**THE IMPORTANCE OF THE ARTS CURRICULUM – DRAMA**                    **(Aug 22nd, 2018)**

Experiences in the arts – dance, drama, media arts, music, and the visual arts – play a valuable role in the education of all students. Through participation in the arts, students can develop their creativity, learn about their own identity, and develop self-awareness, self-confidence, and a sense of well-being. Since artistic activities involve intense engagement, students experience a sense of wonder and joy when learning through the arts, which can motivate them to participate more fully in cultural life and in other educational opportunities. The arts nourish the imagination and develop a sense of beauty, while providing unique ways for students to gain insights into the world around them.

All of the arts communicate through complex symbols – verbal, visual, and aural – and help students understand aspects of life in a variety of ways. Students gain insights into the human condition through ongoing exposure to works of art – for example, they can imagine what it would be like to be in the same situation as a character in a play, an opera, or a painting, and try to understand that character's point of view. They identify common values, both aesthetic and human, in various works of art and, in doing so, increase their understanding of others and learn that the arts can have a civilizing influence on society. In producing their own works, students communicate their insights while developing artistic skills and aesthetic judgment.

Through studying works of art, students deepen their appreciation of diverse perspectives and develop the ability to approach others with openness and flexibility. Seeing the works of art produced by their classmates also helps them learn about, accept, and respect the identity of others and the differences among people.

**INTRODUCTION - CURRICULUM Forms 1-3**

The Arts learn that people use the arts to record, celebrate, and pass on to future generations their personal and collective stories and the values and traditions that make us unique as Saban's and other cultures that make up the tapestry of the island. Education in the arts involves students intellectually, emotionally, socially, and physically. Learning through the arts therefore fosters integration of students' cognitive, emotional, sensory, and motor capacities, and enables students with a wide variety of learning styles to increase their learning potential. For example, hands-on activities can challenge students to move from the concrete to the abstract, and the students learn that, while the arts can be enjoyable and fulfilling, they are also intellectually rigorous disciplines. Students also learn that artistic expression is a creative means of clarifying and restructuring personal experience. In studying the arts, students learn about interconnections and commonalities among the arts disciplines, including common elements, principles, and other components.

Dance and drama share techniques in preparation and presentation, and require interpretive and movement skills. Music, like dance, communicates through rhythm, phrase structure, and dynamic variation; also, both have classical, traditional, and contemporary compositional features. The visual arts, dance, and drama all share aspects of visual design, interpretation, and presentation, making connections among movement, space, texture, and environment. Media arts can incorporate and be interwoven through the other four disciplines to enhance, reinterpret, and explore new modes of

artistic expression. Links can also be made between the arts and other disciplines. For example, symmetry in musical structure can be related to mathematical principles. Mathematics skills can be applied to drafting a stage set to scale, or to budgeting an arts performance. Students taking a history course can attempt to bring an event in the past to life by reinterpreting it in their work in drama. Because all the arts reflect historical, social, and cultural contexts, students taking history, geography, and social sciences can gain insights into other cultures and periods through studying the arts of those cultures and times.

Arts students can also apply their knowledge of historical and cultural contexts to enhance their understanding and appreciation of works of art. Dance students can make use of scientific principles of physical motion in their choreography. Therefore, this document prepare students for a wide range of challenging careers in the arts, as well as careers in which they can draw upon knowledge and skills acquired through the arts. Students who aspire to be writers, actors, musicians, dancers, painters, or animators, for example, are not the only ones who can benefit from study of the arts.

Arts education prepares students for the fast-paced changes and the creative economy of the twenty-first century. Learning through the arts develops many skills, abilities, and attitudes that are critical in the workplace – for example, communication and problem-solving skills; the ability to be creative, imaginative, innovative, and original; the ability to be adaptable and to work with others; and positive attitudes and behaviors. For example, participation in arts courses helps students develop their ability to listen and observe, and thus to develop their communication and collaborative skills. It encourages students to take risks, to solve problems in original ways, and to draw on their resourcefulness. In arts courses, students develop their ability to reason and to think critically as well as creatively. They learn to approach issues and present ideas in new ways, to teach and persuade, to entertain, and to make designs with attention to aesthetic considerations. They also gain experience in using various forms of technology.

In short, the knowledge Ideas Underlying the Arts Curriculum:

Developing Creativity:  developing aesthetic awareness • using the creative process • using problem-solving skills • taking an innovative approach to a challenge

Communicating:  manipulating elements and forms to convey or express thoughts, feelings, messages, or ideas through the arts • using the critical analysis process • constructing and analyzing art works, with a focus on analyzing and communicating the meaning of the work • using new media and technology to produce art works and to convey thoughts, feelings, and ideas about art Understanding

Culture:  understanding cultural traditions and innovations • constructing personal and cultural identity (developing a sense of self and a sense of the relationship between the self and others locally, nationally, and globally) • making a commitment to equity and social justice and dealing with environmental issues

Making Connections • making connections between the cognitive and affective domains (expressing thoughts and feelings when creating and responding to art works) • creating and

interpreting art works on their own and with others, and performing independently and in groups •
making connections between the arts and other disciplines (e.g., transferring knowledge, skills, and
understanding to other disciplines)

## ROLES AND RESPONSIBILITIES IN THE ARTS PROGRAM

Students have many responsibilities with regard to their learning. Students who make the effort
required to succeed in school and who are able to apply themselves will soon discover that there is a
direct relationship between this effort and their achievement, and will therefore be more motivated to
work. There will be some students, however, who will find it more difficult to take responsibility for their
learning because of special challenges they face. The attention, patience, and encouragement of
teachers can be extremely important to the success of these students. Taking responsibility for their
own progress and learning is an important part of arts education for all students, regardless of their
circumstances. Students in arts courses need to realize that honing their craft is important and that real
engagement with the arts requires hard work and continual self-assessment. Through practice, and
through review and revision of their work, students deepen their understanding of their chosen arts
discipline. Students can also extend their learning in the arts by participating in school and community
arts activities. Finally, skills developed in the study of the arts can be applied in many other endeavors
and in a variety of careers.

## IDEAS UNDERLYING THE ARTS CURRICULUM

The arts curriculum is based on four central ideas – developing creativity, communicating,
understanding culture, and making connections. Major aspects of these ideas are outlined in the chart
below:

| Ideas Underlying the Arts Curriculum | |
| --- | --- |
| Developing Creativity | • developing aesthetic awareness<br>• using the creative process<br>• using problem-solving skills<br>• taking an innovative approach to a challenge |
| Communicating | • manipulating elements and forms to convey or express thoughts, feelings, messages, or ideas through the arts<br>• using the critical analysis process<br>• constructing and analysing art works, with a focus on analysing and communicating the meaning of the work<br>• using new media and technology to produce art works and to convey thoughts, feelings, and ideas about art |
| Understanding Culture | • understanding cultural traditions and innovations<br>• constructing personal and cultural identity (developing a sense of self and a sense of the relationship between the self and others locally, nationally, and globally)<br>• making a commitment to equity and social justice and dealing with environmental issues |
| Making Connections | • making connections between the cognitive and affective domains (expressing thoughts and feelings when creating and responding to art works)<br>• creating and interpreting art works on their own and with others, and performing independently and in groups<br>• making connections between the arts and other disciplines (e.g., transferring knowledge, skills, and understanding to other disciplines) |

**STRANDS IN THE ARTS CURRICULUM**

The expectations in all Form 1-3 courses in the arts are organized in three distinct but related strands, which are as follows:

A. Creating and Presenting or Creating and Performing or Creating, Presenting, and Performing

B. Reflecting, Responding, and Analyzing

C. Foundations  - The emphasis in each strand is described in the overview to each arts subject – dance, drama, media arts, music, and visual arts – and in the overview to the Integrating Arts course.
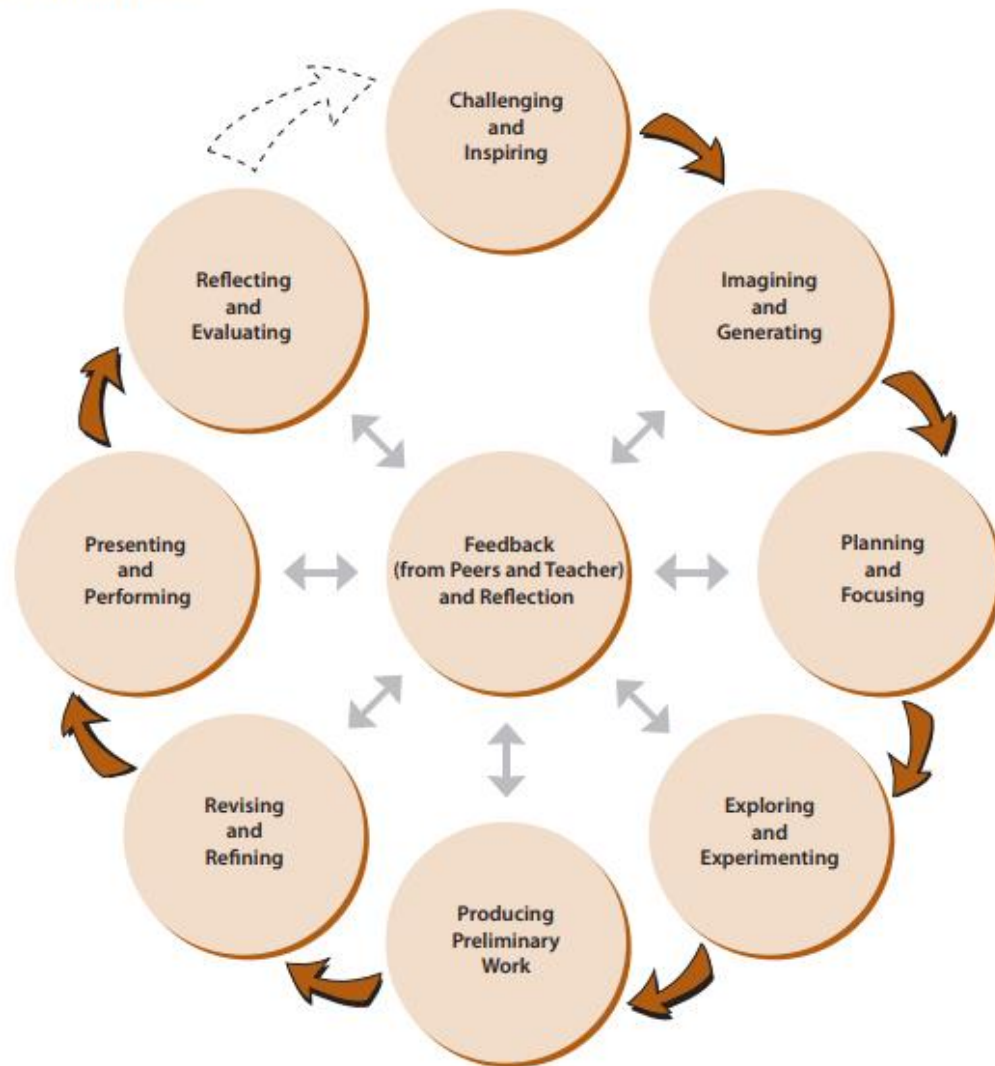

**THE CREATIVE PROCESS**

Students are expected to learn and use the creative process to help them acquire and apply knowledge and skills in the arts. Use of the creative process is to be integrated with use of the critical analysis process in all facets of the arts curriculum as students work to achieve the expectations in the three strands. Creativity involves the invention and the assimilation of new thinking and its integration with existing knowledge. Creativity is an essential aspect of innovation. Sometimes the creative process is more about asking the right questions than it is about finding the right answer. It is paradoxical in that it involves both spontaneity and deliberate, focused effort. Creativity does not occur in a vacuum. Art making is a process requiring both creativity and skill, and it can be cultivated by establishing conditions that encourage and promote its development.

Teachers need to be aware that the atmosphere they create for learning affects the nature of the learning itself. A setting that is conducive to creativity is one in which students are not afraid to suggest alternative ideas and take risks. The creative process comprises several stages: • challenging and inspiring • imagining and generating • planning and focusing • exploring and experimenting • producing preliminary work • revising and refining • presenting and performing • reflecting and evaluating

The creative process in the arts is intended to be followed in a flexible, fluid, and cyclical manner. As students and teachers become increasingly familiar with the creative process, they are able to move deliberately and consciously between the stages and to vary the order of stages as appropriate. For example, students may benefit from exploring and experimenting before planning and focusing; or in some instances, the process may begin with reflecting. Feedback and reflection take place throughout the process.

**The Creative Process**



The Creative Process diagram showing a cycle: Challenging and Inspiring → Imagining and Generating → Planning and Focusing → Exploring and Experimenting → Producing Preliminary Work → Revising and Refining → Presenting and Performing → Reflecting and Evaluating, with Feedback (from Peers and Teacher) and Reflection at the centre.

Students will sometimes follow the complete cycle of the creative process, beginning with a challenge or inspiration in a particular context and ending with producing a final product and reflecting on their approach to the process. At other times, the process may be followed through only to the exploration and experimentation stage. Research clearly shows that the exploration and experimentation stage is critical in the development of creative thinking skills. Students should be encouraged to experiment with a wide range of materials, tools, techniques, and conventions, and should be given numerous opportunities to explore and manipulate the elements within each art form.

Ongoing feedback and structured opportunities for students to engage in reflection and metacognition – for example, reflecting on strengths, areas for improvement, and alternative possibilities, and setting goals and identifying strategies for achieving their goals – are woven into each stage of the creative process. In this way, assessment by both teacher and student is used to enhance

students' creativity and support their development and achievement in the arts. The communication and reflection that occur during and after The Creative Process

## THE PROGRAM IN THE ARTS THE CREATIVE PROCESS

Stage of the Process Possible Activities of the Student Challenging and inspiring – responding to a creative challenge from the teacher or another student – using creative ideas inspired by a stimulus Imagining and generating – generating possible solutions to the creative challenge by using brainstorming, thumbnail sketches, choreographic sketches, musical sketches, mind mapping Planning and focusing – creating a plan for an art work by choosing ideas, determining and articulating a focus, and choosing an appropriate art form.

Exploring and experimenting – exploring a range of elements and techniques and making artistic choices for a work Producing preliminary work – producing a preliminary version of the work – sharing the preliminary work with peers and teacher, and seeking their opinions and responses Revising and refining – refining the initial work on the basis of their own reflection and others' feedback.

Presenting and performing – completing the art work and presenting it to or performing it for an audience (e.g., their peers, a teacher, the public) Reflecting and evaluating – reflecting on the degree of success of the work with reference to specific aspects that went well or that could be improved – using the results of this reflection as a basis for starting another arts project.

## THE CRITICAL ANALYSIS PROCESS

Critical analysis is a central process in all academic work. The critical analysis process involves critical thinking, and thinking critically implies questioning, evaluating, making rational judgments, finding logical connections, and categorizing. Critical thinking also requires openness to other points of view and to various means of expression and creation. Everyone views the world through different lenses, and our views of the world and our life experiences inform our understanding of works of art. Students need to be taught that works of art are not created in a vacuum; they reflect the personal, social, and historical context of the artists. This is true for works created by professional artists and by students in the classroom.

The process of problem solving help students not only to articulate and refine their thinking but also to see the problem they are solving from different perspectives. Descriptive feedback to the students on their work can occur throughout the stages of the creative process and may include assessment by peers and the teacher as well as self-assessment of drafts and other first attempts at creation or production. Descriptive feedback to the students on their work can occur throughout the stages of the creative process and may include assessment by peers and the teacher as well as self-assessment of drafts and other first attempts at creation or production.

**THE PROGRAM IN THE ARTS – Critical Analysis**

Using the critical analysis process will enable students to: Respond knowledgeably and sensitively to their own and others' works in dance, drama, media arts, music, and visual arts; • make connections between their own experiences and works in the arts, between different art forms, and between art works and the lives of people and communities around the world; • perceive and interpret how the elements of each art form contribute to meaning in works in dance, drama, media arts, music, and visual arts; • develop, share, and justify an informed personal point of view about works in the arts; • demonstrate awareness of and appreciation for the importance of dance, drama, media arts, music, and visual arts in society; • demonstrate appreciation appropriately as audience members in formal and informal settings (e.g., peer performances in the classroom; excursions to arts institutions, galleries, concert halls, theatres).

Students need to be guided through the stages of the critical analysis process. As they learn the stages in the process, they will become increasingly independent in their ability to develop and express an informed response to a work of dance, drama, media art, music, or visual art. They will also become more sophisticated in their ability to critically analyze the works they are studying or responding to. Students learn to approach works in the arts thoughtfully by withholding judgment until they have enough information to respond in an informed manner.

Teachers can set the stage for critical response and analysis by creating a reassuring learning environment in which students feel free to experiment with new or alternative approaches and ideas. This is a good opportunity to remind students that different people may respond to the same work in different ways. Each person brings a particular cultural perspective and a unique personal history to experiences in the arts. Responding to the arts is, in part, a discovery process. While students may lack specific background information about the artists, the history of the arts, or contemporary artistic practices, their own life experience, intuition, ideas, and critical and creative thinking abilities are important and relevant aspects of their interaction with works of all types in the arts. The critical analysis process includes the following aspects: • initial reaction • analysis and interpretation • consideration of cultural context • expression of aesthetic judgment • ongoing reflection.

The process is intended to be used in a flexible manner, taking into account students' prior experiences and the context in which the various art forms and works are experienced. It is important to remember that students will be engaged in reflection and interpretation throughout the process.

*The Critical Analysis Process*
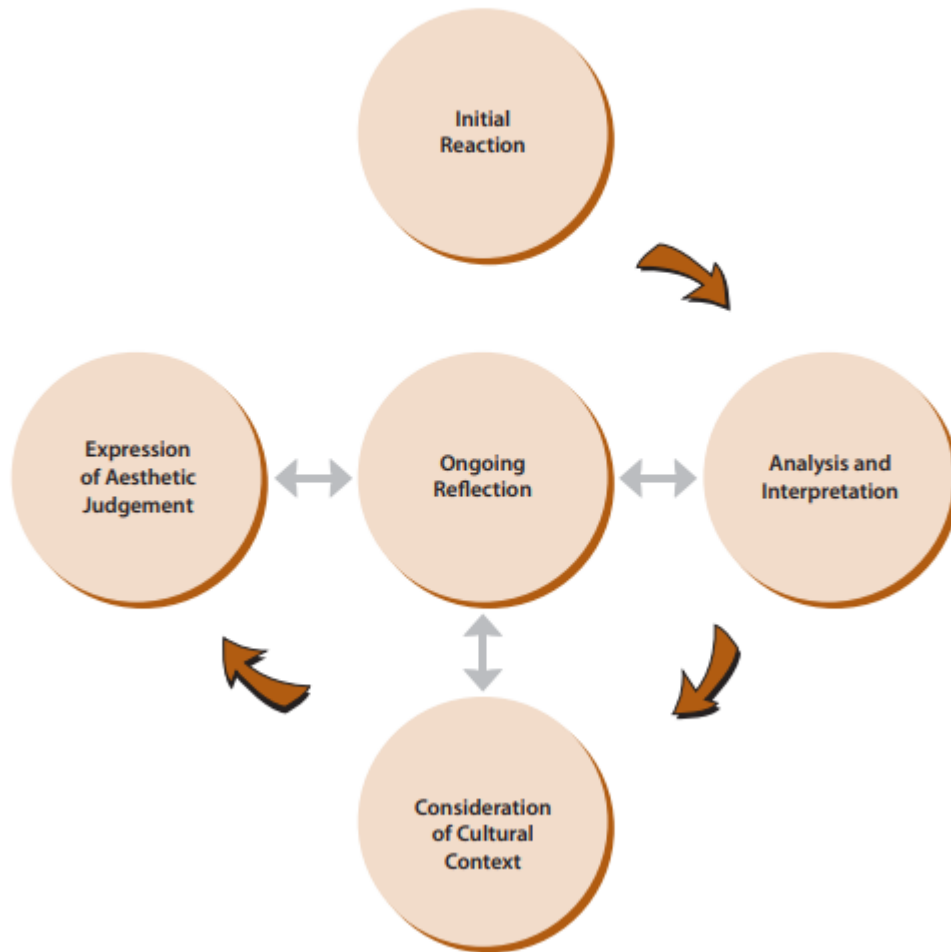


**Assessment for Learning and as Learning**

Assessment is the process of gathering information that accurately reflects how well a student is achieving the curriculum expectations in a course. The primary purpose of assessment is to improve student learning. Assessment for the purpose of improving student learning is seen as both "assessment for learning" and "assessment as learning". As part of assessment for learning, teachers provide students with descriptive feedback and coaching for improvement. Teachers engage in assessment as learning by helping all students develop their capacity to be independent, autonomous learners who are able to set individual goals, monitor their own progress, determine next steps, and reflect on their thinking and learning.

**Evaluation**

Evaluation refers to the process of judging the quality of student learning on the basis of established performance standards and assigning a value to represent that quality. Evaluation accurately summarizes and communicates to parents, other teachers, employers, institutions of further education, and students themselves what students know and can do with respect to the overall curriculum expectations. Evaluation is based on assessment of learning that provides evidence of student achievement at strategic times throughout the course, often at the end of a period of learning. All curriculum expectations must be accounted for in instruction and assessment, but evaluation focuses on students' achievement of the overall expectations.

A student's achievement of the overall expectations is evaluated on the basis of his or her achievement of related specific expectations. The overall expectations are broad in nature, and the specific expectations define the particular content or scope of the knowledge and skills referred to in the overall expectations. Teachers will use their professional judgment to determine which specific expectations should be used to evaluate achievement of the overall expectations, and which ones will be accounted for in instruction and assessment but not necessarily evaluated.

**OVERVIEW  - Drama study/  Forms 1-3**

Provides students with an opportunity to take on roles and to create and enter into imagined worlds. They learn in a unique way about themselves, the art of drama, and the world around them. Students engage in social interaction and collaboration as they create, perform, and analyze drama. Through informal presentations and more formal performances, students use drama to communicate their aesthetic and personal values.

Students develop their awareness and use of the elements of drama (role/character, relationship, time and place, focus and emphasis, and tension) to create drama works that are related to their personal interests and experience. In these courses, they will experience being performer, audience, playwright, technician, designer, and critic. By communicating in both their real and imagined worlds, students acquire proficiency in listening, speaking, questioning, and problem solving. Through the process of taking on roles, students develop and express empathy for people in a wide range of situations. They develop the ability to interpret and comment on a range of drama works and activities and evaluate their own and others' creative work.

**The expectations for drama courses are organized in three distinct but related strands:**

1. **Creating and Presenting:** Students use the creative process to develop, produce, and perform drama. Through a variety of dramatic forms, students explore characters, issues, and feelings, both individually and collaboratively. Students use dramatic elements, conventions, techniques, and technologies for a variety of purposes.

2. **Reflecting, Responding, and Analyzing:** In this strand, students use the critical analysis process to reflect on their response to dramatic works and develop their understanding of how dramatic purpose is achieved. Students examine the social functions of drama, including how dramatic exploration promotes appreciation for diverse cultures.

3. **Foundations:** This strand is concerned with dramatic forms, conventions, practices, and skills. Students learn about the origins and development of drama and theatre arts and their influence on past and present societies. They learn to communicate by using terminology specific to creating and presenting in drama. This foundational study also introduces students to the significance of health and safety issues as well as a variety of protocols related to ethics and etiquette.

**Drama – YEAR 1 (**Prerequisite: None**)**

This course provides opportunities for students to explore dramatic forms and techniques, using material from a wide range of sources and cultures. Students will use the elements of drama to examine situations and issues that are relevant to their lives. Students will create, perform, discuss, and analyze drama, and then reflect on the experiences to develop an understanding of themselves, the art form, and the world around them.

**A - CREATING AND PRESENTING OVERALL EXPECTATIONS**

By the end of this course, students will:

**A1.** The Creative Process: use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works

**A2.** Elements and Conventions: use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources

**A3.** Presentation Techniques and Technologies: use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes.

**SPECIFIC EXPECTATIONS**

**A1 – The Creative Process**

By the end of this course, students will:

**A1.1** use a variety of print and non-print sources (e.g., a still photograph and/or instrumental music; current events headlines from print media; situations and characters from nature) to generate and focus ideas for drama activities and presentations

**Teacher prompts:** "Why does this source interest you as a basis for drama? What ideas does it suggest to you?" "What would you like to communicate in your improvisation?"

**A1.2** select and use appropriate forms to suit specific purposes in drama works (e.g., use tableaux to tell a story to a young audience; use improvisational games to dramatize a proverb; or Saban folklore)

**Teacher prompts:** "Why is it important to consider the audience or the occasion when choosing the form for a scene? What drama form(s) would best communicate what we want to say to our chosen audience?" "What kinds of things might our Saban ancestors celebrate with ritual? What types of rituals are used? What are some similarities between ritual and drama?"

**A1.3** use role play to explore, develop, and represent themes, ideas, characters, feelings, and beliefs in producing drama works (e.g., use improvisation exercises to explore how they might think, feel, and act in specific real-life situations; write in role as a character who is reflecting on the people, events, and relationships affected by a personal, social, or environmental issue)

**Teacher prompts:** "How might role playing help you clarify the conflict or puzzling situation in your scene?" "What further insights do we gain about the thoughts and feelings of a fictional character when we write in role?"

**A2 Elements & Convections**

By the end of this course, students will:

**A2.1** use the elements of drama to suit an identified purpose and form in drama presentations (e.g., use a historical conflict as the focus for a dramatic monologue revealing a real or fictional character's attitudes, feelings, and reactions; use a futuristic, science-fiction setting for a mask comedy about an environmental or social issue)

**Teacher prompts:** "What is the emotional state of your character, and what aspects of voice and body language would help you show it most clearly?" "What might people be thinking about this problem twenty years from now? A hundred years from now? How could you show that?"

**A2.2** use a variety of conventions to develop character and shape the action in ensemble drama presentations (e.g., use corridor of voices or a day in the life to extend their understanding of characters; use flashbacks or flash forwards to introduce new perspectives or create tension)

**Teacher prompt:** "What do we need to know about these characters in order to predict their reactions to this problem? What strategies and conventions could we use to find out?"

**A3 Presentation techniques and technologies**

**A3.1** identify and use a variety of techniques or methods for establishing a rapport between performer and audience (e.g., techniques such as breaking the fourth wall, direct address, adapting performance style to suit a particular type of audience [children versus adults])

Tea**cher prompts:** "How might we present this work to appeal to children? Young adults? Seniors?" "What would happen if the characters left the stage and sat among the audience?"

**A3.2** use a variety of expressive voice and movement techniques to support the depiction of character (e.g., use volume, tone, accent, pace, gesture, and facial expression to reveal character and/or intention)

**Teacher prompts:** "What are some ways in which voice and movement can help us reveal character?" "How could you change your in - tonation to show the character's real intentions?" "How will the meaning change if we do the improvisation without words and let the silence influence our understanding of what is happening in the scene?"

**A3.3** use a variety of technological tools to communicate or enhance specific aspects of drama works (e.g., lighting, sound, props, set, costumes)

**Teacher prompt:** "How could you use sound and lighting to highlight the mood of your piece?"

**B. REFLECTING, RESPONDING, AND ANALYSING**

OVERALL EXPECTATIONS - By the end of this course, students will:

B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' drama works and activities;

B2. Drama and Society: demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;

B3. Connections beyond the Classroom: identify knowledge and skills they have acquired through drama activities and ways in which they can apply this learning in personal, social, and career contexts.

**B1 Critical Analysis**

By the end of this course, students will:

**B1.1** use the critical analysis process before and during drama projects to identify and assess individual roles and responsibilities in producing drama works (e.g., use journal writing, teacher-guided reflection, cooperative problem solving, writing in role, and discussion to identify team members' skills and knowledge and assess their use in project tasks)

**Teacher prompts:** "What roles do you need in your group to produce this piece of work? What does each role need to do? Are you and your group members achieving these goals?" "What task and maintenance roles did you need to take on to achieve your goal(s) and to keep the group cohesive? Did you try on a new role and take a risk?"

**B1.2** interpret short drama works and identify and explain their personal response to the works (e.g., analyze fairy tales, myths, or legends to clarify the feelings or motives of primary and secondary characters; use journal writing, writing in role, group discussion, and/or teacher-guided reflection to identify and clarify their ideas and opinions about a variety of drama works)

**Teacher prompts:** "What evidence in the drama tells you how this character feels just before taking action?" "What new insights do you have about the characters and their situation because of the roles that you played? How will this new understanding affect your thoughts, actions, and reactions to similar people and events in the future?"

**B1.3** identify aesthetic and technical aspects of drama works and explain how they help achieve specific dramatic purposes (e.g., write a report outlining the technical and aesthetic strengths of a peer's presentation, using appropriate terminology; describe how basic stagecraft has been applied in a drama; identify and explain or justify their own and others' aesthetic decisions using journals, checklists, or rubrics)

**Teacher prompt:** "How was staging used in this drama? How effective were the blocking choices in conveying the characters' attitudes towards one another?"

## B2 Drama & Society

By the end of this course, students will:

**B2.1** identify and explain the various purposes that drama serves or has served in diverse communities and cultures from the present and past (e.g., to provide entertainment; to highlight or interpret religious or ethical beliefs, as in ancient Greece or Indigenous cultures; to celebrate or commemorate key traditions or historical events of a culture or country)

**Teacher prompts:** "What are some types of drama we experience in everyday life?" "How effective are television documentaries in teaching their audience about the world that they live in?" "What are some purposes for which we use drama in our society?" "What are some purposes for which people have used drama in other times and places?"

**B2.2** explain how dramatic exploration can contribute to personal growth and self understanding (e.g., explain how attributes such as self-awareness, empathy, confidence, and a willingness to take risks are developed and strengthened through drama activities; discuss the importance of the spoken word and rap to give voice to some cultures)

**Teacher prompt:** "Does assuming the role of another person change your understanding or opinion of that person?"

**B2.3** explain how dramatic exploration helps develop group skills and appreciation of communal values (e.g., record in a journal what they learned about collaboration, negotiation, mediation, and listening techniques during the rehearsal process; explain how drama can help strengthen community among both presenters and audience)

**Teacher prompt:** "How did your group work together on this project? What did you do to contribute to the group process? What did this experience teach you about working with others?"

**B2.4** identify ways in which dramatic exploration promotes an appreciation of diverse cultures and traditions (e.g., describe what they learned from experiencing different perspectives on reality through drama works based on Saban/or international sources)

**Teacher prompts:** "What did you learn about our connections to nature and the world around us from viewing or presenting dramas based on historic Saban/International figures?" "How does presenting or viewing drama based on stories from another culture help you understand that culture better?"

## B3. Connections beyond the Classroom

By the end of this course, students will:

**B3.1** identify specific collaborative skills and attitudes that are required in preparing and staging drama works and explain how they can be applied in other fields or activities (e.g., acting/ directing: willingness to take risks, negotiating skills, flexibility, self-confidence; stage managing: listening skills, willingness to consult, organizing skills, people-management skills)

**Teacher prompts:** "What kinds of teamwork skills are developed through drama? In what other activities might you use these skills?" "Why is it important to maintain the group process as well as achieve the group goal in drama? What are the challenges in group collaboration? What kinds of leadership roles must all members of the group share in order for the goals to be achieved?"

**B3.2** identify specific social skills and personal characteristics they have acquired or strengthened through drama work that can help them succeed in other areas of life (e.g., describe their personal development in areas such as risk taking, self-confidence, self-awareness, listening, questioning, negotiating, consensus building)

**Teacher prompt:** "How have you grown as a student in the drama classroom? What are your strengths? In what areas could you improve?"

**B3.3** Identify and describe various roles, responsibilities, and competencies of key personnel in theatre work (e.g., director, actor, stage manager, set/costume designer, front-of-house administrator, executive producer)

**Teacher prompt:** "What skills and preparation would you need for the role of a stage manager?"

## C. FOUNDATIONS OVERALL EXPECTATIONS

By the end of this course, students will:

**C1.** Concepts and Terminology: demonstrate an understanding of the nature and function of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;

**C2.** Contexts and Influences: demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies;

**C3.** Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.


**SPECIFIC EXPECTATIONS**

**C1. Concepts and Terminology**

By the end of this course, students will:

**C1.1** identify the drama forms, elements, conventions, and techniques used in their own and others' drama works, and explain how the various components are used or can be used to achieve specific purposes or effects (e.g., explain how character interactions are used to create humor, how flashbacks are used to clarify motive, or how flash-forwards are used to heighten tension or create dramatic irony)

**Teacher prompts:** "How does the flashback help us understand this character's situation?" "How could blocking help communicate the crowd's mood?"


**C1.2** Use correct terminology to refer to the forms, elements, conventions, and techniques of drama (e.g., tableau, blocking, setting, improvisation, flash-forward, guided tour, upstage)

**Teacher prompt:** "What are some choral speaking techniques (e.g., unison, repetition, echo) we can use in the presentation of our poem?"


**C1.3** Demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works (e.g., technical rehearsal, dress rehearsal, props list, entrance cue, speech cue)

**Teacher prompt:** "What aspects of a production do we review and/or trouble-shoot in a technical rehearsal? In a dress rehearsal?"

**C2. Contexts and Influences**

By the end of this course, students will:

**C2.1** describe the origins and development of various drama forms, elements, conventions, and techniques (e.g., report on the role of the chorus in Greek theatre or the clown in slapstick comedy; report on how the changing uses of the thrust stage and the proscenium stage reflect developments in drama)

**Teacher prompt:** "How has choral speaking been used in dramas at different times in the past? How is it used in contemporary theatre? To achieve what effect?"

**C2.2** Describe ways in which contemporary dramas show the influence of social trends (e.g., identify topical themes and/or familiar stereotypes in popular films and television dramas; compare the roles played by women characters today and in the past)

**Teacher prompt:** "What are some popular theatre productions and/or television shows? What do you think they tell us about the values of society today?"

**C3. Responsible Practices**

By the end of this course, students will:

**C3.1** identify and follow safe and ethical practices in drama activities (e.g., find ways to ensure the emotional safety [trust] and physical safety of themselves and others, both onstage and offstage; identify and follow guidelines for avoiding plagiarism and for respecting/protecting their own and others' intellectual property rights)

**Teacher prompts:** "Why is trust an important part of drama? What classroom norms can we agree on to ensure we feel safe to take risks in our classroom?" "Why would artists want to protect their work when it is being used by others as we are doing in this classroom work?"

**C3.2** Identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works (e.g., demonstrate respect for others and use focused listening, negotiating, consensus-building, and collaborative skills in group work)

**Teacher prompt:** "What are your obligations to the group? What kinds of things can you do or say that will demonstrate your commitment to the tasks that lie ahead?"

**C3.3** Demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts (e.g., listen attentively during school performances and assemblies)

**Teacher prompts:** "How can you show that you are paying attention as an audience member? What is appropriate body language for an audience member?" "What should we do if other audience members are disruptive?"

**INFORMATION ON THE ACHIEVEMENT CHART (Rubric):**

The categories represent four broad areas of knowledge and skills within which the subject is organized and accessed. The FOUR categories should be considered as interrelated, reflecting the wholeness and interconnectedness of learning. The categories help teachers to focus not only on students' acquisition of knowledge but also on their development of the skills of thinking, communication, and application.

The categories of knowledge and skills are as follows:

- **Knowledge and Understanding** - Subject-specific content acquired in each course (knowledge), and the comprehension of its meaning and significance (understanding).
- **Thinking** - The use of critical and creative thinking skills and/or processes.
- **Communication** - The conveying of meaning and expression through various art forms.
- **Application** - The use of knowledge and skills to make connections within and between various contexts.

Students should be given numerous and varied opportunities to demonstrate the full extent of their achievement of the curriculum expectations across all categories of knowledge and skills. Teachers will ensure that student learning is assessed and evaluated in a balanced manner with respect to the four categories, and that achievement of particular expectations is considered within the appropriate categories.

Assessment of effectiveness may therefore focus on a quality such as appropriateness, clarity, accuracy, precision, logic, relevance, significance, fluency, flexibility, depth, or breadth, as appropriate for the particular criterion. For example, in the Thinking category, assessment of effectiveness might focus on the degree of relevance or depth apparent in an analysis; in the Communication category, on clarity of expression or logical organization of information and ideas; or in the Application category, on appropriateness or breadth in the making of connections.

**Levels of Achievement**

The achievement chart also identifies four levels of achievement, defined as follows:

- **Level 1** - represents achievement that falls much below the provincial standard. The student demonstrates the specified knowledge and skills with limited effectiveness. Students must work at significantly improving in specific areas, as necessary, if they are to be successful in a course in the next grade.

- **Level 2** - represents achievement that approaches the standard. The student demonstrates the specified knowledge and skills with some effectiveness. Students performing at this level need to work on identified learning gaps to ensure future success.

- **Level 3 -** represents the provincial standard for achievement. The student demonstrates the specified knowledge and skills with considerable effectiveness. Parents of students achieving at level 3 can be confident that their children will be prepared for work in subsequent courses.

- **Level 4 -** identifies achievement that surpasses the pass rate standard. The student demonstrates the specified knowledge and skills with a high degree of effectiveness. However, achievement at level 4 does not mean that the student has achieved expectations beyond those specified for the course.

Specific "qualifiers" are used with the descriptors in the achievement chart to describe student performance at each of the four levels of achievement – the qualifier limited is used for level 1; some for level 2; considerable for level 3; and a high degree of or thorough for level 4. Hence, achievement at level 3 in the Thinking category for the criterion "use of planning skills" would be described in the achievement chart as "[The student] uses planning skills with considerable effectiveness".

## Assessment Rubric:

| Categories | Level 1 | Level 2 | Level 3 | Level 4 |
|---|---|---|---|---|
| **Knowledge and Understanding** – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding) | | | | |
| The student: | | | | |
| **Knowledge of content** (e.g., facts, genres, terms, definitions, techniques, elements, principles, forms, structures, conventions) | demonstrates limited knowledge of content | demonstrates some knowledge of content | demonstrates considerable knowledge of content | demonstrates thorough knowledge of content |
| **Understanding of content** (e.g., concepts, ideas, styles, procedures, processes, themes, relationships among elements, informed opinions) | demonstrates limited understanding of content | demonstrates some understanding of content | demonstrates considerable understanding of content | demonstrates thorough understanding of content |
| **Thinking** – The use of critical and creative thinking skills and/or processes | | | | |
| The student: | | | | |
| **Use of planning skills** (e.g., formulating questions, generating ideas, gathering information, focusing research, outlining, organizing an arts presentation or project, brainstorming/bodystorming, blocking, sketching, using visual organizers, listing goals in a rehearsal log, inventing notation) | uses planning skills with limited effectiveness | uses planning skills with some effectiveness | uses planning skills with considerable effectiveness | uses planning skills with a high degree of effectiveness |
| **Use of processing skills** (e.g., analysing, evaluating, inferring, interpreting, editing, revising, refining, forming conclusions, detecting bias, synthesizing) | uses processing skills with limited effectiveness | uses processing skills with some effectiveness | uses processing skills with considerable effectiveness | uses processing skills with a high degree of effectiveness |
| **Use of critical/creative thinking processes** (e.g., creative and analytical processes, design process, exploration of the elements, problem solving, reflection, elaboration, oral discourse, evaluation, critical literacy, metacognition, invention, critiquing, reviewing) | uses critical/creative thinking processes with limited effectiveness | uses critical/creative thinking processes with some effectiveness | uses critical/creative thinking processes with considerable effectiveness | uses critical/creative thinking processes with a high degree of effectiveness |

| Categories | Level 1 | Level 2 | Level 3 | Level 4 |
|---|---|---|---|---|
| **Communication – The conveying of meaning through various forms** | | | | |
| | The student: | | | |
| **Expression and organization of ideas and understandings in art forms (dance, drama, media arts, music, and visual arts)** *(e.g., expression of ideas and feelings using visuals, movements, the voice, gestures, phrasing, techniques),* **and in oral and written forms** *(e.g., clear expression and logical organization in critical responses to art works and informed opinion pieces)* | expresses and organizes ideas and understandings with limited effectiveness | expresses and organizes ideas and understandings with some effectiveness | expresses and organizes ideas and understandings with considerable effectiveness | expresses and organizes ideas and understandings with a high degree of effectiveness |
| **Communication for different audiences** *(e.g., peers, adults, younger children)* **and purposes through the arts** *(e.g., drama presentations, visual arts exhibitions, media installations, dance and music performances)* **and in oral and written forms** *(e.g., debates, analyses)* | communicates for different audiences and purposes with limited effectiveness | communicates for different audiences and purposes with some effectiveness | communicates for different audiences and purposes with considerable effectiveness | communicates for different audiences and purposes with a high degree of effectiveness |
| **Use of conventions in dance, drama, media arts, music, and visual arts** *(e.g., allegory, narrative or symbolic representation, style, articulation, drama conventions, choreographic forms, movement vocabulary)* **and arts vocabulary and terminology in oral and written forms** | uses conventions, vocabulary, and terminology of the arts with limited effectiveness | uses conventions, vocabulary, and terminology of the arts with some effectiveness | uses conventions, vocabulary, and terminology of the arts with considerable effectiveness | uses conventions, vocabulary, and terminology of the arts with a high degree of effectiveness |

| Categories | Level 1 | Level 2 | Level 3 | Level 4 |
|---|---|---|---|---|
| **Application – The use of knowledge and skills to make connections within and between various contexts** | | | | |
| | The student: | | | |
| **Application of knowledge and skills** (e.g., performance skills, composition, choreography, elements, principles, processes, technologies, techniques, strategies, conventions) **in familiar contexts** (e.g., guided improvisation, performance of a familiar work, use of familiar forms) | applies knowledge and skills in familiar contexts with limited effectiveness | applies knowledge and skills in familiar contexts with some effectiveness | applies knowledge and skills in familiar contexts with considerable effectiveness | applies knowledge and skills in familiar contexts with a high degree of effectiveness |
| **Transfer of knowledge and skills** (e.g., concepts, strategies, processes, techniques) **to new contexts** (e.g., a work requiring stylistic variation, an original composition, student-led choreography, an interdisciplinary or multidisciplinary project) | transfers knowledge and skills to new contexts with limited effectiveness | transfers knowledge and skills to new contexts with some effectiveness | transfers knowledge and skills to new contexts with considerable effectiveness | transfers knowledge and skills to new contexts with a high degree of effectiveness |
| **Making connections within and between various contexts** (e.g., between the arts; between the arts and personal experiences and the world outside the school; between cultural and historical, global, social, and/or environmental contexts; between the arts and other subjects) | makes connections within and between various contexts with limited effectiveness | makes connections within and between various contexts with some effectiveness | makes connections within and between various contexts with considerable effectiveness | makes connections within and between various contexts with a high degree of effectiveness |

**DRAMA - Terminology**

**A day in the life**: A convention in which students explore the experience of a person by working backwards from a significant moment or turning point in a character's life to build the story that accounts for the event. Students work in groups, using tableau, improvisation, and/or role play to depict key moments that may have occurred in the last twenty-four hours of the character's life. The scenes are then run in chronological sequence to depict the events leading up to the dramatically significant moment.

**Anansi stories/tales:**  Anansi stories originated in West Africa, where the tradition of storytelling has thrived for generations. The Ashanti people in Ghana in the west of Africa still tell stories of Kweku Anansi, the spider, a trickster figure in African folktales, who both entertains and teaches life lessons. Many of the Anansi tales, or adapted versions of them with different heroes, now exist in North America, South America, the West Indies, and the Caribbean.

**Atmosphere:** The mood established for a drama, or for a scene within a drama. Music, lighting, sets, and costumes may all be used to help create a particular mood or atmosphere.

**Audience**: (1) In a formal or traditional play, the audience is typically seated in front of or around the action of the play. (2) In a shared drama experience or role play in the classroom, the students typically are both actors and spectators in the experience. At times, the students are all in role together; at other times, some are out of role viewing a group presentation as audience members. They may also be audience members viewing a scene or presentation while they are in role (e.g., in role as the king's assistant, viewing a presentation by local villagers).

**Blocking:** (1) In drama and theatre, a technique for working out and/or mapping the movement and positioning of actors on the stage. (2) The obstruction of an actor by an object or another actor. (3) In drama improvisation, the rejection of an idea introduced by another performer.

**Brechtian theatre:** A theatre movement of the early to mid-twentieth century associated with the German playwright Bertolt Brecht. Brecht's "epic theatre" uses various distancing devices to remind audiences that the primary purpose of a play is neither to entertain nor to create an illusion of reality but to present ideas for the audience to reflect on.

**Caption making:** A convention in which students work in groups to devise slogans, titles, newspaper headlines, or chapter headings that convey in words the intended message of tableaux or pictures. The captions may be shared orally by the groups, read out by a narrator, or written on placards to be read by the class.

**Ceremony/ritual:** A set of actions prescribed by the beliefs or traditions of a community or culture and thought to have symbolic value. character/role. See elements of drama.

**Choral speaking/chanting:** The reading or reciting of a text by a group. Preparation for a performance may involve interpretation of the text; experimentation with language, rhythm, volume, pace, and different numbers of voices; and rehearsal.

**Chorus:** A convention in which individuals or groups provide spoken explanation or commentary on the main action of a drama.

**Collective creation:** A collaborative method of playwriting that involves developing a play as a group, with or without the aid of a playwright.

**Commedia dell'arte:** A style of improvisational comedy popular in sixteenth-century to eighteenth-century Italy, involving stock situations and characters and the use of masks.

**Conventions of drama:** Practices and forms of representation that are widely accepted for use in drama instruction as ways to help students explore meaning and deepen understanding. Hot seating, voices in the head, and freeze-frame images are a few examples, among many.

**Corridor of voices:**  A convention used to explore the inner life of a character in drama. The character moves along the "corridor" between two lines of students who voice feelings, thoughts, or moral concerns the character might be likely to have. The convention can also be used to explore the thoughts of a character that is facing a difficult task or decision. In this case, the voices would give advice and warnings. See also voices in the head.

**Cue sheet:**  (1) A record of words, phrases, or stage actions that signal to a performer to begin a speech or action. (2) A list of technical effects (e.g., lights, sound, special effects) and when they occur in a performance or production.

**Dialogue:**  A conversation involving two or more characters. Director. The person who supervises the actors and directs the action and production of a show. drama anthology. A drama based on a collection of related sources about a particular theme, issue, or person. Both fiction and non-fiction sources may be used (e.g., diary entries, songs, poems, speeches, images, headlines).

**Drama works:**  In an educational setting, drama works that are experienced, created, and viewed by students (e.g., plays, improvised drama, short scenes, tableaux, shared drama experiences, reader's theatre scripts).

**Dramatic exploration:**  The spontaneous, imaginative use by students of materials and equipment available in the classroom to create drama. elements of drama. Fundamental components of drama, including the following: – character/role. An actor's portrayal of a character in a drama, developed with attention to background, motivation, speech, and physical traits. – focus or emphasis. The theme, character, problem, event, moment in time, or centre of visual interest (e.g., in a tableau or staging) that gives purpose or impetus to a drama. – place and time. The setting, time period (e.g., past, present, future), duration (e.g., one day), and chronology of the action of a story or drama. – relationship(s). The connection(s) between people, events, and/or circumstances. – tension. A heightened mental or emotional state resulting from uncertainty about how the conflict or problem in a drama will be resolved.

**Elizabethan theatre:** Theatre associated with the reign of Queen Elizabeth I of England (1558–1603), and particularly with the plays of William Shakespeare. Other dramatists of the period include Thomas Dekker, Thomas Heywood, Ben Jonson, Thomas Kyd, and Christopher Marlowe.

**Empathy/empathize:**  The capacity to "step into the shoes" of another and to understand and appreciate that person's experiences and circumstances. In drama, empathy is developed through role play, reflection, writing in role, and viewing and discussing plays, stories, and films. The ability to empathize with characters in drama is a fundamental aspect of building role/character and is essential to skill development.

**Ensemble:** A group of actors who perform together.

**Flashback and flash forward:** Conventions used to provide different perspectives on the action in a drama by showing events from an earlier or later time. A flashback might be used to explain the causes

of an action in the present, a flash forward to show an action in the light of its imagined or actual outcome.

**Focus or emphasis:**  See elements of drama. form. (1) The compositional structure that shapes a drama, as opposed to its theme or content. (2) A broad category of drama that may include within it a number of styles (e.g., puppetry is a form, and different styles of puppetry are characterized by the use of glove puppets or marionettes or shadow puppets; dance drama is a form, and there are different styles of dance drama around the world, such as Kathakali of India and wayang topeng of Bali and Java).

**Forum theatre:**  An approach to creating drama works that enables a group to consider a range of options or possible outcomes for a dramatic conflict or complication. A small subgroup uses improvisation to explore a dramatic situation while the rest of the group observes. All members of the full group participate in creating the scene – through discussion, by stopping the scene to make suggestions, or by taking over a role. The objective is to shape an authentic scene that fits the dramatic context and is satisfying to the whole group. This approach is central to Augusto Boal's theatre of the oppressed. See also theatre of the oppressed.

**Freeze-frame image:** A convention in which students pose to make an image or tableau that communicates an idea or a theme or that depicts a moment in time. Also called a group sculpture or tableau. See also tableau.

**Games/warm-ups:**  Activities that help develop a group's readiness for intensive drama work. Such activities can promote group cooperation, trust, risk taking, and listening.

**Genres:**  The categories into which dramas and other literary works can be grouped. Examples include: thriller, comedy, action, horror, docu - drama, melodrama.

**Gesture:**  A movement of the body or limbs used to express or emphasize a thought, emotion, or idea.

**Greek theatre:**  Theatre that evolved from religious rituals and flourished from approximately 600 BCE to 200 BCE in Athens, Greece, and that made important contributions to acting, tragedy, comedy, and the architecture and terminology of theatre. Dramatists of the period include Aeschylus, Sophocles, Euripides, Aristophanes, and Menander.

**Guided imagery:**  A convention used to help a group visualize the setting for a drama. The teacher or a student uses descriptive language to create a picture of the physical setting and/or historical context in which the action takes place.

**Hot seating:**  A convention in which students allow themselves to be questioned by the rest of the group. The questioners may speak as themselves or in role (e.g., as reporters).

 **Improvisation:**  An unscripted, unrehearsed drama spontaneously created by a student or students in response to a prompt or an artifact.

**Inner and outer circle:** A convention used for ensemble sharing of contrasting perspectives related to a drama. Students gather in two circles: an inner circle representing one character in the drama and an outer circle representing a second character. (1) In role: Students as characters describe their reactions and state of mind at a particular point in the drama. (2) Out of role: Students share personal reflections with one another as they are given prompts. Students may speak spontaneously or read from a short passage. Typically, the teacher orchestrates the sharing (e.g., by tapping a student on the shoulder when it is that student's turn to speak), so that the contrasting points of view are highlighted for dramatic effect.

**In role/Acting a part:** See also role; role playing/role play.

**Interpretation:** The process of making meaning from stories, images, and poetry and the use of drama conventions to represent or communicate that meaning to others. Students can also interpret drama works that they view at the theatre and on television.

**Interviewing:** A convention in which a person or group in the role of "interviewer" asks questions of a student in the role of "expert" to gain information about a particular dramatic situation. Journal writing. A means for students to reflect on drama experiences, out of role, by writing and/or drawing in a journal. The teacher may pose questions to guide students' thinking.

**Kabuki theatre:** One of the traditional forms of Japanese theatre, originating in the 1600s and combining stylized acting, costumes, make-up, and musical accompaniment.

**Mapping:** A convention in which students make maps or diagrams in order to establish context, build belief in the fictional setting, or reflect on the drama.

**Meaning:** (1) The intended message expressed by an actor or by a drama work. (2) A viewer's or listener's understanding of the message of a drama work.

**Meetings:** A convention in which students and teacher come together in role to hear new information, make decisions, and plan actions or strategies to resolve problems that have emerged in a drama.

**Mime:** The use of gesture, movement, and facial expression without words or sounds to communicate actions, character, relationships, or emotion.

**Monologue:** A long speech by one character in a drama, intended to provide insight into the character.

**Mood:** See atmosphere.

**Narration:** A convention in which a speaker describes the action that is occurring in a drama.

**Noh theatre:** One of the traditional forms of Japanese theatre in which masked male actors use highly stylized dance and poetry to tell stories.

**Out of role:** Not acting a part. The term may be used to refer to discussions that take place out of character to further the drama or to plan or discuss artistic choices.

**Overheard conversations:**  A convention in which the students, role playing in small groups, "listen in" on what is being said by different characters in the drama. A signal is given to freeze all the groups. Then each group in turn is "brought to life" to continue its improvisation while the other groups watch and listen.

**Performance:**  The presentation of a polished dramatic work to others, usually an audience of people outside the class. performance space. The area where a presentation occurs. Types of performance space include proscenium (in front of the curtain), alley, thrust, in the round, and forum (large open space).

**Place and time:**  See elements of drama.

**Play:**  A drama work to be read, performed on stage, or broadcast.

**Plot:**  The sequence of events in a narrative or drama. The sequence can be chronological or presented in a series of flashbacks, flash forwards, and vignettes.

**Prompt book:** An annotated copy of a script that includes blocking notes and diagrams, performers' and technicians' cues, and other production information. A stage manager keeps a master copy, which is used to coordinate all elements of a production.

**Prop:**  A portable object used in a drama to support the action or to give authenticity to the setting.

**Protagonist:**  The main character in a play.

**Reader's theatre:**  A theatre genre in which students: (a) adopt the roles of different characters and of a narrator to read a text; or (b) develop scripts based on familiar texts, practice their parts, and present their rehearsed reading to others. Reader's theatre does not involve costumes, sets, props, or movement. The readers generally stand while reading, using their voices to bring the action of the scene to life.

**Relationship(s):**  See elements of drama. role. The part played by an actor depicting a character in a drama.

 **Role on the wall:** A convention in which students represent an important role in picture form "on the wall" (usually on a large sheet of paper) so that information about the role can be collectively referred to or added as the drama progresses. Information may include: the character's inner qualities and external appearance; the community's and/or the family's opinions about the character; the character's view of him- or herself; the external and internal forces working for and against the character; known and possible hidden influences on the action or character.

**Role playing/role play:**  An instructional technique in which a student and/or the teacher acts the part of a character in an imagined situation, usually in order to explore the character's thoughts, feelings, and values.

**Scene:** A unit of a play, in which the setting is unchanged and the time continuous. script. The written text of a drama, including stage directions and dialogue.

**Simulation:** A re-creation of a series of events from real life. Students are assigned roles and provided with background information to help them re-enact the real-life situation. Students work in role in groups to plan their contribution, then negotiate as a class to create a joint product.

**Source:** A text, idea, or event that provides the basis for a drama.

**Stage areas:** Locations on the stage, such as stage left (actor's left), stage right (actor's right), upstage (away from audience), and downstage (close to audience).

**Stage manager:** The person in charge of overseeing a production and calling technical cues.

**Style:** (1) A particular type of drama within a broader dramatic category (e.g., commedia dell'arte is a type or style of mask comedy). (2) A distinct manner of presenting drama, often associated with a particular historical period, movement, writer, or performer.

**Tableau:** A group of silent, motionless figures used to represent a scene, theme, or abstract idea (e.g., peace, joy), or an important moment in a narrative. Tableaux may be presented as stand-alone images to communicate one specific message or may be used to achieve particular effects in a longer drama work. Important features of a tableau include character, space, gesture, facial expression, and level.

**Talking stick:** A drama strategy named after a ceremonial artifact used in many cultures (e.g., Aboriginal) to ensure that everyone's voice is heard. In Aboriginal tradition, a stick decorated with eagle feathers and crystals was held by a speaker to show that he or she had the right to speak without being interrupted. In drama activities, a stick or other object passed among students can be used to give everyone a turn to speak.

**Techniques:** (1) Methods or procedures used in drama for specific purposes (e.g., use of the voice, facial expressions, gestures, movement, breath control, warm-ups). (2) Specific theories about and/or methods for creating and exploring characters in dramatic work. Examples include the Alexander technique; the Stanislavski method; the Meisner technique; and the theories of Uta Hagen, Lee Strasberg, and Rudolf Laban.

**Technology:** In drama, machinery, including electrical or digital equipment, that is used to help implement or enhance a drama production (e.g., lighting equipment, sound equipment, recording equipment, projector).

**Tension:** See elements of drama.

**Text:** A spoken, written, or media work that communicates meaning to an audience.

**Theatre in the round/arena stage:** A type of stage situated in the centre of the space, with the audience facing it from all sides. The placement of the audience quite close to the action creates a feeling of intimacy and involvement.

**Theatre of the absurd:** Theatre associated with the work of mainly European playwrights of the 1950s and 1960s and motivated by a perception of the "absurdity" or meaninglessness of the human condition. Plays often use broad comedy to comment on the predicament of characters in hopeless situations, as well as innovative forms and distortions of conventional speech to challenge complacent attitudes. Playwrights include Samuel Beckett, Eugene Ionesco, Jean Genet, and Harold Pinter.

**Theatre of the oppressed:** A form of popular theatre established in the early 1970s by Brazilian director and Workers' Party activist Augusto Boal and created by, about, and for people engaged in the struggle for liberation.

**Thought tracking:**  A strategy in which the teacher circulates, tapping students on the shoulder to prompt them to focus on their inner thoughts and feelings. Thought tracking helps students in role to draw on thoughts and emotions that lie beneath the surface, enabling them to deepen their response and/or contrast outer appearance with inner experience. The strategy can be used effectively with students in tableaux.

**Unity of time:**  One of three "unities" associated with Aristotle's discussion of Greek theatre in the Poetics. A play whose action occurs within a single twenty-four-hour period is said to have unity of time. The other two unities are "unity of place" and "unity of action". A play set entirely in one location is said to have unity of place. A play that focuses on one main action or story with no subplots is said to have unity of action.

**Voice:** The distinctive style of expression of a character, an author, or an individual work conveyed through such means as the use of vocabulary, sentence structure, and imagery, as well as through auditory elements such as volume, timbre, projection, diction, dialect, tone, pitch, articulation, and rhythm and pace of speech.

**Voices in the head:** A convention used to deepen students' understanding of a conflict or a difficult choice facing a character in the drama. The student representing the character remains silent while others standing behind speak out to express the thoughts and feelings the character might be experiencing at this point. See also corridor of voices.

**Writing in role:** Writing done from the point of view of a character in a drama in order to deepen the writer's understanding of the character and create or develop scenes that reflect this understanding. Some examples of forms that may be used include diaries, letters, and reports on specific events that indicate the character's responses to those events