-word*

One student in the circle volunteers to begin a story by uttering one word. The next person adds a second word and so on around the circle until students find their own ending to the story.

A variation is to begin with a sentence to which each student adds a sentence.

Another variation is to have students add as many sentences as they wish, but always stop in the middle of a sentence so that the next student can share in the ownership of the thought.

### *Fact or Fiction*

From behind the circle, the teacher taps each student on the shoulder, one tap indicating he/she must tell a truthful story, two taps indicating she/he must fabricate a story. Students are given a few minutes to consider their responses, following which each student relates his/her story to the group. The students telling the fabricated stories aim to make the story sound truthful. Discussion may follow to determine believability.

As a variation and extension, pairs of students can create a story deciding carefully on background and details so as to be able to withstand interrogation from their classmates. Extending the activity still further, one of the partners may be asked to leave the room while the class interrogates the other partner. When finished the class asks the other partner back in and questions him/her about the same details.

### *Prepared Story*

As an assignment students may be asked to create a story having a quick beginning, a simple plot, believable characters, sufficient conflict to create action, a definite climax, and a satisfying conclusion.

Teachers may also seek to have students establish mood through voice and gesture and add interesting speech patterns (variety in volume, pitch, rate, tone, pause). Stories are then related to the class.

### *Readers Theatre*

The aim of Readers Theatre is to extend the meaning of the text being presented by affecting the listeners' imaginations through the use of voice quality, volume, rate of delivery, pitch and intonation. See Fran Averett Tanner, *Readers Theatre Fundamentals*

The teacher or students adapt and rewrite a play, short story, poem, or song such that characters' lines are balanced in number and narration is complete.

A group of students performs the work reading from hand-held scripts and seeks to interpret it by using voice and gesture rather than action.

Levels may be incorporated to clearly reveal all readers' faces, or to indicate character prominence or level of authority. Facial expressions are restricted and suggestive.

The theatrical elements of costuming, lighting, and properties are kept to a minimum. For example, a reader playing two roles may exit as the mother and return as the grandmother wearing a shawl and eyeglasses.

Exits and entrances are achieved by having a character face towards or away from the audience, or raise or lower her/his head.

### *Monologue*

Teachers should note the comfort level students have attained before attempting monologue. See also Booth and Lundy, *Improvisation*, "More Socks" is an excellent activity leading to monologues.

Once individual selections have been made and memorized, students are paired. The two students then create a scene that highlights both monologues and connects them through planned improvisation.

An extension of this exercise is to have students choose a longer monologue than used earlier and then pair them with another student. Each pair plans an improvisation that links their monologues. Following this, the pair joins with another pair. They now face the challenge of connecting their own linked monologues to another pair's linked monologues.

## *MOVEMENT ACTIVITIES*

### *Basic Movement*

#### *Unison*

Students in a circle simultaneously make an exaggerated movement and sound. Students can copy in unison each movement and sound, or each movement and sound can be passed from one person to another using eye contact.



## *Initiator*

A student is chosen to leave the room. One of the remaining students is chosen as the initiator and begins a movement such as hand clapping or head tapping; all the other students must copy that movement creating a rhythm. The student outside is called in and must try to identify the initiator. During this time the initiator must change the movement several times.

## *Machines*

Students in pairs use their bodies to create a moving machine. One pair then joins another pair to create a new machine. Each group of four joins another group of four until the entire class is one moving machine.

A variation is to have one student begin a machine-like movement in the centre of the circle. One at a time, students build on the existing movement so that one large machine is created.

## *Concept Machine*

Students create a machine in the manner described above. This time the machine represents a specific concept—a Canadian machine, a Maritime machine, a teenage machine, an ill machine.

Each student enters the circle with an action and/or a sound that reflects his or her own interpretation of the idea.

## *Zip-Zap-Zop*

Students stand in a circle, and a leader is chosen. The leader takes a wide stance with arms extended in front of the body, hands clasped, index fingers pointing at another student and says “Zip.” That student ricochets the word by pointing at another student and saying “Zap” without hesitation. The third student then ricochets the word by pointing to someone else in the circle and saying “Zop.” That person starts everything over by pointing and saying “Zip.” The exercise continues until someone either gives the wrong command or breaks the rhythm by hesitating too long.

## *Guided Movement*

### *The Movement Circle*

A selection of instrumental music is played to students sitting in a circle. The students close their eyes and create movement in their minds that might express what the music means to them. The music is played a second time. The teacher physicalizes the music in some way by entering the circle and expressing what the music suggests to him/her. Everyone else repeats the teacher’s action. Students in turn then demonstrate their physical interpretation of the music, and the entire circle imitates their movements.

### *Walkabout*

The teacher guides students through a walk in the classroom by asking them to move as though the ground surface is sand and then gravel. Students may need to cross a stream by stepping on stones or with water at their ankles and then their waists. They may be asked to walk as though through fog, helium or Jello. They may be asked to walk with a particular attitude or as a particular person experiencing a particular situation, as tin soldiers or harried waiters. They may be lost, late, frightened, or confident.

### *Informal Mime*

The beginnings of mime exist in Foundation activities. Expressive movements to suggest objects and the use of objects not present are basic to drama. Students learn to use increasingly detailed actions to define the size, shape, weight, texture and resistance of objects; the dimensions and features of a space or environment; and the emotion or mood of the players.

The activity Walkabout, above, provides an effective way of moving into more focussed mime work.

### *The Trunk*

Students imagine a trunk in the centre of the circle. Each in turn removes a mimed object from the trunk and mimes its use before returning it to the trunk. Believability can be maintained by asking students to maintain the location and size of the trunk and object.

A variation is to suggest a common theme for the objects being removed from the trunk. Another variation may be used to build belief in a role or character by having students mime a costume or a prop appropriate to the character.

The activity provides opportunity for reflection by having students mime an item of personal importance.

### *Construct an Object*

Students in pairs teach each other how to construct an imaginary object using mime as the method of communication.

### *Construct an Environment*

Students create a mimed scene—a kitchen, an office, a factory.

### *Construct an Emotion*

Students take on the role of spectators at an event that elicits reactions—a car accident, meeting a long-lost relative, winning the prize.

The activity can be extended to explore elements such as character, relationships, or setting.

### *Copy-Cat*

A group of four or five students leaves the room. One student still in the room mimes an activity (washing an elephant, changing a tire) for a second student. The second student now brings back one of the students who left the room and repeats the mimed action in as much remembered detail as possible.

This process is repeated until all of the students who left the classroom have viewed and modelled the action of the preceding student. The final student in the group describes to the class what she/he believes the activity to have been. A discussion following this activity offers students an opportunity to reflect on the particular demands of mime.

### *Palms*

Students lie on the floor. The lighting is lowered, and the mood relaxed.

The students close their eyes and imagine they are on a beach. The teacher leads them through the following scenario:

They feel the sun, see the rich blue sky, hear the crashing waves, touch the sand, smell the salt spray. Although their eyes are closed, they feel a sensation in their left palm. Their left palm has grown its own eye. They explore their immediate space, their bodies, the beach, the sky, the ocean.

The right palm also grows an eye and the exploration is repeated. Music can be added to give the palms a form in which to express themselves.

Eyes may be added to the knees, elbows, back of the neck.

Once students are on their feet moving, they should open their real eyes, so they do not injure themselves as they complete their explorations.

### *Exploring Stillness*

#### *Statues*

Students are divided into groups of three and designate themselves as the sculptor, the clay, or the model.

The sculptor faces the clay and the model. The clay faces the sculptor and the model stands behind the clay. The sculptor must see the model, but the clay cannot see the model.

The teacher suggests an idea for a statue (patriotism, authority, submission, etc.) and the model assumes his or her interpretation of the statue. The sculptor then moulds the clay to match the model. When the clay has, in effect, become the model, all participants freeze.

The participant takes a new position until each one has played each role.

#### *Photographs*

Students create photographs which represent their interpretation of an experience. Each student chooses a desired number of classmates and sculpts them one by one into the desired photograph.

Good opportunities for discussion arise from the completed results.

### *Tableau*

Students create a living representation of a subject such as a rock concert, spring, disappointment. They hold a body position that communicates a living representation of the event, idea, or feeling. They may use a variety of levels and spaces to suggest movement.

The tableau can be developed dramatically by tapping-in and allowing it to come to life for a moment.

Tableaux may also be used as the starting point for a scene, or a means to communicate the focal point of an improvisation.

### *Pictures*

Students create a series of separate pictures to convey each of the following emotions: fear, suspense, power, loneliness, envy, bravery, confidence.

### *Wax Museum*

Students in groups create a tableau to represent a scene from a specified historical event.

A variation is to have one student create a voice tape in her/his head. When the other groups, acting as tourists, approach the presenting group's exhibit, the voice tape tells them what they are viewing.

### *Comic Strip Productions*

Groups of four to six students create a complete story without the use of words.

Each group is given a title (Love at First Sight, Another Fine Mess, The Rescue, The Accident, The Age-old Story) for which they create a series of 7–10 tableaux. As each group shares its work, the viewing groups close their eyes between each tableau presentation allowing the presenters to re-assemble.

### *Series of Tableaux*

Students are divided into groups of four or five. Each group creates a series of tableaux illustrating the beginning, middle, and end of a story.

### *Leader/Follower*

This exercise focuses on the use of movement, as well as the feelings associated with the roles of leader and follower.

**Pairs:** One student in the pair assumes the role of leader, the other the role of follower. The leader extends his or her hand approximately 15 cm in front of the face of the follower. The leader moves his/her hand slowly, exploring as many levels and directions as possible. The follower attempts to follow the hand with his or her eyes to maintain the same distance throughout the exercise. This exercise is done in silence, and the leader is responsible for the safety of the follower. The roles within the pair are then reversed.

The exercise is the same as above, except now the leader guides two people, one at each hand. This would be repeated three times.

Repeat with four people following, one at each foot and one at each hand. A variation of this would involve leading only one other person with one foot.

Repeat with a large group. After the first three followers have been established, others choose to join the organization as they see an opportunity, until all students are attached to the organization.

A talking stick circle following this activity is useful as a debriefing exercise. Students may be asked to discuss their observations and reflections of the experience. Additional questions may also include the following: How does this exercise compare to the structure of large organizations? What were the responsibilities of the leaders? What were individual preferences concerning the roles of leader and follower?

## *Imaging: The House Tour*

All efforts undertaken to enhance the comfort level of students—carpeting, lighting, etc.—will add to the effect of this exercise.

Students lie on the floor and close their eyes. The teacher leads them through a scenario similar to the following:

They are lying on a beach listening to the waves and smelling the salt air. The heat of the sun is warm on their faces. Above them in the clear blue sky, a seagull floats looking, always looking.

They feel peaceful and start to dream. In their dream they paint their bodies sky blue. They start with the tip of their toes, to the ankles, to the knees, to the waist, to the neck. They paint each shoulder, down each arm to the tips of their finger, sky blue. They paint from their necks to the top of their heads sky blue.

They look down at their bodies and make sure everything is painted sky blue. If they missed any parts, they paint them now.

They notice the seagull circling the sky above. Their bodies feel lighter and they feel themselves floating upward towards the seagull. They enjoy the floating sensation as they begin to follow the seagull.

As they fly they notice the beach below, the rocks, the waves, the sand, the coastline.

They sense that the seagull is taking them somewhere special, somewhere they would like to live; the landsite where they will build their fantasy dream home. They float lazily and pick the best spot to build.

They start to build their dream home, the foundation, the walls, the windows, the roof.

They walk around the outside of the finished house and take in its splendour.

They walk inside through their favorite door and walk through all the room noting the floors, the walls, the furniture, the drapes, the appliances.

They come to a special room, one they have saved for last. They open the door and go in.

In the middle of the room is a chair, the most comfortable looking chair ever. In front of it is a panel with blue, red, and green buttons.

They snuggle into the chair and push the blue button. A reel of film starts, a film about a happy time from their past. They relive this happy time, hearing the sounds, smelling the smells, touching the textures.

[Allow a few minutes for this.]

Their film is about to end on a happy note. They push the red button, the projector stops, and they stretch lazily out of their chairs.

They walk slowly through their home one more time and out through the front door. Above, the seagull hovers still.

As they walk away, they look back to remember exactly what the home looks like. They know they can return anytime and revisit their dream house and their projection room.

They start running toward their seagull. They push up with their diaphragm and begin floating upward, back to where they started, seeing once again the trees, the shoreline, the sand. They see themselves lying on the beach and gently land beside themselves.

They slowly erase the blue paint covering their bodies beginning again with the toes.

Students return to the circle to discuss the experience. The talking stick might be used. How did the sand feel? What did the house look like? What was the film about?

Students can be asked to walk out the floor plan of a dream house, describing details of rooms, floors etc.

## **ACTIVITIES THAT INTEGRATE SPEECH AND MOVEMENT**

### ***Noisy Machines***

The class is divided into two lines facing each other. One group will create the different sounds of a machine, and the other will create the individual moving parts. Sounds can be produced vocally, with hands, or with an object.

The student at the beginning of one line begins with a sound. The student at the beginning of the second line begins a movement in keeping with the rhythm of the sound being produced.

Sounds and movements are added alternately until all moving parts of the machine are running noisily.

### ***Freeze***

Two students volunteer to improvise a scene. The audience participants suggest a theme, situation, setting, or relationship. The scene can be frozen at any time by any audience member clapping or shouting out “Freeze.”

That person then enters the circle, taps one of the players on the shoulder, assumes the dismissed student’s position and initiates a new improvised scene with the remaining player.

### ***Uncle Glug***

A narrator, Uncle or Aunt Glug, narrates a story. Students enter the circle and act out the story as it is being narrated.

In a variation, students plan and rehearse an Uncle Glug presentation for other class members.

### ***The Hat Improvisation***

Any costumes or props may be used to replace hats.

The teacher assembles a variety of hats that outnumber the participating students, and are diverse in style (hard-hat, hockey helmet, fedora, etc.).

The hats are arranged randomly in the centre of the circle of students. A discussion follows on what the wearers might have looked like, what their voices might have sounded like, how you move when wearing such a hat, and so on.

Students imagine five hats they would like to try on. They choose one and start thinking about a character they wish to develop based on the hat they selected. They may do a walkabout concentrating on the feel of the hat on their heads, creating names and a history for the persons who might have worn the hats, and discovering voices for the characters they are developing by having them greet one another on the walkabout.

Students return to the circle and, in turn, introduce their characters in some detail, speaking in role, and wearing the hat.

As a variation, characters may be grouped together to improvise scenes based on the characters they are creating while in particular situations or settings.

## ***Extended Activities***

### ***1 x 1 Scene Creation***

After each student has prepared an original or scripted monologue through a process of character development and improvisation, two students are randomly paired. The pair then creates a transition or bridge between their two monologues, their goal being to prepare a meaningful connection between the characters or situations.

### ***2 x 2 Scene Creation/4 x 4 Scene Creation***

The complexity of these activities should be adjusted to the level of experience of the students and may include writing, the development of acting techniques, character development, etc. ***The Stage and The School***, Ommanney and Shanker, 1993, provides excerpts of scripts appropriate for these scene creation processes.

Pairs of students create, choose, or are assigned short, two-person scenes for presentation. Each pair of students is then paired with another pair. The four students create a new scene that logically unites the two original scenes.

A group of four students who have worked together through a 2 x 2 scene building process may be paired with another group to create a 4 x 4 scene.

### *3-D Self-Portrait*

Outside of class, students create an artistic sculpture representative of their own self using common household articles and basic art supplies and cover them from view with a cloth or bag.

On an assigned date, students bring their three-dimensional self-portraits to class and place them on display, still covered.

Each student prepares a chit for each participant, writing the students' name at the top, ending up with the same number of chits as there are students participating.

Soft music is played, the statues are unveiled and viewed silently by the class.

Anonymously, each student makes positive comments (reactions, perceived meaning, suggested title or theme) on a chit and leaves it with the statue. A variation is to have students try to identify the creator of each sculptor using the chits.

Students then form a circle, and a student is asked to select a sculpture other than his/her own. The student reads the chits for the selected piece aloud. Then the owner identifies her/himself and explains why the sculpture represents her/himself well. He or she then chooses the a sculpture.

Alternatively, selected pieces may be grouped according to a process decided by the students. Students then brainstorm scene ideas based on the group of sculptures, taking into consideration the written comments and talking circle discussion. The use of a variety of dramatic forms may be employed by the groups in the exploration of their scene ideas and may be incorporated into the performance of their scenes.

As an extension, the class may wish to focus on connecting the scenes in some way.

## *THEATRE ACTIVITIES*

In developing performance skills it is important to provide students with experiences that allow them to observe one another, to test their ideas in front of others, to make decisions and act on them, to communicate both with other performers and their audience, and to reflect on their efforts.

### *Presenting the Physical Self*

#### *Breathing*

During this activity students explore a series of movements similar to the developmental sequence in Darwin's theory of evolution. The whole activity should take 45–60 minutes.

Have students become more aware of the importance of breathing by having them walk around the drama room concentrating on their breathing patterns. Some questions that may help to deepen students' consciousness of their breathing include

- How deeply do you breathe?
- How shallowly?
- Does the quality of your breathing change when your rate of movement changes?  
If so, how?

Continue this exercise for approximately 10 minutes.

#### *Body*

This exercise combines awareness of breathing with awareness of the opening and closing of the body. Have the students open their bodies and move on inhalation. Alternate this with having students close or contract the body and remain still on exhalation. Have the students vary the size and speed of their movements. Continue this exercise for a few minutes and then have the students repeat the exercise by reversing their movements and breathing patterns. Open and move on exhalation. Close and freeze on inhalation.

The following exercise extends the level of consciousness students may experience concerning the relationship between their movement and breathing. Have students lie comfortably on their backs with their arms and legs outstretched. Soft music or dim lighting may help to set the mood for this exercise, but is not necessary.

- Ask students to breathe into their middles while concentrating on the extended points of their bodies—two arms, two legs, and their heads. Ask the students to be conscious of the air going into and leaving their bodies while at the same time being conscious of the feeling of each extended point of their bodies.
- Then have students initiate rippling movements from head to toe while asking them to isolate feeling of movement in suggested regions of their bodies. Ask students to curl and uncurl while lying on one side and then the other. Next, have students roll onto their stomachs and work on raising their heads and upper bodies while supporting themselves with their forearms, extending their upper bodies until they are supporting themselves with their hands. Students may be asked to reverse and repeat this process at any time. Have students move along the floor by sliding forward during their stretches.
- Then have students crawl on all fours until they meet someone else. At this time they may wish to join another person by putting the tops of their heads together. Ask them to glide back and forth as if they are joined by one spine, allowing the movement to emanate from the spine. The next step in this process of movement is to have students move around the room as if they were a frog hopping, were a bear walking, were climbing up a ladder, and/or were climbing down a ladder.

### **Note**

As with all exercises in drama, the movement exercises should be pursued only if they are appropriate for the student and the teacher comfort level. Soft music and the use of a soft guiding tone of voice throughout these exercises are desirable.

## ***Exploring the Performance Space***

These early experiences in limited risk performance afford the students opportunities to explore the importance of basic performance elements and stage presence. Each activity should be followed by discussion.

### ***Space***

One group of 4–6 students at a time assume positions in the performance space while the rest of the class observes. Accompanied by soft music, if available, students move quietly about the space for 2–3 minutes without coming into contact with any other person.

When all have completed the activity, a discussion is held on the relationship between the bodies in the performance space.

### ***Time***

In groups of 4–6, students silently explore the performance space. All students aim to move together and stop movement simultaneously.

They experiment with different rates of movement and different speeds of stopping, from a very slow freeze to an immediate halt. They remain conscious of the space between their bodies as they move about the space.

### ***Shape***

One at a time, small groups of students take individual positions within the performance space. They work on forming their bodies into different shapes while at the same time exploring different levels within the space.

Students assume positions at varying speeds while mentally contrasting the difference between movements that are anticipated before they are formed and movements that evolve naturally out of a preceding movement.

Next, each student assumes a shape and extends its movement throughout the space. This is followed by connecting with others to form a new shape. Finally, they create moving shapes at varying levels.

### *Space, Time, and Shape*

When students are familiar and comfortable with the elements of space, time and shape they improvise a story in the performance space.

The focus is on movement. The use of dialogue is limited and need only be used to create moments of emphasis or to keep the action moving.

### *Exits and Entrances*

#### *Three Consecutive Entrances*

Each student does three consecutive entrances through a door and onto an acting space. Each time the student enters he/she adopts a different character and performs a simple action that the character might do in a chosen situation. An elderly thief enters an apartment at night; she/he is looking for something in particular.

The other class members provide feedback on the effectiveness of the entering student's creating a character, maintaining a focus, and performing a clearly motivated action.

### *Cue Word*

Three students set up an improvisation. Each student has a cue word assigned to him/her. If the student is off-stage, when she/he hears the word she/he enters in role. If the student is on-stage when the cue word is used, he/she exits in role.

### *Blocking*

#### *Stage Areas*

Students review the nine stage areas. Each is given a slip of paper with a specific set of blocking instructions. For example: Train station. Passenger in a hurry. Enter up left and cross to down right. Look up and down the tracks. Move to centre stage and look at train times. Exit up right.

The class then discusses the relative strengths and weaknesses of the different acting areas.

### *Blocking Decisions*

Students in pairs are given a short scenario, such as in the activity above, but with no blocking instructions. Each pair rehearses and blocks the scene.

A discussion follows on the various blocking decisions.

### *Building Characters*

#### *Observation*

Students observe a person in a public place such as a mall or school cafeteria. On returning to class, the student provides a brief glimpse of that person.

#### *Interview*

Students interview someone concerning a specific issue or experience. On returning to class, the student becomes that person and presents the views or experiences of that person to the class.

#### *Video*

#### *Actors*

Students view scenes from the films of actors who create characters well (Kathy Bates, Morgan Freeman, Dustin Hoffman, Sir Laurence Olivier).

Scenes from films that use ordinary people as actors are also effective. (e.g., *The Milagro County Beanfield War*; *Barfly*.)

#### *Directors*

The teacher selects a particular scene of 3–5 minutes duration from two different video productions of the same play (*Cape Fear*; *Cat on a Hot Tin Roof*; many Shakespearean plays).

Students discuss the effect and intentions of the various actions.



### *Tableaux Series*

As with the Series of Three Tableaux (see Movement Activities above) students create three tableaux which illustrate the beginning, middle, and end of a story.

Students focus on the transitions between the tableaux using music or any of a number of dramatic forms. They consider the theme, mood or effect they wish to create.

### *Intention/Motivation*

Students improvise a scene where actors express both their spoken lines and their inner thoughts.

As an alternative, one group of students focusses on expressing words and another on expressing thoughts.



*Appendix E*  
*Glossary*



---

## *Glossary*

accepting—Yielding with favour, willingness, or consent to an idea or premise offered by another performer

advancing—Adding to an idea or premise offered by another performer; e.g., “Yes, and...” (a furthering of an offer), “Yes, but...” (a complication)

articulate—Speak clearly and distinctly

articulation—The quality of speaking clearly and distinctly

basic locomotor movements—Walking, running, skipping, hopping, creeping, crawling, jumping, etc.

belief—The willing acceptance of the fiction created within dramatic situations and plays, and the student's commitment to it

blocking—In improvisation, blocking refers to preventing progress of the development of a scene by refusing to accept a partner's idea or premise

brainstorming—A method of generating a large number of ideas

breath control—Central breathing in which all muscular movement is concentrated in the abdomen

characterization—The process of developing and portraying a character

choral speech—A means by which text, either student-written or published works (including poetry, chants and raps, scripts, short stories, fairy tales, fables, and legends), is interpreted and communicated vocally by a group

choric drama—A text that is interpreted and communicated through the use of choral speech, dramatization, and other theatre elements; it differs from choral speech in that at least part of the chorus moves downstage to act out the story

clowning—The use of highly developed skills and the use of exaggerated expressions, gestures, and movements

collage—A series of staged moments related to the topic of a collective and depicting a range of perspectives on that topic

collective creation—The development of a presentation that is originated, shaped, and structured through improvisation and group processes

concentration—The ability to bring one's efforts, faculties, etc., to bear on one thing; focus

consensus—A group decision that everyone in the group agrees to support

cue—A signal or means of indicating the exact time for an actor to speak or for an actor or crew member to execute an action, e.g., dialogue, movement, sound, light, count

dance drama—Expressive movement through which ideas, stories, sounds, and music can be interpreted

dance elements—The ingredients of dance, including actions, the body, dynamics, relationships, and space

diaphragm—The tough, double-domed muscle that separates the chest and abdominal cavities

directing—Assuming overall responsibility for the artistic interpretation and presentation of a dramatic work

director's book—A book compiled by the director before production of the script. It outlines the director's artistic vision for the script, including choices for artistic and technical elements such as cue-to-cue blocking, stage business, set design, ground plan, character sketches, and cast list

directorial concept—The particular controlling ideas, vision, point of view, or metaphor that the director develops to achieve a cohesive and unified presentation; often referred to as the “essence of the play” and expressed as an idea, an image, a style, an historical reference, or a combination of these

dramatic forms of expression—Various modes or strategies by which ideas can be represented in drama

dramatic movement—Physicalization that explores and expresses responses to stimuli, e.g., idea, sound, color, feeling

dramatization—A dramatic form in which the acting out of a story or poem, usually a narrative piece, is improvised by students using role playing; it is the bringing to life of a story or poem through actions, dialogue, and character

Elements of Space	direction	— Path of movement whether forward, backward, diagonal, circular, curved, or zigzagged
	range	— The amount of space used
	level	— The altitude of the movement—standing, sitting, or lying down
	design	— The concept that tries to communicate the whole pattern of movement, stationary and locomotor, both in terms of one body, or a group of bodies, and the shapes that they make
	focus	— The point to which the direction of the viewer is drawn

energy—A physical exertion that initiates, controls, and stops movement

expressive reading—Reading with attention paid to resonance, rhythm, vocal variety

flash-back/flash-forward—Moving backward and forward in time in order to extend students' understanding of themes and characters

focus in drama—Location, body position, level, etc., used to direct the attention of the audience to a particular point, character, line, or gesture that is most important at a given moment

giving focus	— The process whereby one actor takes a less dominant position in order to give more emphasis to another actor
taking focus	— The process of attracting the attention of the audience at the appropriate moment
sharing focus	— The process whereby the attention is shared

forum theatre—A theatre form used as a problem-solving technique; audience members are encouraged to try out possible solutions by “freezing” the action at a critical point and entering the scene as a central character

- freeze—A command to instantaneously stop all motion and/or the postural image that is held
- gesture—The movement of a part of the body, including torso, limbs, and face, to express an idea, emotion, or attitude
- group drama—A group investigation of an issue, topic, or theme through the co-operative building of a drama in which both students and teacher are in role
- hot seat—A strategy where actors assume their character roles and answer interview-type questions from other actors
- imaging—A process that enables students to focus by forming pictures in the mind stimulated by, for example, suggestion, descriptive narration, music, sounds, and smells
- improvisation—The acting out of an unscripted response to an idea or situation
- improvised dance—Unplanned dance movement
- intonation—The overall pattern or melody of pitch changes in phrases and sentences
- isolation—The act of moving one part of the body to the exclusion of all other parts
- mask—A covering, to modify physical and emotional facial qualities
- mask work—The use of masks in dramatic presentations to alter and heighten character
- mime—Silent art form in which the body is used as the instrument of communication; can be informal or highly sophisticated
- monologue—A piece of oral or written literature (e.g., a story, poem, or part of a play) spoken by one person who exposes inner thoughts and provides insights into his or her character
- movement—Non-verbal physicalization; the development of a responsive and expressive body is enhanced when the movement elements of energy, focus, and control work together
- negotiation—A purposeful discussion aimed at leading the group to clarify ideas, summarize individual points of view, and agree upon a course of action
- objective—The character’s purpose or what it is the character wants
  - % overall objective of the character throughout the play
  - % the character’s main objective for individual scenes of the play
  - % the character’s immediate or moment-to-moment objectives within the scene
- offering—Initiating an idea or premise, especially in improvisation
- outscape—An improvised scene which uses characters and either real or imagined material from a script. For example, the class is working on the play *Oliver*; and they improvise a scene about Fagan’s childhood. Outscenes are used for character development
- pace—The rate or speed at which characters speak, circulate, or move, literally or metaphorically, toward a goal; e.g., an increase in pace may coincide with an increase in emotional or comic tension

**parallel play**—A situation in which all of the students work simultaneously, but separately, in their own space

**pattern**—A repeated sequence of movement or sound

**pause**—An interruption of sound or movement

**pharynx**—The area of the throat connecting the nasal passages and the esophagus

**phrasing**—The grouping of related words expressing a thought, an idea, or occasionally, a series of ideas

**physicalization**—To express ideas, perceptions, and feelings through movement and gesture

**physical warm-up**—Physical activities designed to

- % tune up and limber the body
- % release tension
- % get participant's mind and body in a balanced centre
- % provide concentration and focus upon the work

**picturization**—The visual interpretation of each moment of a story or presentation

**pitch**—Refers to the level of tone or sound; the slower the vibration cycles of the vocal folds (voice box), the lower the pitch; the faster the vibration cycles, the higher the pitch

**planned improvisation**—Planned, rehearsed, or polished action and/or dialogue

**plot**—The main storyline of a text such as a scene or script

**prepared improvisation**—An improvisation that is shaped and rehearsed

**projection**—Audibility of speech; ability to throw the voice easily and pleasingly to any desired distance without causing tension in the vocal mechanism or destroying the beauty of the voice quality

**promptbook**—A script marked with directions, signals, and cues for the use of the prompter and based on the director's book

**puppetry**—An art in which an inanimate object is given the appearance of life through manipulation

**radio play**—A dramatic form that communicates a story through voice, sound effects, and music

**rate**—The speed of utterance, quantity, or duration of sounds and length and number of pauses

**readers theatre**—A dramatic form of expression in which actors read and interpret text for an audience

**refining**—A step in the collective creation process during which choices are made and episodes are shaped and connected

**reflection**—Recalling, reacting to, and describing one's drama experiences, both in and out of role

**resonance**—The process by which sounds produced at the vocal folds (voice box) are amplified, modified, and enriched by the resonators—throat, nose, mouth, head, and chest



rhythm—An ordered, regular repetition of beat or accent in the flow of sound and movement patterns

role—A character or part assumed by an actor, basic to work in drama; when the students and teacher assume roles in drama, they are acting “as if” they are someone else

scenario—The narrative description or outline of the play, which includes actions, characters, motivations, and responses

scene—Any portion of a dramatic work that can stand on its own as a unit of action

script—The text of a dramatic work

script analysis—The critical interpretation of a script to achieve an understanding of it

script format—The traditional form for creating the play script including initial incident, rising action, climax, and denouement

scripting—A step in the collective creation process during which the written text is created and recorded

set design—A visual representation of the form and arrangement of scenery and properties

shape—A form that one creates with the body, such as open/closed, twisted, long, round, angular

sound—The creation and control of the auditory aspect of dramatic communication involving voice amplification, sound effects, and music

speech—The exploration of speaking to meet the demands of verbal communication including interpretation, the mechanisms of control of vocal delivery, and the importance of listening critically

spontaneity—Unplanned and immediate action, movement, or dialogue

spontaneous improvisation—An improvisation that is immediate and unrehearsed

stage business—All visual activity not involving movement from one place to another that helps to complete the expression of the idea without words

stage fighting/combat—A sequence of choreographed actions and reactions that create the illusion of a fight

stage movement—The purposeful movement of an actor on the stage

storyboard—A visual representation of the “story” or sequence of episodes in a collective creation

storytelling—A means of creating (or re-creating) and sharing stories; a means of sharing and reflecting on each other’s experiences and the experiences of the group

story theatre—A dramatic form in which the story is told by a narrator while others perform it through mime or while speaking the dialogue, or the narration is provided by those who are acting out the characters, animals, and inanimate objects

structure—The framework or general shape of a script including beginning, middle, and end and initial incident, rising action, climax, and denouement

subtext—The underlying meaning of a text, spoken or written

synthesis—A step in the collective creation process during which ideas are grouped and organized

tableau—A still image, a frozen moment or “a photograph” created by posing still bodies to represent an event, an idea, or a feeling

talking stick circle—A process for facilitating discussion that involves an object being passed around the drama circle in order to give everyone an opportunity to voice their ideas, perceptions, and feelings

tapping in—A strategy used by the teacher that involves “freezing” the action and allowing a character to respond to questions having to do with the character’s thoughts and feelings, with the intention of heightening the dramatic tension and/or deepening the student’s commitment and belief in a role

teacher in role—A strategy that enables the teacher to facilitate the shaping of a group drama from within

focus	—	Knowing what the drama experience is about and centering the work so that the students are able to explore and make new discoveries in their drama work
dramatic	—	The “pressure for response,” which can take the form of a conflict, a tension challenge, a surprise, a time restraint, or the suspense of not knowing, that heightens the drama
contrasts	—	The dynamic use of movement/stillness, sound/silence, and light/darkness by structuring shifts in perspective, pace, groupings, and use of time and space
symbol	—	Something that stands for or represents something else; an idea or an object, within any dramatic work, can hold several levels of both individual and collective meaning

theatre sports—Structured, competitive improvisation developed by director, teacher, and playwright Keith Johnstone, which is often used for drama experiences and for actor training

time—The span in which a series of movements is completed; the period in which the body must accomplish a sequence of actions

the combination of the five basic principles—duration, tempo, pattern, accent, and counterpoint

tempo	—	Pace or variety in rhythms; the pace or speed at which movement progresses
duration	—	The length of time it takes to complete a movement, or set of movements
rhythmic pattern	—	The regulation of tempo and duration of movements into ordered sets
accent	—	To stress or emphasize a movement using force
counterpoint	—	Two or more contrasting sets of time elements within one person’s movement or between two or more people; for example, one person sitting languidly back on a chair with his/her foot rapidly tapping the floor, one person moving slowly, another quickly, and so on

transition—The movement from one acting beat of the play or text to another

vocal qualities—The texture of a sound or tone that individualizes the voice

vocal variety—Expressiveness of the voice reflecting pitch level, vocal movement from pitch to pitch, rate of speaking, phrasing emphasis, and contrast

voice projection—The ability to make the voice carry clearly and audibly

volume—The degree of loudness or softness

writing in role—Any written work done in role, such as monologues, family histories, letters, and newspaper headlines

***Note***

This section adapted with permission from Saskatchewan Education, ***Drama 10, 20, 30 Curriculum Requirements***, 1993.



*Appendix F*  
*Teacher Resources*



## Teacher Resources

### RESOURCES FOR COLLECTIVE CREATION

**Freedom** (Video) CBC, 1982. 52 min.

Available through Learning Resources and Technology (LRT) (Video Dubbing) V8508

This collective creation, researched, written, and performed by students of Cole Harbour District High School in Cole Harbour, Nova Scotia, was taped before a live audience. Students tell the story of the Black Loyalists in Nova Scotia as seen through a young naval officer's historical accounts. The play begins in Virginia in 1783.

Suggested use: **Freedom** is a resource for teachers to explore collective process.

**Paper Wheat** (Video) National Film Board, 1979. 58 min. Available through Learning Resources and Technology (Video Dubbing) V1781

This collective creation depicts the lives of the early Saskatchewan settlers and the foundation of the Co-operative movement on the prairies. In so doing, the 25th Street House Theatre troupe brings to life an important period in the development of the Canadian West. Scenes from the play are interwoven with views of prairie landscapes and towns. Included are interviews with members of the farming community, as well as the artistic director and the director.

Suggested use: **Paper Wheat** is a resource for teachers to explore collective process.

**The Clinton Special: A Film About The Farm Show** (Video) Mongrel Films, 1974. 70 min. Available through Learning Resources and Technology (Video Dubbing) V1810

During the summer of 1972, the Theatre Passe Muraille Company moved into the farming community of Clinton, Ontario, and made a play out of the stories and events and the people of that region. The following spring they took their play, **The Farm Show**, on a tour of the farming communities of southwestern Ontario, sometimes performing in auction barns. **The Clinton Special** is a documentary of the tour, including scenes from the play. It is about how the play was made and the people the play was about.

Suggested use: **The Clinton Special** is a resource for teachers to explore collective process.

### OTHER TEACHER RESOURCES

**Choral Speech** (Video Dubbing)

16:15 min V1456

Choral speech is the art of interpreting literature as a group and communicating that interpretation. In this program, students practise unison, antiphonal, cumulative, and solo speaking to interpret and communicate poetry.

**Choric Drama** (Video Dubbing)

11:25 min V1460

Choric drama is a form of expression that combines skills such as enactment, co-ordinated group movement, and mime with theatrical elements, including scenery, costumes, props, lights, and sound. Students review choral-speaking and dramatization skills and learn how to integrate these to create choric drama.

**Drama Reference Series** (Video) Access Alberta, 1987. Available through LRT (Video Dubbing)

This series was created as teacher resource material to support the Alberta elementary drama curriculum. The series focusses on a number of dramatic forms and shows teachers in their classrooms exploring various dramatic forms with students.

**Dramatic Movement** (Video Dubbing) 13:45 min V1454

Skills for dramatic awareness require imagination, an awareness of body and mind, and an ability to interpret the movements of others. This program discusses physical communication and how it provides students with opportunities to explore and express their responses to various stimuli.

**Dramatization** (Video Dubbing)

11:40 min. V1458

Dramatization is an activity in which children are guided to improvise an informal drama from a story or poem.

Characters and episodes are explored through individual, pair, and group activities. The idea is to help students develop their role-playing skills and appreciation for structure in acting out.

**Group Drama** (Video Dubbing)

13:50 min V1463

Three teachers take on various roles to guide their students through the phases of group drama. Students co-operate in planning and decision making as they explore situations and solve problems both in and out of role.

Suggested use: *The Drama Reference Series* is a resource for teachers to explore dramatic forms. While the series will be of particular interest to elementary teachers, teachers of secondary students will appreciate that the dramatic forms and processes are the same for all students.

**Learning from Need—Dorothy Heathcote** (Video), 1983. 55 min. Available through Learning Resources and Technology (Video Dubbing) V8709

Renowned British drama educator, Dorothy Heathcote, talks to teachers gathered at Saint Mary's University, Halifax, about drama and about teacher-in-role. Heathcote demonstrates ways in to a role drama or group drama.

Suggested Use: *Learning from Need—Dorothy Heathcote* is a resource for teachers to explore the use of role in teaching, particularly the use of teacher-in-role to enhance learning.

**Mime** (Video Dubbing)

12:30 min V1455

Mime is an art form that creates an awareness of body movement and non-verbal expression. Students are encouraged to adapt this form of communication through gestures and facial expressions.

**Playmaking** (Video Dubbing)

15:10 min V1462

This program focusses on playmaking as a sequence of originating, shaping, and communicating scenes from familiar stories. Working both in small groups and as an entire class, students master the process of playmaking by exploring, shaping, and polishing content for presenting to their peers.

**Puppetry** (Video Dubbing)

12:25 min V1459

The puppetry sequence is illustrated in eight stages. Students are encouraged to use their imaginations to pretend that they are puppets and then to transfer personality traits to puppets that they construct in class. Using puppetry as a communicative medium, students can practise a wide range of acting-out skills.

**Resources from the Community**

Members of the Nova Scotia theatre community (e.g., Neptune Theatre School, Irondale Ensemble, Nova Scotia Drama League) are valuable resources for teachers of Drama 10 and Drama 11.

**Setting the Scene** (Video Dubbing)

20:15 min. V1452

Interviews, narration, and scenes from the Drama Reference Series are combined to create this overview of the series. *Setting the Scene* focusses on the philosophy, goals, continuum, starting points, integration of drama, and drama as a separate subject in the classroom.

**Story Theatre** (Video Dubbing)

11:50 min V1461

Well-known stories are brought to life through movement, mime, and characterization. Students learn the importance of storytelling and dramatization skills by being both spectators and participants in the process, and through group discussion.

**Storytelling** (Video Dubbing)

14:35 min V1457

This program focusses on developing personal speaking skills. All aspects of the storytelling sequence are depicted as elementary students share personal experiences, retell folk tales, and prepare fairy tales for storytelling to younger students.

**Structured Dramatic Play** (Video Dubbing) 17:05 min. V1453

Games, exercises, and activities are presented to demonstrate the process of developing structured dramatic play skills. This program illustrates the lesson components, key teaching techniques, and classroom strategies that are necessary to implement any dramatic form.



## *Bibliography*



---

## Bibliography

- Alberta Education *Senior Teacher Resource: Drama*. Alberta Education, 1989.
- American Alliance for Theatre and Education *Opportunity to Learn: Standards for Arts Education*. Arizona, 1995.
- Beissel, Henry (ed.) *Cues and Entrances, 2nd Edition*, "Liars," Dennis Foon. Toronto: Gage Educational Publishing Company, 1993.
- Berry, G. And J. Rinebold *Collective Creation: A Teacher's Guide*. Alberta Alcohol and Drug Abuse Commission, 1985.
- Booth, D. and C. Lundy *Improvisation*. Harcourt Brace, 1988.
- Consortium of National Arts Education Associations *National Standards for Arts Education*. Virginia, 1994.
- Leitenberg, G. (ed.) *The Senior Issues Collection: Cultures in Transition*, "Where I Come From." Toronto: McGraw-Hill Ryerson Ltd., 1995.
- Nova Scotia Department of Education and Culture *Atlantic Canada English Language Arts 10-12*, 1997.
- Ommanney, K.A. and H.H. Schanker *The Stage and the School, 7th Edition*. New York: The McGraw Hill Companies Ltd., 1997.
- Saskatchewan Education *Drama 10, 20, 30 Curriculum Requirements* Saskatchewan Education, 1993.
- Scher, A. And C. Verrall *200+ Ideas for Drama*. Portsmouth, NH: Heinemann, 1992.
- Spolin, Viola *Improvisation for the Theatre* Evanston: Northwestern University Press, 1983.
- Tanner, Fran Averett *Basic Drama Projects, 4th Edition*. Idaho: Clark Publishing Company, 1982.
- Tanner, Fran Averett *Readers Theatre Fundamentals* Clark Publishing Co., 1987.
- Way, Brian *Development through Drama*. Longman, 1967.

