



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

**Course Title: Dramatic Art**

**Grade Level: 12**

**Ministry Course Code: ADA4M**

**Teacher's Name: Brendon Allen**

**Developed by: Angie Silverstein and Brendon Allen**

**Date: September 2009**

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**Developed from: Dramatic Arts, Grade 12, U/C**

**Prerequisite: Dramatic Arts, Grade 11, U/C or ADA3M**

**Credits: 1.0**

**Length: 110 Hours**

## Course Description/Rationale

This course requires students to experiment with forms and conventions in dramatic literature, and to create/adapt and present dramatic works. Students will do research on dramatic forms, conventions, themes, and theories of acting and directing from different historical periods, and apply their knowledge of these in analyzing and interpreting dramatic literature, including Canadian works and works from various cultures in the late twentieth century. Students will also examine the significance of dramatic arts in various cultures.

## Overall Curriculum Expectations

### Theory

1. describe historical and contemporary approaches to acting, directing, and play writing;
2. describe how the elements, principles, and techniques of dramatic arts can be applied or considered when creating, presenting, or analyzing theatrical works;
3. Describe the origins and characteristics of different dramatic forms from a variety of cultures and periods, including the late twentieth century.

### Creation

4. create and interpret a variety of characters, using the theories and conventions of specific acting methods, as well as historical and cultural styles;
5. design, create, and present drama, using an ensemble approach;
6. script and produce an original dramatic work, using a range of dramatic forms and processes, and demonstrate an understanding of their audience;
7. Use technology appropriately to design, create, and present drama.

### Analysis

8. evaluate their personal and collective contributions to all aspects of production, using appropriate dramatic arts terminology;
9. analyze and evaluate theatre presentations, using the terminology of dramatic arts correctly;
10. analyze the personal, social, and cultural impact of dramatic arts;
11. Identify and research postsecondary options in dramatic arts and in related arts fields.

## Instructional Hours Summary

Course Content Unit	Classroom Hours	Field Trip Hours	Exam Hours	Independent Study/Student Teacher Conference	Total
1. Modern Canadian Drama	28	5			33
2. One Act Plays	20				20
3. Collective Creation	30	5			
4. Directing	30			2	32
<b>Total</b>	<b>98</b>	<b>10</b>		<b>2</b>	<b>110</b>

## Unit Descriptions

### Unit 1 – *Modern Canadian Drama*

Various Canadian plays are studied to give the students a firm grasp on the breath and depth of Canada's theatrical exploits. These plays vary every year, with a specific focus on female playwrights. An additional workshop with a Canadian playwright will be examined here, the play and playwright will be chosen at a later date.

- a. Introduction
- b. Play Analysis
- c. Scene Work
- d. Seminars (20-40 min.) –Must Include: Outline of the play, b. Biography of playwright, c. (Choose one) Scene from play (memorized), production values, and theme (use other sources).
  - Work in pairs
  - Teacher chooses will give you the play.
- e. Play Reviews: Students critique 2 plays outside of class.
- f. Paper (What makes a play quintessentially Canadian)
- g. Guest Artists

### Unit 2 – *One Act Plays*

- a. Introduction
- b. Class Seminars
- c. Term Paper (Production Values)

### Unit 3 – *Collective Creation*

- a. Studio work and theme brainstorming
- b. Community outreach and research
- c. Playwrighting and scene generation
- d. Submission to a local theatre festival in Toronto

### Unit 4 – *Directing*

- a. Introduction
- b. Directing Techniques
- c. Audition Process
- d. Technical Theatre
- e. Performance

## 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"/> Videotape critique
<input checked="" type="checkbox"/> Reading	<input type="checkbox"/> Committee	<input checked="" type="checkbox"/> Self analysis
<input checked="" type="checkbox"/> Structured discussion	<input type="checkbox"/> Debate	<input checked="" type="checkbox"/> Peer analysis
<input checked="" type="checkbox"/> Practical exercise	<input checked="" type="checkbox"/> Forum	<input checked="" type="checkbox"/> Tutor analysis
<input checked="" type="checkbox"/> Drill	<input type="checkbox"/> Panel	<input checked="" type="checkbox"/> Teacher analysis
<input type="checkbox"/> Case study	<input checked="" type="checkbox"/> Seminar	<input checked="" type="checkbox"/> Field trip
<input checked="" type="checkbox"/> Role play	<input type="checkbox"/> Symposium	<input checked="" type="checkbox"/> Game
<input checked="" type="checkbox"/> Discovery	<input type="checkbox"/> Listening team	<input checked="" type="checkbox"/> Independent study
<input checked="" type="checkbox"/> Conference	<input checked="" type="checkbox"/> Research project	
<input checked="" type="checkbox"/> Interview	<input checked="" type="checkbox"/> Workshop	

## Assessment/Evaluation Strategies

Paper and Pencil	Performance Methods	Personal Communication	Other
Critiques	Projects	Interviews	Teacher anecdotal records
Research Papers	Portfolios	Conferences	Teacher log
Analysis	Presentations	Classroom discussion	Checklists
	Essays	Seminars	Rubrics
	Recitals	Portfolio interview	
	Role playing	Self evaluation	
	Demonstrations	Peer evaluation	
	Diagrams		
	Constructions		
	Journals		

## 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
<b>70%</b>	Modern Canadian Drama	1,2,3,4,5,6,7,8,9,10	Scene work
		1,2,3,4,5,7,9,10	Seminar
		1,2,3,4,9,10	2 critiques
		1,2,3,10	Term Paper
	One-Act Plays	1,2,3,4,5,6,7,8,9, 10	Performance
		1,2,3,8,9,10,11	Class Seminars
		1,2,3,10	Production Paper
	Collective Creation	1-11	Assessment throughout process
<b>30%</b>	Directing	1-11	Play/ analysis
			Total

### Course Resources

Class Texts:

- 4. Classroom texts vary from year to year.

Other Class Resources:

1. Conolly, L.W., ed. *Canadian Drama and the Critics*, Talonbooks, Vancouver, 1987
2. Hodge, Francis, *Play Directing*, Prentice Hall, New Jersey 1988

A selection of Canadian plays and American One-Act plays.

**Achievement Chart – The Arts, Grades 9–12**

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
<b>Knowledge and Understanding</b> <i>Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)</i>				
<b>The student:</b>				
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
<b>Thinking</b> <i>The use of critical and creative thinking skills and/or processes</i>				
<b>The student:</b>				
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
<b>Communication</b> <i>The conveying of meaning through various forms</i>				
<b>The student:</b>				
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)
<b>Communication (cont.)</b>				
<b>The student:</b>				
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
<b>Application</b> <i>The use of knowledge and skills to make connections within and between various contexts</i>				
<b>The student:</b>				
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