

DIGITAL THEATRE⁺

Ontario, Canada State Standards for Theatre

DRAMA GRADE 9, OPEN

A. Creating and Presenting

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	
Course & Anchor Objective	Suggested Content
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	<ul style="list-style-type: none">• How To: Improvisation• A Kickstart Worksheet on Devising and Improvising• Devising a Tableau• Lesson Plans: Devising• Frantic Assembly Studio: Making Work - Devising• Devising with Stan's Cafe: Time Critical Workshop
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; develop a ritual that could be part of an Aboriginal celebration)	
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)	
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;	
Course & Anchor Objective	Suggested Content
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)	<ul style="list-style-type: none">• A Glossary of Theatrical Terminology• Spotlight On: Dramatic Structure• Spotlight On: Voice• Unlocked: Creating a Character• Are You Teaching Movement and Physicality?• Are You Teaching Voice?
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)	
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.	
Course & Anchor Objective	Suggested Content
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])	<ul style="list-style-type: none">• Are You Teaching Costume and Makeup?• Are You Teaching Lighting?• Are You Teaching Set and Props?• Are You Teaching Sound?• How To: Costume• How To: Props• How To: Set• How To: Sound
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)	
A3.3 use a variety of technological tools to communicate or enhance specific aspects of drama works (e.g., lighting, sound, props, set, costumes)	

B. Reflecting, Responding, and Analysing

B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others’ drama works and activities;	
Course & Anchor Objective	Suggested Content
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)	<ul style="list-style-type: none">• Evaluation Template - Performance• Evaluation Template - Design/ Technical Theatre• Unlocking Community: Teamwork and Collaboration• Discover, Explore, Assess: Into the Woods - Teacher Notes and Student Workbook• Suitcase Stories• Jason and the Argonauts• Spotlight On: Evaluating a Play• Are you Teaching Evaluating Theatre?
B1.2 interpret short drama works and identify and explain their personal response to the works (e.g., analyse 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)	
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)	
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;	
Course & Anchor Objective	Suggested Content
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 in Aboriginal cultures; to celebrate or commemorate key traditions or historical events of a culture or country)	<ul style="list-style-type: none">• Unlocking Greek Theatre - Teacher Notes and Student Workbook• Unlocking Elizabethan Theatre - Teacher Notes and Student Workbook• Unlocking Community: Culture and the Arts• Dear Mister Shakespeare: inspired by Shakespeare’s Othello• Othello - production• Othello Lesson Toolkits
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)	
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)	
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 Aboriginal and/or international sources)	
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.	
Course & Anchor Objective	Suggested Content
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)	<ul style="list-style-type: none">• Spotlight On: The Production Team• Unlocking Community: Teamwork and Collaboration• Theatre Production: Roles and Relationships• My West End Series• Lyric 360• Insights: Creativity & Collaboration
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)	
B3.3 identify and describe various roles, responsibilities, and competencies of key personnel in theatre work (e.g., director, actor, stage manager)	

C. Foundations

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;	
Course & Anchor Objective	Suggested Content
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 humour, how flashbacks are used to clarify motive, or how flash-forwards are used to heighten tension or create dramatic irony)	<ul style="list-style-type: none">• What's Dramatic Irony?• Forms of Theatre (search page)• A Glossary of Theatrical Terminology• Theatre Production: Roles & Relationships• Spotlight On: The Production Team• A-Z of Technical Theatre
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)	
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)	
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;	
Course & Anchor Objective	Suggested Content
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)	<ul style="list-style-type: none">• Spotlight On: World Theatre• Spotlight On: Types of Stages• Unlocked: Theatre History• Unlocked: Genres• 'All the World's a Stage' - A Guide to Teaching World Theatre
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)	
C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.	
Course & Anchor Objective	Suggested Content
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)	<ul style="list-style-type: none">• Unlocking Community: Self-discipline and Motivation• Unlocking Community: Teamwork and Collaboration
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)	
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)	

DRAMA GRADE 10, OPEN

A. Creating and Presenting

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;	
Course & Anchor Objective	Suggested Content
A1.1 develop interpretations of issues from contemporary or historical sources (e.g., photographs, videos, music, newspaper/magazine articles, an eyewitness account of a historical event) as the basis for drama	<ul style="list-style-type: none">• Devising with Stans' Cafe• Devising with the Paper Birds• Frantic Assembly Studio: Making Work - Devising• Using Mask in Drama• Devising Skills
A1.2 select and use appropriate forms to present identified issues from a variety of perspectives (e.g., use a radio play, improvisation, or series of tableaux to present two opposing views about a political, social, or environmental issue)	
A1.3 use role play and characterization to explore personal and social issues (e.g., with a partner, create or assume a role that explores an issue such as bullying; create a scenario that reveals details about a character's motivation)	
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;	
Course & Anchor Objective	Suggested Content
A2.1 select and combine the elements of drama to achieve a variety of purposes in ensemble presentations (e.g., use the elements of character, time, and place in a drama about making a difficult choice; use the elements of time and place to clarify the focus in a drama about a historical event)	<ul style="list-style-type: none">• In Defence of Character - Hamlet: Context and Analysis• In Defence of Character - Hamlet: The Interrogation• 15 Heroines• Talking About Plays... London Road: An Interview with Alecky Blythe• Master Cast
A2.2 use a variety of conventions to create a distinct voice that reflects a particular global, social, or personal perspective (e.g., use voices in the head, role on the wall, and hot seating to create a complex character from another region or country)	
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.	
Course & Anchor Objective	Suggested Content
A3.1 identify and use a variety of techniques to influence the audience in specific ways (e.g., have actors enter the performance space from the audience to increase audience connection to the drama; use blocking to focus audience attention on key characters or relationships between characters)	<ul style="list-style-type: none">• Class Starters: Directing• The Director's Creative Process• Directors on Directing: An Introduction to the Craft• Analyzing Theatrical Choices in The Crucible• On Directing: Yael Farber• On Directing: Carrie Cracknell• Barbara Houseman: Developing Your Voice• How To: Sound• On Sound Design: Andrea J. Cox• Unlocked: Creating a Design
A3.2 use a variety of voice and movement techniques to support the creation of character or atmosphere during rehearsal (e.g., use voice and movement to suggest an airport, circus, or factory environment)	
A3.3 use a variety of technological tools (e.g., light, sound, set design, props, models) to enhance the impact of drama works	

B. Reflecting, Responding, and Analysing

B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others’ drama works and activities;	
Course & Anchor Objective	Suggested Content
B1.1 use the critical analysis process before and during drama projects to identify and assess individual and peer roles and responsibilities in producing drama works (e.g., identify and assess the contribution of leadership and supporting roles, group dynamics, and cooperative problem solving to their process of creating drama works)	<ul style="list-style-type: none">• Evaluation Template - Performance• Evaluation Template - Design/ Technical Theatre• Comparing Themes• Comparing Mediums• Comapring Design Choices• Lesson Plans: Genre, Style, and Context• Curated Themes-Power• Curated Themes-Love• Curated Themes-Conflict
B1.2 analyse a variety of drama works to compare and assess how they explore universal themes and issues (e.g., compare and contrast the handling of similar themes in dramatizations of folk tales, myths, legends, personal stories, and/or Aboriginal tales)	
B1.3 identify aesthetic and technical aspects of drama works and explain how they help achieve specific dramatic purposes (e.g., write theatre or film reviews assessing whether the lighting, sound, set design, and costumes of a drama are used effectively to illustrate the intended message)	
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;	
Course & Anchor Objective	Suggested Content
B2.1 identify different types of drama and explain their function in diverse communities and cultures from the past and present (e.g., the function of television, film, or video game dramas with predictable plot lines and stock or stereotypical characters in today’s society; the function of theatre in ancient Greece, liturgical drama in medieval Europe, Shakespearean drama in Elizabethan England, and/or “social problem” dramas today)	<ul style="list-style-type: none">• Unlocked: Genres• Unlocked: Styles• Unlocked: Theatre History• Pipeline• Unlocked: Pipeline• Unlocked: Community• Essential Greeks• Spotlight On: World Theatre
B2.2 explain how dramatic exploration helps develop awareness of different roles and identities people have in society (e.g., explain what they learned through role playing characters from different socio-economic groups)	
B2.3 describe ways in which different types of dramatic exploration and drama presentations contribute to the school and broader community (e.g., list school productions, community theatre, professional theatre, street theatre, children’s theatre, or school-spirit assemblies they have attended, and describe how they and the audience benefited from the experience)	
B2.4 identify ways in which dramatic exploration contributes to their understanding of diverse cultures and traditions (e.g., identify insights they gained through exploring the role of ritual in Greek theatre and/or Aboriginal ceremonies)	
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.	
Course & Anchor Objective	Suggested Content
B3.1 identify and describe skills, attitudes, and strategies they used in collaborative drama activities (e.g., brainstorming, active listening, and cooperative problem-solving skills; strategies for sharing responsibility through collaborative team roles)	<ul style="list-style-type: none">• Behind the Scenes: Collaboration is...• Setting and Achieving Goals• The Role of a Principal Standby on Broadway• Building Future Theatre: Episode 1• Building Future Theatre: Episode 4• Lyric 360• My West End
B3.2 identify skills they have developed through drama activities and explain how they can be useful in work and other social contexts (e.g., explain in a journal how their brainstorming and negotiation skills support teamwork in a variety of contexts)	
B3.3 identify connections between their learning in drama and possible employment opportunities in the broader educational and arts sectors (e.g., production and/or performance roles in community theatre, television/radio broadcasting, filmmaking)	

C. Foundations

C1. Concepts and Terminology: demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;	
Course & Anchor Objective	Suggested Content
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 effects, with a focus on ensemble drama works (e.g., how a comic drama form can be used to convey a serious message, how setting and time period can be used to sharpen the focus on a moral dilemma, how characters can be used to vary the mood within a drama)	<ul style="list-style-type: none">• A Glossary of Theatrical Terminology• A Guide to Understanding Context• A Guide to Theatre Design• Spotlight On: Dramatic Structure• My West End• Much Ado About Nothing (NYT)• The Comedy of Errors (DT)
C1.2 demonstrate an understanding of and use correct terminology to refer to the forms, elements, conventions, and techniques of drama, with a focus on ensemble drama works (e.g., chorus, protagonist, ingénue, supporting role, act, scene, climax, resolution, improvisation, mask, freeze-frame image)	
C1.3 demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works (e.g., set design, costume design, lighting plot, light cue sheet, sound cue sheet, prompt book, set sketch, set model)	
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;	
Course & Anchor Objective	Suggested Content
C2.1 identify ways in which dramatic expression and performance reflect communities and cultures, past and present (e.g., the prominence of socially and/or politically powerful characters in the drama of pre-industrial societies; the use of boy actors for female roles in Shakespearean theatre; the emphasis on religious themes in the drama of many cultures in different eras)	<ul style="list-style-type: none">• Unlocked: Theatre History• Student Activity Packs (collection)• The Container• Building Future Theatre Episode 3• Poetry and Cultural Identity• Jane Eyre Unit of Study• Great Expectations Unit of Study• On Shakespeare and Original Practice: An Interview with Ben Crystal• An Inspector Calls Unit of Study
C2.2 describe how drama is used for various purposes in a range of social contexts (e.g., to express or celebrate group or community sentiments or values in street theatre or parades; to mark important historical or religious anniversaries of a country or culture; to raise awareness of social, environmental, and political issues; to explore personal relationships or social arrangements)	
C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.	
Course & Anchor Objective	Suggested Content
C3.1 identify and follow safe and ethical practices in drama activities (e.g., exhibit safe use of sound and lighting boards; follow procedures for the environmentally responsible use of materials and energy; prepare an individual or group seminar report on the nature and purpose of one or more of the following: copyright protection, royalties, public domain, intellectual property rights)	<ul style="list-style-type: none">• How To: Stage Combat• How To: Improvisation
C3.2 identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works (e.g., use active listening and cooperative problem-solving skills; practise punctuality; use tact in suggesting changes and improvements; demonstrate willingness to accept criticism and build consensus)	
C3.3 demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts (e.g., as a performer: show willingness to take direction and behave appropriately towards other actors; as a viewer: demonstrate respect for performers and other audience members by paying attention, not interrupting or talking, and applauding when appropriate)	

A. Creating and Presenting

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;	
Course & Anchor Objective	Suggested Content
A1.1 develop interpretations of drama texts or other sources from a variety of Western and non-Western traditions as a basis for their own drama presentations (e.g., interpretations of narratives by men, women, and children from diverse backgrounds; scenes from Kabuki or Noh theatre; excerpts from Tennessee Williams’s The Glass Menagerie, Marsha Norman’s 'Night Mother, or Dennis Foon’s Skin; scenes from plays by men and women playwrights, including Aboriginal, Asian Canadian/American, or African Canadian/American dramatists)	<ul style="list-style-type: none">• Spotlight On: World Theatre• Kabuki for the West• Malabar Masque: A Study of Kathakali• The Glass Menagerie: Key Scene• Plays from The Stratford Festival• How To: Commedia dell’arte
A1.2 select and use appropriate drama forms to present a variety of adapted or original drama works (e.g., use a drama anthology to present a famous person’s life story; use a skit with slapstick humour to comment on a recent media event; use puppetry to adapt a children’s book on a social or environmental theme, such as The Lorax [Seuss] or The Great Kapok Tree [Cherry], for a dramatic presentation)	
A1.3 create and interpret a range of characters using a variety of acting approaches (e.g., present a scene in the style of melodrama or commedia dell’arte; use the Laban approach to create an original character)	
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;	
	Suggested Content
A2.1 highlight selected elements of drama and subordinate others to achieve specific purposes (e.g., use setting and relationship to illuminate character; use time to explore relationship)	<ul style="list-style-type: none">• Unlocking Realism and Naturalism• Student Activity Packs• Animal Farm Unit of Study• Frankenstein Unit of Study• Key Concepts in Theatre Design• Key Concepts in Modernism: Naturalism• Key Concepts in Modernism: Space and Design• Key Concepts in Modernism: Performance and Reality
A2.2 use a variety of drama conventions to establish a distinctive context or role in original or adapted works (e.g., use guided imagery and mapping to visualize settings and relationships; use hot-seating or voices in the head to build a rounded picture of a character)	
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.	
Course & Anchor Objective	Suggested Content
A3.1 use a variety of techniques to increase interaction with or participation by the audience (e.g., use forum theatre to involve the whole class in developing a character or exploring a theme; situate some of the action in non-stage areas of the theatre)	<ul style="list-style-type: none">• Forum Theatre Workshop by Augusto Boal• Key Concepts in Theatre for Social Change• Theatre of the Oppressed• Key Concepts in Acting• Active Analysis in Rehearsal: A Documentary Learning Resource• Blood Brothers: In Focus• Key Concepts in Video and Projection Design• How To: Digital Performance
A3.2 use a range of techniques and acting approaches to refine performance during rehearsal (e.g., use vocal, movement, trust, and relaxation exercises to prepare for rehearsal; use hot-seating and writing in role to extend character development during rehearsal)	
A3.3 select and use a variety of technological tools, including forms of new media, to highlight the message and enhance the impact of drama works (e.g., use traditional and digital music and video supports to create lighting and sound effects that enhance a specific mood)	

B. Reflecting, Responding, and Analysing

<i>B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others’ drama works;</i>	
Course & Anchor Objective	Suggested Content
B1.1 use the critical analysis process before and during drama projects to assign roles within the group, monitor the group process, and modify the roles and process as needed (e.g., use brainstorming and group discussion to generate ideas, assign roles, and agree on a process that includes a mechanism for reviewing progress and providing feedback; use journal writing to reflect on progress during rehearsal; create and use a self- or peer-assessment tool based on student developed criteria)	<ul style="list-style-type: none">• Evaluation Template - Performance• Evaluation Template - Design/ Technical Theatre• How to Read, Watch, and Write about Plays: The Tempest• Comparing Themes• Comparing and Contrasting Directing in Othello• Collaborating in 42nd Street• Comparing and Contrasting Macbeth• Exploring Feminism in Classic Musical Theatre• Considering Elements of Design in Allegiance
B1.2 analyse drama works to determine how they communicate ideas about issues, culture, and society (e.g., compare the different ways in which dramas on the same topic present their themes; compare the presentation of female characters by women playwrights in two different eras)	
B1.3 analyse and evaluate the aesthetic and technical aspects of drama works of diverse genres and styles (e.g., give feedback to peers about the strengths and areas for improvement of their directing decisions and stagecraft choices)	
<i>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;</i>	
Course & Anchor Objective	Suggested Content
B2.1 analyse different styles of drama and explain their influence on artistic and social conditions in diverse communities and cultures from the past and present (e.g., explain how the emerging style of naturalism in drama enabled Chekhov, Ibsen, or Shaw to address issues of his day, including themes of social change; explain the reasons for Shaw’s satirical attack on the well-made play; describe alienation in Brechtian theatre as a reaction to the elevation of theatrical illusion over message; assess the influence of groups such as Dreamrider Theatre and Ubom! Eastern Cape Drama Company in raising awareness of environmental issues)	<ul style="list-style-type: none">• A Doll’s House Unit of Study• Styletaster: Boal, Brecht, Brook• Styletaster: Artaud, Grotowski, Stanislavsky• Frantic Assembly Studio: The Method Uncovered• Frantic Assembly: Making Work - Text and Movement• Key Concepts in Theatre for Social Change• Forms of Theatre (search page)• Exploring the Viewpoints
B2.2 identify ways in which drama can influence personal growth, relationships with others, and aesthetic judgement (e.g., issue-based and wholegroup drama activities can help develop empathy, self-knowledge, and social and environmental awareness; participation in the creative process can develop skills in applying aesthetic criteria to improve or evaluate a final product)	
B2.3 identify ways in which drama can influence the broader community (e.g., by giving expression to previously unheard voices; by highlighting systemic or emerging social problems)	
B2.4 explain how different types of theatre mirror cultural diversity and local or regional concerns in Canadian and global societies from the past and present (e.g., explain the link between the use of joul in Quebec theatre in the 1970s and the political unrest in the province at that time; after viewing a production or video of Theatre Passe Muraille’s Farm Show, explain the reasons for its documentary-style portrayal of people from a small rural community; explain how types or styles of theatre represented by Noh theatre, Famous People Players, Cirque de Soleil, Green Thumb theatre, or De-Ba-Jeh-Mu-Jig theatre reflect aspects of the communities that produced them)	
<i>B3. Connections Beyond the Classroom: identify knowledge and skills they have acquired through drama activities, and demonstrate an understanding of ways in which they can apply this learning in personal, social, and career contexts.</i>	
Course & Anchor Objective	Suggested Content
B3.1 identify the collaborative skills and techniques they used to produce ensemble drama works, and explain how they can be applied in a variety of other contexts (e.g., explain the connection between carrying out an assigned role in staging a drama and contributing to a school committee or “playing their position” in a team sport)	<ul style="list-style-type: none">• Insights into Collaborative Theatre Making• Working with Shakespeare’s Language in Rehearsal• Exploring the Viewpoints
B3.2 analyse their use of the creative process in drama activities, and explain what they learned from it and how that learning can be applied in work and other social contexts (e.g., how creative thinking might help them solve problems in other school subjects, based on their experience in drama work)	
B3.3 relate the various functions they have performed in drama activities to educational and career opportunities in the broader educational and arts sectors (e.g., describe, in a portfolio, how the skills acquired through involvement in community theatre can be applied elsewhere in the arts; identify postsecondary careers and university and college programs in the field of drama and theatre where they could apply their drama experience and skills)	

C. Foundations

C1. Concepts and Terminology: demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;	
Course & Anchor Objective	Suggested Content
C1.1 identify and describe the forms, elements, conventions, and techniques used in a variety of drama styles, and explain how they help achieve specific purposes and effects (e.g , explain how the use of formal postures and gestures supports the intended effect of drawing-room comedy; describe how tension is created in scenes by dramatists such as Molière, Henrik Ibsen, Thornton Wilder, Lillian Hellman, Carol Bolt, or Michel Tremblay)	<ul style="list-style-type: none">• Masterclasses in the Michael Chekhov Technique• Barbara Houseman Masterclass: Bringing Text to Life• Key Concepts in Shakespeare: Character• Key Concepts in Acting• Theatre Production: Roles & Relationships• Lyric 360
C1.2 use correct terminology for the various components and processes of their own and others' drama works (e.g., script analysis, character actor, supporting role, dialogue, role on the wall, hot-seating, method acting, classical technique)	
C1.3 demonstrate an understanding of production and promotion roles, practices, and terminology (e.g., set and costume design and construction processes; technical design and support roles; marketing and publicity tools and strategies)	
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;	
Course & Anchor Objective	Suggested Content
C2.1 locate, synthesize, and communicate information about scripts, performance spaces, and theatre traditions from different periods and cultures (e.g., create a comparison chart of conventions used in the staging of Greek, Roman, and medieval theatre; describe the differences in make-up styles in Noh theatre, Renaissance drama, and other genres; highlight key elements of Elizabethan and Restoration acting styles)	<ul style="list-style-type: none">• Key Concepts in Ancient Greek Theatre• Key Concepts in Shakespeare• Key Concepts in Comedy• The School for Scandal• Romeo and Juliet (Globe)
C2.2 compare the acting skill sets required by performers in current media to those required in traditional theatre (e . g . , explain how the merits and limitations of television, the Internet, we bcasts, and/or films shape the performances of actors in these media)	
C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.	
Course & Anchor Objective	Suggested Content
C3.1 identify and follow safe and ethical practices in all drama activities (e.g., use vocal and physical warm-ups to protect against strain injuries; tape cords to ensure safety; store and handle flats safely; follow instructions and protocols for operating equipment; follow procedures for the environmentally responsible use of materials and energy; honour the dramatist's intentions; obtain performance rights; present and honour a variety of perspectives)	<ul style="list-style-type: none">• Sing-a-long Vocal Warm ups• Frantic Assembly Studio: Making Work - Warm ups• Frantic Assembly Studio: Making Work - Games• Career Advice for Broadway Beginners• The Role of a Principal Standby on Broadway• Auditioning for Musical Theatre
C3.2 demonstrate an understanding of the tasks and responsibilities involved in producing drama works (e.g., itemize the multiple and interrelated responsibilities and competencies of director, stage manager, costume manager, and writer	
C3.3 demonstrate an understanding of correct theatre worker and audience etiquette in classroom drama work and formal performance contexts (e.g., as a director: show respect for actors' opinions and approaches; as a performer: accept direction from peer coaches and teachers; respect the fourth wall; as a viewer: maintain a receptive attitude; respond courteously)	

A. Creating and Presenting

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;	
Course & Anchor Objective	Suggested Content
A1.1 develop interpretations of drama texts from a variety of Western and non-Western dramatic traditions, past and present, as a basis for their own drama works (e.g., interpretations of the role of women in plays such as Top Girls, Hedda Gabler, Blood Relations, The Good Woman of Szechwan; modern versions of scenes from Shakespeare or medieval morality plays; pivotal or climactic scenes from works by playwrights such as Daniel McIvor, Judith Thompson, John Murrell, Tomson Highway, Michael Miller, Lynn Nottage)	<ul style="list-style-type: none">• Practical Workshop Guide Top Girls• Hedda Gabler• Director's Notebook Hedda Gabler• Key Concepts in Modernism: Naturalism• Romeo and Juliet (BroadwayHD)• Much Ado About Nothing (NYT)• Key Concepts in Acting: Stanislavsky System• Lynn Nottage• Stanislavsky Through Practice• A Disappearing Number• A Concise Introduction to Jacques Lecoq
A1.2 select and use a variety of drama forms to present original drama works (e.g., combine forms such as dance drama, mime, and reader's theatre to dramatize or comment on a social or environmental issue)	
A1.3 create and interpret a wide range of characters using a variety of acting approaches (e.g., apply the acting approaches of Stanislavski, Uta Hagen, Le Coq, and/or Lee Strasberg in creating characters and developing roles)	
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;	
Course & Anchor Objective	Suggested Content
A2.1 use the elements of drama to achieve specific purposes in drama works (e.g., use character, setting, relationship, and focus to present a distinct perspective on events or issues)	<ul style="list-style-type: none">• Shakespeare in Your Space: Macbeth• In Defence of Character - Viola - Context and Analysis• In Defence of Character - Viola - The Interrogation• In Defence of Character - Portia - Context and Analysis• In Defence of Character - Portia - The Interrogation• Blood Brothers Unit of Study
A2.2 use a variety of drama conventions to help identify and incorporate new or emerging ideas in drama works they are developing (e.g., use stranger-in-role and meetings to explore possibilities for resolving the drama's main conflict, agree on revisions, and refine the final product)	
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.	
Course & Anchor Objective	Suggested Content
A3.1 demonstrate an understanding of how different acting and staging techniques reflect and support different purposes in drama (e.g., identify theatre styles – such as Brechtian theatre, theatre of the oppressed, or Shakespearean theatre – that can help them achieve specific goals in theatre, and use them as models in producing drama works)	<ul style="list-style-type: none">• Theatre of the Oppressed• The Just Price of Flowers• Styletaster: Boal, Brecht, Brook• Styletaster: Artaud, Grotowski, Stanislavsky• Devising with Stan's Cafe: Thoughts on Form and Content• How To: Improvisation• Unlocking Physical Theatre• A Concise Introduction to Physical Theatre• Exploring Physical Theatre• Key Concepts in Video Projection Design• Practitioners on Practice - On Projection Design: An Interview with Rod MacIachlan
A3.2 use different acting approaches to explore and depict character in a variety of situations (e.g., use forms of improvisation based on Keith Johnstone's teachings in Impro for Storytellers; use Rudolf von Laban's observations about movement to suggest a character's psychological state)	
A3.3 select and use a variety of technological tools to help convey mood, create tension, and suggest universal connections (e.g., use projected images to suggest a link to global issues; use atmospheric lighting to heighten suspense)	

B. Reflecting, Responding, and Analysing

B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others’ drama works;	
Course & Anchor Objective	Suggested Content
B1.1 use the critical analysis process to reflect on and justify or revise decisions in creating drama works (e.g., review their journal responses to assess their contributions, strengths, and areas for improvement; monitor the group rehearsal process and modify the group roles and process as needed)	<ul style="list-style-type: none">• The Paper Birds: Who Are We?• Pipeline• Unlocked: Pipeline• Indecent• Indecent: A Critical Introduction• Making Postdramatic Theatre: A Handbook of Devising Exercises• Harold Pinter: Art, Truth, Politics• Theatre Reviewing &The Stage Archive
B1.2 analyse a variety of contemporary and historical drama works to explain and evaluate how they communicate themes and dramatize issues (e.g., describe the strategies used to explore political and social issues in plays like The Komagata Maru Incident by Sharon Pollock, Les Belles Soeurs by Michel Tremblay, or The Rez Sisters by Tomson Highway, and comment on their effectiveness)	
B1.3 analyse and evaluate the aesthetic and technical aspects of a variety of drama works and/or theatrical productions (e.g., write a review of a new play, critiquing the dramatist’s vision and execution as well as the production itself; in a large-group discussion, compare their own reactions to a production with the analysis in a newspaper or Internet review)	
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;	
Course & Anchor Objective	Suggested Content
B2.1 demonstrate an understanding of how drama questions social and cultural conditions in a variety of Canadian and global drama sources and traditions (e.g., determine the intended message in Dennis Foon’s exploration of racism in Skin, Rick Salutin’s investigation of political unrest in Upper Canada in 1837: The Farmers’ Revolt, Drew Hayden Taylor’s scrutiny of Native culture in Toronto at Dreamer’s Rock, Trey Anthony’s exploration of cultural identity in ‘Da Kink in My Hair, and various “green movie dramas” such as Erin Brockovitch, Gorillas in the Mist, The Day After Tomorrow, Hoot, and Avatar; explain how the themes and techniques of Brechtian theatre reflect socialist ideas, or how theatre of the absurd reflects existentialist philosophy)	<ul style="list-style-type: none">• Devising with Stan’s Cafe• Making Postdramatic Theatre: A Handbook of Devising Exercises• Walden• Walden: A Critical Introduction• The DT+ Boal Collection: Documentation from the Archives• Insights into the Theatre of Luis Valdez• The Container• 15 Heroines
B2.2 describe ways in which their personal experiences in drama have influenced their attitudes to others and their own world view (e.g., by developing their empathy, respect for others, and group skills; by introducing them to customs and perspectives from other societies, time periods, and cultures)	
B2.3 describe ways in which drama can support or influence school and/or local community goals (e.g., describe the role of Augusto Boal’s Theatre of the Oppressed in improving conditions and raising awareness in marginalized communities; explain why a protest march is a form of theatre)	
B2.4 describe different approaches used to explore universal concepts and themes in the drama of diverse cultures (e.g., compare and contrast the treatment of themes such as hunger, loneliness, parenthood, oppression, war, and environmental degradation in dramas from different countries or time periods)	
B3. Connections Beyond the Classroom: identify knowledge and skills they have acquired through drama activities, and demonstrate an understanding of ways in which they can apply this learning in personal, social, and career contexts.	
Course & Anchor Objective	Suggested Content
B3.1 outline the responsibilities of a variety of leadership and support roles in drama, including the skills and knowledge required, and evaluate their experiences in these roles in different contexts (e.g., describe their successes and areas for improvement in group work for a Remembrance Day presentation, as a facilitator in a Grade 9 drama classroom, as a mentor for a younger drama student, or as a volunteer director of a play being presented by a local youth group)	<ul style="list-style-type: none">• Building Future Theatre: Episode 4• Practitioners on Practice - On Working with Young People: An Interview with Nicholai La Barrie• Lyric 360• Unlocked: Speaking and Listening
B3.2 identify skills they have acquired through drama activities and explain how they can contribute to success beyond the classroom (e.g., voice projection skills are useful in making presentations or chairing a committee; knowledge of relaxation techniques is helpful in stressful situations; understanding of body language is helpful in “reading” the non-verbal messages in people’s responses; active listening and collaborative skills are useful in solving problems and resolving conflicts)	
B3.3 identify current and potential educational and career opportunities in the dramatic arts, and describe the competencies required in those fields (e.g., volunteer, part-time, or career opportunities in local media or arts organizations such as a television station, community theatre, art gallery, or summer arts camp)	

C. Foundations

C1. Concepts and Terminology: demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;	
Course & Anchor Objective	Suggested Content
C1.1 demonstrate an understanding of the nature and function of the forms, elements, conventions, and techniques associated with the theatre of a particular period or culture (e.g., explain the function of traditional masks in commedia dell’arte and/or Noh theatre, or of soliloquies in Shakespearean plays)	<ul style="list-style-type: none">• Using Mask in Drama• How To: Commedia dell’arte• Key Concepts in Ancient Greek Theatre: Mask• Essential Greeks: Text and Performance• Spotlight On: Japanese Theatre• Unlocking Realism and Naturalism• Key Concepts in Playwriting: Genre• Key Concepts in Comedy: Theatre of the Absurd
C1.2 use correct terminology for the styles, components, processes, and techniques of drama in creating and critiquing drama works and theatre performances (e.g., the Laban system of movement analysis, Uta Hagen’s six steps of characterization, realism, absurdism, overlapping dialogue, breaking the fourth wall)	
C1.3 demonstrate an understanding of how various media can be used in the production and promotion of drama works (e.g., create a website for a production featuring a visual based on the set design; use a spreadsheet to map special effects requirements, rehearsal schedules, and the production process; post a promotional “trailer” of scenes from the production on the Internet)	
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;	
Course & Anchor Objective	Suggested Content
C2.1 demonstrate an understanding of the theatre traditions of a variety of historical periods and cultures (e.g., identify and explain some differences in acting and staging in Restoration, naturalist, and postcolonial plays; explain how the themes and techniques of the theatre of the absurd reflect the philosophy of existentialism)	<ul style="list-style-type: none">• Key Concepts in Playwriting: Genre• Key Concepts in Comedy: Theatre of the Absurd• Metamorphosis• Skin Hunger On Film• Hamlet on Film: A Critical Introduciton• From Stage to Screen: Lecture given by Phyllida Lloyd with Fiona Shaw
C2.2 identify and describe how electronic media can be used for specific purposes in drama activities (e.g., projected video clips from the Internet can be used to highlight or provide a counterpoint to the action on stage; film adaptations of stage plays can reduce the visual distance between the action and the viewer, creating a sense of intimacy and realism; electronic music can evoke a specific mood or atmosphere; presentation software can be used to provide “surtitle” translations or interpretations of dialogue and action)	
C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.	
Course & Anchor Objective	Suggested Content
C3.1 identify and follow safe and ethical practices in all drama activities (e.g., learn and use vocal warm-up and physical flexibility exercises to protect against strain injuries; learn and use safe stage fighting and falling techniques; follow procedures for the environmentally responsible use of materials and energy; respect intellectual property rights and copyright laws; factor the cost of royalty payments for copyrighted material into production budgets; challenge assumptions about class, race, gender, religion, ability/disability, and sexual orientation in assigning performance and group roles)	<ul style="list-style-type: none">• Practitioners on Practice - On Voice and Text: An Interview with Barbara Houseman• A Frantic Assembly Warm Up• Career Advice for Broadway Beginners• How To: Stage Combat• Unlocking Community: Race and Representation• Unlocking Community: Understanding Gender Stereotypes
C3.2 demonstrate an understanding of the tasks and responsibilities involved in producing drama works (e.g., itemize the multiple and interrelated responsibilities and competencies of front of-house staff, stage crew, and production staff)	
C3.3 demonstrate an understanding of correct theatre worker and audience etiquette in classroom drama activities and formal performance contexts (e.g., as a cast member: arrive prepared and on time for rehearsals; avoid jumping cues or directing fellow actors; keep to timelines for memorizing lines and blocking; as a viewer: avoid behaviour that disturbs or distracts the actors or other audience members)	

A. Creating and Presenting

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;	
Course & Anchor Objective	Suggested Content
A1.1 develop interpretations of contemporary and historical sources from diverse cultures to use as the basis for drama (e.g., use narratives, poetry, paintings, photographs, or Internet postings as the basis for a dramatic monologue or dialogue; use interviews with guest artists or stage performers as the basis for a scene about “A day in the life of an actor”; try out different scenarios for dramatizing an event from the past)	<ul style="list-style-type: none">• Much Ado About Nothing (NYT)• The Canterbury Tales• Interviews on Working in Theatre• Frantic Assembly Studio: Making Work - Text and Movement• How To: Improvisation• Forum Theatre Workshop
A1.2 select and use appropriate dramatic forms to present themes or ideas about diverse cultures, contexts, and perspectives (e.g., use choral speaking, spoken word, and/or mime to dramatize an Aboriginal or Caribbean folk tale; use tableaux with transitions to dramatize a traditional saying or proverb)	
A1.3 use role play to explore the possibilities of different scenarios, situations, and characters (e.g., use forum theatre to develop scenes for an original presentation; use improvisation to create two different endings for a specific scene)	
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;	
Course & Anchor Objective	Suggested Content
A2.1 identify distinctive uses of the elements of drama in texts and sources from a range of cultures and incorporate them in their own drama works (e.g., use trickster characters such as Nanabush, coyote, and Anansi from Aboriginal and Caribbean folk tales; observe unity of time and place, as in the drama of ancient Greece)	<ul style="list-style-type: none">• Unlocking Realism and Naturalism• In Defence of Character - Viola - The Interrogation• Frantic Assembly Studio: Making Work - Devising• Student Activity Packs
A2.2 use a variety of drama conventions to clarify roles, relationships, and themes in individual and ensemble drama works (e.g., use inner and outer circle, overheard conversations, and forum theatre to highlight different characters’ views; use caption making or collective drawing to clarify focus)	
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.	
Course & Anchor Objective	Suggested Content
A3.1 use a variety of techniques and technologies to communicate ideas to different audiences and for different purposes (e.g., use available sound and light technologies to adapt scenes to appeal to different audiences – young people, seniors, special interest groups; use an opening sound cue to establish the mood and engage the audience in a children’s theatre production)	<ul style="list-style-type: none">• Using Mask in Drama• Frantic Assembly Studio: Making Work - Games• Frantic Assembly Studio: Making Work - Creating Choreography• Reckless Sleepers: An Interview with Mole Wetherell• Mobile• Lovesong
A3.2 select and use appropriate role development techniques during rehearsal and performance (e.g., techniques such as warm-ups, voice and movement exercises, concentration exercises, improvisation, guided tour)	
A3.3 select and use a variety of technological tools to enhance the expressiveness and impact of drama works (e.g., dim the lighting to signal the approach of danger; use sound effects to suggest a particular type of action or mood)	

B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others’ drama works and activities;	
Course & Anchor Objective	Suggested Content
B1.1 use the critical analysis process before and during drama projects to assign roles appropriately within the group and to monitor the group process (e.g., use journal writing, large-group discussions, one-to-one feedback, think-pair-share, and student-developed criteria to record activities and provide feedback to all group members)	<ul style="list-style-type: none">• Behind the Scenes: Guiding the Audience’s Eye• Devising with the Paper Birds: Teacher Guide• Student Activity Packs• Comparing Design Choices• Frantic Assembly Studio: Production Insights - Things I Know to Be True
B1.2 analyse drama works to determine how well they achieve their intended purpose (e.g., express opinions in follow-up discussions about the communicative effectiveness of their own and others’ drama works and performances)	
B1.3 identify aesthetic and technical aspects of a variety of drama works, either completed or in progress, suggest reasons for their use, and assess their effectiveness (e.g., in a large-group discussion, debate different options for lighting; write a review of a performance that includes an evaluation of the positioning and movement of the actors)	
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;	
Course & Anchor Objective	Suggested Content
B2.1 identify different purposes for drama and the forms used to achieve these purposes in diverse communities and cultures from the past and present (e.g., to provide entertainment and escape – musical comedy; to comment on social absurdity or hypocrisy – comedy of manners; to draw attention to problems or promote attitudinal change – issue-based drama; to explore aspects of social status or class – commedia dell’arte)	<ul style="list-style-type: none">• Spotlight On: World Theatre• Unlocked: Styles• Black Magic• Parking Wars• Unlocked: Community• The Soap Myth
B2.2 identify ways in which drama can promote self- and social awareness (e.g., creating and performing can promote self-awareness, self-confidence, and personal growth; role playing can promote social understanding and increase one’s capacity for empathy)	
B2.3 identify ways in which drama works can promote social improvement and good citizenship (e.g., by exploring issues and raising questions about the way things are; by modelling positive solutions to problems)	
B2.4 identify and interpret types of drama and specific drama works that portray distinct cultures and traditions (e.g., develop a hypothesis about the reasons for the ritual and symbolism of political or religious ceremonies or the use of masked actors in theatre traditions in different cultures)	
B3. Connections Beyond the Classroom: identify knowledge and skills they have acquired through drama activities, and demonstrate an understanding of ways in which they can apply this learning in personal, social, and career contexts.	
Course & Anchor Objective	Suggested Content
B3.1 describe and assess the role of collaboration in their creative process (e.g., identify aspects of their group creative process that required collaborative as well as individual effort and suggest possible improvements; outline the steps they used to define and allocate roles, establish timelines, and monitor how individuals carried out their responsibilities)	<ul style="list-style-type: none">• Unlocking Collaboration: Group Discussions• Unlocked Collaboration: Democratic Discussions• Insights Into Collaborative Theatre Making• Theatre Production: Roles & Relationships• Preparing for Performance• Backstage at Our Town Needs a Nandos
B3.2 identify problem-solving techniques they have learned through drama activities, and explain how they can be applied in work and other social contexts (e.g., as a group, create a presentation to model for other students how they used respectful discussion and debate to identify and analyse problems, brainstorm possible solutions, choose an acceptable option, monitor progress, and modify plans if necessary)	
B3.3 relate skills and knowledge they have developed through drama to opportunities for employment in the broader educational and arts sectors (e.g., create a scrapbook or portfolio that showcases their set design work; identify cooperative education placements that reflect their particular theatre interests; write a résumé to support an application for an audition; write a review of a community theatre production and post it on the Internet or submit it for publication to a community newspaper)	

C. Foundations

C1. Concepts and Terminology: demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;	
Course & Anchor Objective	Suggested Content
C1.1 identify and describe the forms, elements, conventions, and techniques used in a variety of drama styles, and explain their function in their own and others' drama works (e.g., explain the use of non-realistic, stylized movements in commedia dell'arte, exaggerated movements in melodrama, neutral and/or character masks in mime)	<ul style="list-style-type: none">• Spotlight On: World Theatre• How To: Commedia dell'arte• A Glossary of Theatrical Terminology• Are You Teaching Theatre Management?• Spotlight On: The Production Team• A Guide to Theatre Design
C1.2 use correct terminology for the forms, elements, conventions, and techniques they learn about through viewing and creating drama works (e.g., improvisational scene work, gesture, voice, in role, motivation, mime, simulation)	
C1.3 demonstrate an understanding of production and promotion roles, practices, and terminology in producing and presenting drama works (e.g., production roles: stage manager, make-up designer, wardrobe manager; promotion and marketing tools and procedures: poster, program, brochure, direct-mail campaign, advertising campaign, press relations strategy)	
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;	
Course & Anchor Objective	Suggested Content
C2.1 identify and describe theatre traditions from various cultures and historical periods (e.g., summarize the key characteristics and/or conventions of Thai shadow puppetry, Renaissance drama, commedia dell'arte)	<ul style="list-style-type: none">• Spotlight On: World Theatre• The DT+ Boal Collection: Videos• “All the World’s a Stage”: A Guide to Teaching World Theatre• Key Concepts in Comedy• Unlocking Presentation: Using Digital Media• Ask Me Anything
C2.2 describe ways in which contemporary dramas show the influence of current media (e.g., media settings or personalities provide content and themes for drama; emerging media such as blogs or videos provide new vehicles for drama; media products such as reality television suggest new forms for drama)	
C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.	
Course & Anchor Objective	Suggested Content
C3.1 identify and follow safe and ethical practices in all drama activities (e.g., follow safety rules and procedures when performing backstage tasks and operating technical equipment; follow procedures for the environmentally responsible use of materials and energy; make character, scene, and script choices that reflect community standards; acknowledge source material when producing and/or presenting a partial or complete drama work)	<ul style="list-style-type: none">• My West End: An Insight into Working in Stage Operations• Spotlight On: The Producer• On Producing: Joseph Smith and Becky Barber• A Concise Introduction to Audience
C3.2 demonstrate an understanding of the tasks and responsibilities involved in producing drama works (e.g., show up on time; clarify responsibilities; cooperate to build trust; carry out duties consistently and fully)	
C3.3 observe correct theatre and audience etiquette in classroom drama work and formal performance contexts (e.g., as an audience member: avoid behaviour that could distract performers or other audience members; as a performer: take direction respectfully, respond appropriately to the director’s notes, cooperate with the stage manager)	

DRAMA GRADE 12, WORKPLACE PREPARATION

A. Creating and Presenting

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;	
Course & Anchor Objective	Suggested Content
A1.1 use a variety of sources as a basis for creating scenes about workplace issues (e.g., use ideas from books about “how to complain” or “dealing with difficult people” to dramatize the handling of a client grievance; use a newspaper story about an equity or human rights issue as the basis for a courtroom drama)	<ul style="list-style-type: none">• Unlocking Objectives and Tactics• Making Postdramatic Theatre: A Handbook of Devising Exercises• Devising with Stan's Cafe• Using Mask in Drama
A1.2 choose appropriate drama forms to explore a variety of perspectives on the world of work and business (e.g., use a sitcom format to explore a particular working environment such as a restaurant kitchen or a law office; use monologue or dialogue formats to dramatize the perspectives of employees and/or employers on a workplace issue)	
A1.3 create a scene or sequence of scenes featuring a character who demonstrates employability skills (e.g., scenes illustrating the job application and interview process, including the depiction of a range of emotional states experienced by the applicant, such as excitement, anxiety, confidence; scenes modelling appropriate behaviours for a variety of workplace roles)	
A2. Elements and Conventions: use the elements and conventions of drama effectively in creating individual and ensemble works, including works based on a variety of sources;	
Course & Anchor Objective	Suggested Content
A2.1 combine and arrange the elements of drama to create scenes that explore common workplace roles and situations (e.g., use a focus on equity in a drama about interviewing applicants for a position; use a shop-floor setting in a drama about safe work habits)	<ul style="list-style-type: none">• How To: Improvisation• Blood Brothers In Rehearsal - Act 1: Shoes on the Table• Blood Brothers in Practice• Student Activity Packs
A2.2 use a variety of drama conventions to interpret roles and issues in the workplace (e.g., use voices in the head and role on the wall to explore the multi-faceted responsibilities of an employee in a retail or service setting; use flashbacks to an earlier job to explain the behaviour of a supervisor or manager)	
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.	
Course & Anchor Objective	Suggested Content
A3.1 use a variety of techniques to engage specific workplace audiences for various purposes (e.g., use questioning to engage an audience of trainees in a presentation about workplace safety; use a demonstration such as a make-up application as part of a sales pitch for a product)	<ul style="list-style-type: none">• How To: Makeup• Unlocking Presentation: Evaluating a Speaker• Unlocking Presentation: Adapting Speech• Unlocking Presentation: Presenting Information Clearly• Unlocking Presentation: Using Digital Media
A3.2 use various drama techniques to enhance workplace presentations (e.g., use blocking to visualize and plan the layout and audience traffic patterns for a product display; plan and rehearse phrasing, pauses, vocal inflection and emphasis, gestures, and eye contact to enhance delivery of a seminar or sales presentation)	
A3.3 select and use a variety of technological tools, including forms of new media, to enhance workplace presentations (e.g., use an overhead projector, visuals, and audio recordings to support a promotion of a new product; use a webcam to create a training video for trainees to access through the Internet)	

B. Reflecting, Responding, and Analysing

B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others’ drama works;	
Course & Anchor Objective	Suggested Content
B1.1 use the critical analysis process to determine the responsibilities attached to different roles within the group and to guide and monitor progress (e.g., use self- and peer-assessment strategies to identify personal strengths and areas for improvement; complete teacher-guided reflections to monitor and fine-tune roles during the rehearsal process)	<ul style="list-style-type: none">• A Place for We• The Institute• Making Postdramatic Theatre: A Handbook of Devising Exercises• The Role of a Principal Standby on Broadway
B1.2 analyse presentations about workplace topics to determine how accurately they depict workplace realities (e.g., analyse the depiction of workplace conditions and issues in a film, a television show, or a stage work by their classmates and compare it to information acquired from real-world work experiences, community service, or career research)	
B1.3 identify aesthetic and technical aspects of a variety of drama works, either completed or in progress, suggest reasons for their use, and assess their effectiveness (e.g., in a large-group discussion, debate different options for lighting; write a review of a performance that includes an evaluation of the positioning and movement of the actors)	
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;	
Course & Anchor Objective	Suggested Content
B2.1 demonstrate an understanding of how knowledge and skills developed through drama can be used in social and workplace contexts (e.g., visualization skills developed through role playing can help in preparing for new social situations or in training exercises; creative and performance skills can enhance the design and delivery of marketing and product information presentations)	<ul style="list-style-type: none">• Unlocked: Community• Unlocking Community: Teacher Notes• Key Concepts in Theatre for Social Change: Analyzing Systems of Power• Setting and Achieving Goals
B2.2 identify ways in which drama activities strengthen their social and employability skills (e.g., by emphasizing skills and attitudes such as punctuality, acceptance of responsibility, ability to take direction, respect for others)	
B2.3 explain how drama activities provide insight into different types of roles, social or occupational hierarchies, and issues they may encounter in the workplace (e.g., viewing drama works provides a range of perspectives on social interaction, power relationships, and ethical issues in social and occupational contexts; ensemble drama work provides experience of roles and responsibilities in product development and project management processes)	
B3. Connections Beyond the Classroom: identify knowledge and skills they have acquired through drama activities, and demonstrate an understanding of ways in which they can apply this learning in personal, social, and career contexts.	
Course & Anchor Objective	Suggested Content
B3.1 explain how the strategies for conflict resolution and team building used in drama can be applied in the workplace (e.g., collaborative processes such as forum theatre, voices in the head, or corridor of voices can be used to assist in group problem solving and/or conflict resolution)	<ul style="list-style-type: none">• Forum Theatre Workshop• Unlocking Presentation: Evaluating a Speaker• Spotlight On: The Production Team• My West End• A Guide to a Career in Stage Management• A Guide to a Career in Acting
B3.2 identify personal strategies and skills they have developed through drama activities and explain how they can contribute to success in workplace contexts (e.g., the ability to interpret verbal and non-verbal cues such as tone of voice and body language can help them understand others and communicate effectively in a wide range of situations)	
B3.3 identify and describe employment opportunities and careers in the theatre industry, and describe the competencies they require (e.g., outline the responsibilities of different types of theatre workers, such as actor, backstage technician, front-of-house staff, custodial staff, arts administrator)	

C. Foundations

C1. Concepts and Terminology: demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;	
Course & Anchor Objective	Suggested Content
C1.1 identify a variety of forms, elements, conventions, and techniques of drama and describe some of their functions (e.g., how situation comedy can be used to critique foolish or pretentious behaviour; how character can be used to illustrate a theme; how physical place and historical time period can be used to clarify motivation; how gesture and voice can be used to reveal a character’s attitudes and emotions; how blocking can be used to help create tension)	<ul style="list-style-type: none">• How To: Improvisation• How To: Rehearse• Unlocking Physical Theatre• Unlocked: Creating a Character• Theatre Production: Roles and Relationships• Key Concepts in Comedy
C1.2 use correct terminology for the styles, components, processes, and techniques of drama in creating and responding to drama works (e.g., voices in the head, thought tracking, accepting offers, advancing a scene, improvisation)	
C1.3 demonstrate an understanding of the nature and purpose of informational and support materials for drama productions (e.g., rehearsal schedules, prompt scripts, blocking diagrams, cue sheets for lighting and special effects, brochures, programs, promotion schedules, press releases, commercials)	
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;	
Course & Anchor Objective	Suggested Content
C2.1 describe how social and cultural patterns influence the forms and subject matter of drama (e.g., connect character types from commedia dell’arte to social conditions in sixteenth-century Italy; compare depictions of women’s roles in Restoration and nineteenth-century dramas and give reasons for the differences; explain how themes and characters in the drama of Western societies changed to reflect the growth of industrialization and urbanization; explain the social background to themes of migration in the drama of diverse cultures)	<ul style="list-style-type: none">• Key Concepts in Modernism: Naturalism• Insights into Performance and Migration• Insights into Theatre in a Neoliberal Age• Unlocking Theme: Marriage, Gender and Power in A Doll’s House• A Concise Introduction to Commedia Dell’Arte• A Concise Introduction to Video and Projection Design
C2.2 suggest ways in which current media forms and technologies influence the content and presentation of drama works (e.g., the role of electronic technologies in daily life is a theme in contemporary drama – including the “dramas” depicted in advertisements; webcams, webcasts, and video technology provide access to global audiences for both amateur and professional drama creators; video and audio technology are used to add special effects to film and stage productions)	
C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.	
Course & Anchor Objective	Suggested Content
C3.1 identify and follow safe and ethical practices in drama activities and explain their relevance to workplace settings (e.g., explain the relevance of Workplace Hazardous Materials Information System [WHMIS] labelling to theatre and other workplace settings; identify safety training and certifications that are relevant to occupations in the theatre and other fields; identify and follow procedures for the environmentally responsible use of materials and energy; explain the importance of developing and implementing workplace antiharassment and antidiscrimination policies and guidelines)	<ul style="list-style-type: none">• Building Future Theatre Episode 1• Building Future Theatre Episode 2• Lyric 360• My West End
C3.2 demonstrate an understanding of tasks and responsibilities in producing drama works that have counterparts in other workplace settings (e.g., preparing progress reports for colleagues; participating in team meetings; being punctual and keeping to timelines; complying with codes of conduct; clarifying and fulfilling job expectations)	
C3.3 demonstrate an understanding of correct theatre worker and audience etiquette and its relevance to other workplace contexts (e.g., use appropriate professional language; observe dress codes; demonstrate appropriate conduct in meetings)	