



Board/Authority Authorized Course Framework

School District/Independent School Authority Name: Langley School District	School District/Independent School Authority Number (e.g. SD43, Authority #432): SD35
Developed by: Sarah Fowlis, Jill Steacy	Date Developed: April 25, 2019
School Name: Langley Fine Arts School	Principal's Name: Jon Bonnar
Superintendent Approval Date (for School Districts only):	Superintendent Signature (for School Districts only):
Board/Authority Approval Date:	Board/Authority Chair Signature:
Course Name: Drama Major B	Grade Level of Course: Grade 11
Number of Course Credits: 4-credits	Number of Hours of Instruction: 120

Board/Authority Prerequisite(s):

Drama 10A and Drama 10B, or by audition and permission of the teacher

Special Training, Facilities or Equipment Required:

Teacher must be certified with a BA in Theatre, a BFA in Acting or Directing or a BEd in theatre

Students must have access to a large, open theatre rehearsal space, an operating performance space (proscenium or black box) with quality sound, light, and projection equipment

Course Synopsis:

The senior level in Drama is designed for students interested in a more intensive and advanced study. Students will work in a supportive and challenging environment, exploring movement, speech, improvisation, acting, directing, technical theatre, design and theatre studies. Our goal is to develop an appreciation of drama and theatre as a process and as an art form. Units of study will include acting techniques ranging from Laban, Michael Chekov and Shurtleff, improvisation to build character, modern theater history and play analysis. As students gain more skills and experience, written assignments will increase in intensity and frequency. Students will direct and perform a one act play. Other performance opportunities will be available in their senior years, such as a dinner theatre Cabaret, an Original Sketch Festival or a children's theatre production. Attending and reflecting on professional theatre will be an integral part of this course.

Goals and Rationale:

Rationale:

Drama is about conflict and how you overcome, or are crushed by, that conflict. Everything on stage has a purpose, you act for those intense moments. Playwrights don't write the mundane, but the catalytic moments of change. When either you (the character) discover something or something happens that changes your perspective or situation. Actors present the day MacBeth was prophesied to be king, and the play is him enacting that prophesy to its inevitable conclusion. Shakespeare's *The Tempest* is about the day the ship wrecks upon the island and Prospero must come to terms with his enemies – vengeance or forgiveness. Drama is about the big moments; about what makes us human, and about what we decide and change.

Drama is how the actor can, in a small empty space, bring forth the immensity of a storm, the darkness of MacBeth, or the absurdity of the mundane. Drama gives birth to the illusion of what is seen and what cannot be seen.

Goals:

- Discover the everyday moments that lead up to the big moment when lives are changed
- Understand the human condition; how we act and react in situations
- Drama can entertain, but it can evoke a response that precipitates change and growth through understanding and empathy
- Participating in drama allows us to experience the pain and suffering of another, to build understanding and sympathize with their condition
- Effective actors do not stay on the surface of life, they go deeper to reveal what is not immediately visible (to themselves or the audience)
- Role drama techniques are used as a strategy to investigate the themes and structures of plays the students will be attending

Aboriginal Worldviews and Perspectives:

Within the Drama studio, students interact to learn, create, and reflect. This experiential process helps to build identity, through the recognition of strengths, the sharing of perspectives, and the offering of ideas that require risk-taking and vulnerability. The end result is a learning community. Students utilize the elements of plot to tell a story; learning how to manipulate the guideposts, while honouring the original intent of the playwright. This involves the recognition of history as well as the use of language to create meaning.

BIG IDEAS

Drama is the desire to share a story with the audience

Role drama is a way to understand the human condition

Imaginative, creative and critical analytic teamwork is central to drama

Acting is about the action, reaction, and discoveries of characters

Drama explores the relation between life and art

Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p>Explore and Create:</p> <ul style="list-style-type: none"> • Demonstrate appropriate vocabulary in written and oral work • Understand the use of objects as symbols of abstract concepts • Value metaphor as a vehicle for creating drama • Explore and manipulate the methods of emphasis to direct the audience’s attention • Spontaneously, aurally and physically tell a story • Demonstrate a willingness to emerge self, physically and emotionally, in role • Create appropriate relationships with other characters in a scene • Use a range of vocal techniques that support the interpretation of role <p>Character Development:</p> <ul style="list-style-type: none"> • Differentiate between stereotype and character • Explore changes in language and behaviour necessary to reflect the context of the role • Identify and improvise characters from historical theatrical styles • Explore the values, attitudes and beliefs of characters to understand how character is revealed to the audience • Workshop to select different tactics of a character (i.e. motivation, tension, and conflict of character with reference to other characters) • Create, select and sustain the physical details of a character 	<p><i>Students are expected to know the following:</i></p> <p>Stanislavski’s Magic ‘IF’</p> <p>History of Theatre: Greek, Medieval, Commedia Del’Arte, Renaissance, Restoration, Realism, Absurdism</p> <p>Directing Terms: composition, picturization, blocking</p> <p>Methods of Emphasis: body position, stage areas, plane, level, contrast, space, repetition Hero’s Journey</p> <p>Production Elements: set, costume, light, sound, props</p> <p>Publicity Elements: poster, program, headshots, social media</p> <p>Vocal Techniques: breath, articulation, relaxation, stylistic and projective</p> <p>Elements od Drama: tension, a sense of time, focus, surprise, contrast, sound/silence, movement/stillness, symbolization in a linear and non-linear framework</p>

Improvisation:

- Recognize a non-productive situation and remedy it within the improvisation
- Manipulate elements in improvisation to draw emphasis
- Demonstrate focus, concentration and energy in all movements and gestures

Reason and Reflect:

- Reflect critically on own experiences and responses
- Reflect on personal growth and understanding through active participation
- Identify points of view other than own through participating in, or observing, drama
- Work collaboratively with peers to evaluate and critique work

Communicate and Document:

- Demonstrate behaviour in an ensemble that respects the work, the partners, and the self
- Recognize the purpose of drama to challenge, question, entertain, inform, educate, and sell
- Understand how the manipulation of drama/theatre elements affects the dramatic form
- Prepare a simple sound cue sheet
- Prepare a lighting cue sheet
- Identify the duties of a stage manager and technical crew (lighting, sound, set, stage and properties)
- Develop an understanding and assume the responsibilities of a production team
- Describe and choose a soundscape that is stylistically appropriate to the theme, text, or objective
- Use available technical resources to imaginatively support the form, style intention and interpretation of text

Connect and Expand:

- Reflect on the significance of drama in personal life and contemporary society
- Use a range of approaches to critically respond to live theatrical performances
- Identify cross-cultural themes

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| <ul style="list-style-type: none"> • Integrate skills learned from other subject areas, and previous drama work, into new work • Explore and play within the text of a playwright • Identify key elements of the English renaissance • Identify Elizabethan dramatic conventions • Explore Shakespeare's use of language in the development of character • Identify how playwrights present status through words and actions (i.e. <i>MacBeth's</i> Porter monologue to Banquo's dialogue) | |
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Recommended Instructional Components:

- Directorials
- Pair and share
- Role Play and improvisation
- Lecture
- Guided discussions
- Small and large group ensembles
- Writing in role
- Hot seat
- Documentation of learning: (video, audio, journal)

Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)

The process of assessment mirrors the integral aspects of the creative process itself. Students explore and create to a high-level of expectation (criteria); reflect and revise (feedback); and perform with confidence a final product.

In Drama we look at assessment through three questions:

1. Where am I going?

Students take part in determining the criteria for an assignment. By being part of the process, students will identify what is expected of them and will be able to use the criteria to make informed choices. A criteria helps students visualize a successful end goal. The teacher may provide an exemplar to further demonstrate a level of proficiency.

2. Where am I now?

Feedback is provided throughout the creative process, by both the teacher and by peers. Feedback should be specific to the criteria, recognize the strengths of individuals, and offer suggestions for future growth. Feedback should not include value comments.

3. How do I get there from here?

Students decide how they will respond to feedback. The choice will be theirs as to how they revise, refine, and rework. This promotes ownership and a recognition of the process of learning.

By following these questions, the teacher moves from being the solitary director to the leader of a learning community. Students take responsibility for their learning; and are part of the decision making that allows their learning to evolve. They are encouraged to learn to work and think like artists.

Opportunities for students to present are offered in both informal and formal settings. This is an opportunity for students to share their achievements with those outside of the classroom, and to celebrate their successes. Teachers will evaluate these performances according to a set criteria or rubric.

Learning Resources:

Drama Structures by C. O'Neill

Role Drama by C. Tarlington

Teaching Drama by Morgan & Saxton

Improvisation by Booth & Lundy

Audition by Michael Shurtleff