



**The Bishop Strachan School
Department Name: The Arts**

Course Title: Dramatic Art

Grade Level: 11

Ministry Course Code: ADA3M

Teachers' Name: Brendon Allen

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**Developed from: Ontario Ministry of Education, Curriculum Expectations,
the Arts-Dramatic Arts**

Text: See Course Resources

Prerequisite: ADA 20

Credits: 1.0

Length: 110

Course Description/Rationale

This course requires students to create and to perform dramatic presentations. Students will analyse, interpret, and perform works of drama from various cultures, including Western plays from around 1900. Students will also do research on different acting styles and conventions for their presentations, create original works, and analyse the functions of playwright, director, actor, producer, designer, technician, and audience.

Overall Curriculum Expectations

- Theory
1. describe various approaches to acting;
 2. demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
 3. describe the background and conventions of dramatic forms, sources, and scripts from the turn of the twentieth century.
- Creation
4. interpret a variety of roles/characters, using the techniques of character development;
 5. create and present an original or adapted dramatic work;
 6. identify strategies for audience involvement and response, and incorporate them in the creation and performance of dramatic presentations;
 7. use technology to develop a drama, or to enhance the communicative power of a drama.
- Analysis
8. evaluate each of the steps taken in the process of creating and presenting their dramatic pieces, using appropriate dramatic arts terminology;
 9. evaluate dramatic performances presented in the school and the community;
 10. explain how dramatic arts represent, influence, and contribute to culture and society;
 11. explain how the study of dramatic arts can foster self-development and global awareness;
 12. analyse the personal, social, and career skills acquired through the study of dramatic arts.

Instructional Hours Summary

Course Content Unit	Classroom Hours	Field Trip Hours	Exam Hours	Independent Study/Student Teacher Conference	Total
1. Ritual to the Theatre of Ancient Rome	20				20
2. Medieval Theatre	18				18
3. Elizabethan Theatre	20	6			30
4. Restoration Theatre	20				20
5. Modern Theatre	20	4		2	26
Total	98	10	0	2	110

Unit Descriptions

Unit 1 –Ritual to the Theatre of Ancient Rome

We begin by tracing the human theatrical condition from its early beginnings as a means of survival and understanding of the world that surrounds early civilizations. This investigation takes on more scriptural base as we look at Theatre in Greece and how it played in politics, religion, morality and power. The unit concludes with the historical/military move to Rome and how this culture influences the face and purpose of theatre. The students will examine several scripts from the two eras and perform a scene from “Antigone” by Sophocles.

Unit 2 – Medieval Theatre

Moving on in history we move into the age of Morality and Cycle Plays. Here the students will examine the use of theatre as an evangelical tool and how the church changed the concept of character and actor. We will perform scenes from the medieval play “Everyman”.

Unit 3 – Elizabethan Theatre

From the context of theatrical history a new life will be given to the works of Shakespeare and how his work and those of the other playwrights of his time fit into the volatile English monarchy of Elizabethan Times. The students will get a chance to read, see and perform pieces from Shakespeare’s canon. The performance will be a monologue.

Unit 4 – Restoration Theatre

Focusing primarily on France, we will examine the changes that surface during the Restoration Period and how that has helped shape the theatre we are familiar with today. The students will perform scenes from Moliere’s “Two Precious Maidens Ridiculed”.

Unit 5 – Modern Theatre

We conclude with a look at where theatre is now in both international and Canadian modern theatre. The students get the chance to perform both a monologue and a scene from two modern plays.

Teaching/Learning Strategies

<input checked="" type="checkbox"/> Lecture	<input checked="" type="checkbox"/> Brainstorming	<input checked="" type="checkbox"/> Group critique
<input checked="" type="checkbox"/> Demonstration	<input checked="" type="checkbox"/> Group work	<input checked="" type="checkbox"/> Self analysis
<input checked="" type="checkbox"/> Reading	<input checked="" type="checkbox"/> Research project	<input checked="" type="checkbox"/> Peer analysis
<input checked="" type="checkbox"/> Structured discussion	<input checked="" type="checkbox"/> Workshop	<input checked="" type="checkbox"/> Teacher analysis
<input checked="" type="checkbox"/> Practical exercise	<input checked="" type="checkbox"/> Forum	<input checked="" type="checkbox"/> Field trip
<input checked="" type="checkbox"/> Discovery	<input type="checkbox"/> Panel	<input checked="" type="checkbox"/> Game
<input checked="" type="checkbox"/> Conference	<input type="checkbox"/> Seminar	<input checked="" type="checkbox"/> Independent study
<input checked="" type="checkbox"/> Interview	<input checked="" type="checkbox"/> Role play	

Assessment/Evaluation Strategies

Paper and Pencil	Performance Methods	Personal Communication	Other
Works sheets	Projects	Interviews	Teacher anecdotal records
Theatrical review	Journals	Classroom discussion	Teacher log
	Presentations	Self evaluation	Checklists
	Role playing	Peer evaluation	Rubrics
	Demonstrations		

Assessment/Evaluation

Seventy per cent (70%) of the final grade will be based on evaluations conducted throughout this course. This portion of the grade should reflect the students’ most consistent level of achievement throughout this course, although special consideration should be given to the more recent evidence of achievement.

Thirty per cent (30%) of the final grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other method of evaluation suitable to the course content and administered towards the end of the course.

Teachers will ensure that student work is assessed and/or evaluated in a balanced manner with respect to the four categories (see below), and that achievement of particular expectations is considered within the appropriate categories. The four categories should be considered as interrelated, reflecting the wholeness and interconnectedness of learning. The categories of knowledge and skills are:

- Knowledge and Understanding (20-30%)
- Thinking (20-30%)
- Communication (20-30%)
- Application (20-30%)

Type of Assessment	Unit Title/Length	Overall Expectations (see pg 2)	Assessment Strategies
70%	1. Ritual and Greek Theatre	1-10	Observation
			Discussion
			Journaling
			Scene Performance
			Roman Assignment
	2. Medieval Theatre	1-10	Observation
			Debate/Role Play
			Journaling
			Performance
	3. Elizabethan Theatre	1-10	Observation
			Discussion
			Journaling

			Script Study of Renaissance Text
			Performance
	4. Restoration Theatre	1-10	Observation
			Journaling
			Discussion
			Soap Opera Script
			Performance
			Play Review
	5. Modern Theatre	1-12	Observation
			Discussion
			Journaling
			Monologue
			Script Analysis
30%	Performance Night and Written Evaluation	Final Assessment 1-12	Self Evaluation
			Performance
			Written Reflection
			Play Review
			Total

Course Resources

Brockett, G, Oscar (ed.). History of the Theatre. Allyn and Bacon, Inc. Toronto. 1987.

Klaus, Carl H. (ed.). Stages of Drama. St. Martin’s Publishing. Toronto. 1997.

Lundy, Charles J., Booth, David W. Interpretation. Canada: Academic Press, 1983.

Worthen, W. B. (ed.) The Harcourt Brace Anthology of Drama (3rd Edition). Harcourt Brace Collection Publishers. Toronto. 2000.

Note: Scripts and editions used each year vary in order to accompany the specific fields of study and relevance for that group of students.

Achievement Chart – The Arts, Grades 9–12

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
Knowledge and Understanding <i>Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)</i>				
The student:				
Knowledge of content (e.g., facts, genres, terms, definitions, techniques)	– demonstrates limited knowledge of content	– demonstrates some knowledge of content	– demonstrates considerable knowledge of content	– demonstrates thorough knowledge of content
Understanding of content (e.g., concepts, theories, ideas, procedures, processes, methodologies)	– demonstrates limited understanding of content	– demonstrates some understanding of content	– demonstrates considerable understanding of content	– demonstrates thorough understanding of content
Thinking <i>The use of critical and creative thinking skills and/or processes</i>				
The student:				
Use of planning skills (e.g., formulating questions, focusing research, gathering information, organizing a project)	– uses planning skills with limited effectiveness	– uses planning skills with some effectiveness	– uses planning skills with considerable effectiveness	– uses planning skills with a high degree of effectiveness
Use of processing skills (e.g., analysing, evaluating, inferring, interpreting, forming conclusions)	– uses processing skills with limited effectiveness	– uses processing skills with some effectiveness	– uses processing skills with considerable effectiveness	– uses processing skills with a high degree of effectiveness
Use of critical/creative thinking processes (e.g., creative process, design process, problem solving, reflection, elaboration)	– uses critical/creative thinking processes with limited effectiveness	– uses critical/creative thinking processes with some effectiveness	– uses critical/creative thinking processes with considerable effectiveness	– uses critical/creative thinking processes with a high degree of effectiveness
Communication <i>The conveying of meaning through various forms</i>				
The student:				
Expression and organization of ideas and information in art forms (visual arts, music, drama, dance, media arts) and in oral and written forms	– expresses and organizes ideas and information with limited effectiveness	– expresses and organizes ideas and information with some effectiveness	– expresses and organizes ideas and information with considerable effectiveness	– expresses and organizes ideas and information with a high degree of effectiveness

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
Communication (cont.)				
The student:				
Communication for different audiences and purposes (e.g., expression of emotion in art forms, expression of critical responses in oral and written forms)	– communicates for different audiences and purposes with limited effectiveness	– communicates for different audiences and purposes with some effectiveness	– communicates for different audiences and purposes with considerable effectiveness	– communicates for different audiences and purposes with a high degree of effectiveness
Use of conventions in art forms (e.g., symbolic representation), and vocabulary and terminology of the discipline in oral and written forms	– uses conventions, vocabulary, and terminology of the discipline with limited effectiveness	– uses conventions, vocabulary, and terminology of the discipline with some effectiveness	– uses conventions, vocabulary, and terminology of the discipline with considerable effectiveness	– uses conventions, vocabulary, and terminology of the discipline with a high degree of effectiveness
Application <i>The use of knowledge and skills to make connections within and between various contexts</i>				
The student:				
Application of knowledge and skills (e.g., concepts, processes, technologies, techniques) in familiar contexts (e.g., work requiring accurate repetition)	– applies knowledge and skills in familiar contexts with limited effectiveness	– applies knowledge and skills in familiar contexts with some effectiveness	– applies knowledge and skills in familiar contexts with considerable effectiveness	– applies knowledge and skills in familiar contexts with a high degree of effectiveness
Transfer of knowledge and skills (e.g., concepts, processes, techniques) to new contexts (e.g., work requiring stylistic variation, an original composition, an interdisciplinary or a multi-disciplinary project)	– transfers knowledge and skills to new contexts with limited effectiveness	– transfers knowledge and skills to new contexts with some effectiveness	– transfers knowledge and skills to new contexts with considerable effectiveness	– transfers knowledge and skills to new contexts with a high degree of effectiveness
Making connections within and between various contexts (e.g., connections between the arts; between historical, global, social, environmental, and/or cultural contexts; between personal experiences and the arts)	– makes connections within and between various contexts with limited effectiveness	– makes connections within and between various contexts with some effectiveness	– makes connections within and between various contexts with considerable effectiveness	– makes connections within and between various contexts with a high degree of effectiveness