



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 12
Number of Course Credits: 4-credits	Number of Hours of Instruction: 120 hours

Board/Authority Prerequisite(s):

Drama 11A and Drama 11B, 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 continue to 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 teaches communication: the art of persuasion and confidence

Participation in role drama allows for a visceral and emotional response

Drama equips the student with the skills to propose alternative futures

Drama is a vehicle to comment on society and culture

Drama is the exploration of personal, cultural, and social worlds

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"> Identify that what is more powerful is what is not said (i.e. hidden or unknown) Develop actor’s tools to create a centered, intuitive, and exciting on-stage presence Play as fully and vividly as possible with the least possible means Demonstrate the relationship between vocal technique and script interpretation, including contrasting tones, volume, tempo, rhythm, beats and units Utilize role-work as an interpretive and analytical tool for the actor/director Determine the guideposts in a monologue, scene, or play <p>Character Development:</p> <ul style="list-style-type: none"> Determine a character’s objective, obstacle, subtext and personal discoveries Incorporate vocal and physical repertoire to add dimension and depth to a character Demonstrate a character's immediate or moment to moment objective within a scene <p>Improvisation:</p> <ul style="list-style-type: none"> Initiate a dramatic situation in response to a given stimulus Demonstrate the ability to focus on and achieve the objective of a scene Make logical choices spontaneously within the boundaries of situation and character Demonstrate the ability to accept, advance, offer or block thought and action quickly and effectively Understand and apply the concept of status and hierarchy within a scene 	<p><i>Students are expected to know the following:</i></p> <p>Dramatic Guideposts: objective, relationships, moment before, opposites, discoveries, humour, competition, importance, communication, finding the events, place, role playing, mystery, secret</p> <p>History of Theatre: Dionysian/tribal rituals, Greek, Medieval, Elizabethan, Restoration, 17th century French/Spanish, Romantic, Realism, Surrealism, contemporary Canadian/American/European</p> <p>Plot elements of exposition: inciting action, rising action, climax and denouement</p> <p>Elements of Drama: tension, a sense of time, focus, surprise, contrast, sound/silence, movement/stillness, symbolization in a linear and non-linear framework</p> <p>English Restoration: women on stage, comedy of manners and wit, rewrote classic tragedies to have happy endings</p> <p>Methods of Emphasis: body position, stage areas, plane, level, contrast, space, repetition, Hero’s Journey</p>

Reason and Reflect:

- Independently refine the use of design and production process to realize a concept
- Develop the ability to take risks, to fail and try again
- Analyze a script to identify beats, cues, pivotal words, and transitions
- Identify theactable objectives and obstacles for all characters
- Explore a character's internal monologue while rehearsing a scene

Communicate and Document:

- Develop a complete rehearsal schedule from audition to post-mortem for actors, producers, and design team
- Assume the responsibilities and supply leadership to a production team
- Demonstrate written and oral competency in manipulation of equipment (both manual and electronic)
- Develop a working journal that contains reflections on the process of play production

Connect and Expand:

- Demonstrate control of the emotional build of a scene by adjusting the intensity of each acting beat
- After reading a selection from Shakespeare (i.e. *Othello*), improvise scenes of the before and after
- Identify key elements of the English Restoration
- Identify and explore Shakespeare's use of language in the development of character
- Explore opportunities with professional and semi-professional companies (stage tech, stage management, acting)

Production Elements: set, costume, light, sound, props

Publicity Elements: poster, program, headshots, social media

Creative Process: challenge and inspire; imagine and generate; plan and focus; explore and experiment; produce preliminary work; revise and refine; present, perform, share; reflect and evaluate

Recommended Instructional Components:

- Directorial
- 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