
2019 Saskatchewan Curriculum

Drama 10, 20, 30

February 2019 Pilot Draft

Due to the nature of curriculum development this document is regularly under revision. For the most up-to-date content, please go to www.curriculum.gov.sk.ca

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Introduction

Arts Education is a required area of study in Saskatchewan's Core Curriculum which is intended to provide all Saskatchewan students with an education that will serve them well regardless of their choices after leaving school. Through its various components and initiatives, Core Curriculum supports the achievement of the Goals of Education for Saskatchewan. For current information regarding Core Curriculum, please refer to the *Registrar's Handbook for Saskatchewan Administrators* found on the Government of Saskatchewan website. For additional information related to the various components and initiatives of Core Curriculum, please refer to the Government of Saskatchewan website for policy and foundation documents.

This curriculum provides the intended learning outcomes that students are expected to achieve by the end of the course. The curriculum reflects current arts education research and updated technology and is responsive to changing demographics within the province.

Grades 10-12 Arts Education

Arts Education includes the following provincially-developed courses:

- *Arts Education 10, 20, 30*
- *Band 10, 20, 30*
- *Choral 10, 20, 30*
- *Dance 10, 20, 30*
- *Drama 10, 20, 30*
- *Instrumental Jazz 10, 20, 30*
- *Music 10, 20, 30*
- *Visual Art 10, 20, 30*
- *Vocal Jazz 10, 20, 30*

Course Synopsis

Drama 10, 20, 30 enables students to increase understanding of self and others through drama work that requires openness to diverse experiences, stories and perspectives. Students explore and express their individual and collective ideas about human nature, relationships and social and cultural situations using a range of drama strategies, group processes, theatre tools and styles to create meaning for themselves and others.

Broad Areas of Learning

There are three Broad Areas of Learning that reflect Saskatchewan's Goals of Education. All areas of study contribute to student achievement of the Goals of Education through helping students achieve knowledge, skills and attitudes related to these Broad Areas of Learning. The K-12 goals and grade level outcomes for each area of study are designed for students to reach their full potential in each of the following Broad Areas of Learning.

Sense of Self, Community and Place*

(Related to the following Goals of Education: Understanding and Relating to Others, Self Concept Development and Spiritual Development)

Students possess a positive sense of identity and understand how it is shaped through interactions within natural and constructed environments. They are able to nurture meaningful relationships and appreciate diverse beliefs, languages and practices from the diversity of cultures in our province, including First Nations and Métis. Through these relationships, students demonstrate empathy and a deep understanding of self, others and the influence of place on identity. In striving to balance their intellectual, emotional, physical and spiritual dimensions, students' sense of self, community and place is strengthened.

In arts education, students learn about themselves, others, and the world around them. Students use the arts to explore and express their own ideas, feelings, beliefs and values, and also learn to interpret and understand those expressed by others. They discover that the arts can be an effective means of developing self- knowledge, understanding others and building community.

Lifelong Learners

(Related to the following Goals of Education: Basic Skills, Lifelong Learning, Positive Lifestyle)

Students are curious, observant and reflective as they imagine, explore and construct knowledge. They demonstrate the understandings, abilities and dispositions necessary to learn from subject discipline studies, cultural experiences and other ways of knowing the world. Such ways of knowing supports students' appreciation of Indigenous worldviews and learning about, with and from others. Students are able to engage in inquiry and collaborate in learning experiences that address the needs and interests of self and others. Through this engagement, students demonstrate a passion for lifelong learning.

Throughout the study of arts education, students seek, construct, express and evaluate knowledge. As students participate in meaningful cultural and artistic inquiry within schools and communities, they are able to gain a depth of understanding about the world and human experience that enables them to become more knowledgeable, confident and creative lifelong learners.

Engaged Citizens

(Related to the following Goals of Education: Career and Consumer Decisions, Membership in Society and Growing with Change)

Students demonstrate confidence, courage and commitment in shaping positive change for the benefit of all. They contribute to the environmental, social and economic sustainability of local and global communities. Their informed life, career and consumer decisions support positive actions that recognize a broader relationship with, and responsibility for, natural and constructed environments. Along with this responsibility, students recognize and respect the mutual benefits of Charter, Treaty and other constitutional rights and relationships. Through this recognition, students advocate for self and others, and act for the common good as engaged citizens.

The arts give students multiple ways to express their views and to reflect on the perspectives and experiences of others. Students learn how to design, compose, problem solve, inspire change, and contribute innovative ideas that can improve the quality of their own lives and the lives of others. Students in the arts seek to discover who they are, envision who they might become, imagine possibilities and alternatives for their communities, and provide new ideas and solutions for building a sustainable future. They also gain an understanding of the immense contributions that artists and the arts offer to the world.

*A sense of place is a geographical concept that attempts to define our human relationships with the environment and knowledge derived from this relationship.

Cross-curricular Competencies

The Cross-curricular Competencies are four interrelated areas containing understanding, values, skills and processes which are considered important for learning in all areas of study. These competencies reflect the Common Essential Learnings and are intended to be addressed in each area of study at each grade.

Developing Thinking

(Related to CEL of Critical and Creative Thinking)

Constructing knowledge (i.e., factual, conceptual, procedural, and metacognitive) is how people come to know and understand the world around them. Deep understanding develops through thinking and learning contextually, creatively, and critically in a variety of situations, both independently and with others.

Think and learn contextually

- Apply prior knowledge, experiences, and the ideas of self and others in new contexts
- Analyze connections or relationships within and/or among ideas, experiences, or natural and constructed objects
- Recognize that a context is a complex whole made of parts
- Analyze a particular context for ways that parts influence each other and create the whole
- Explore norms*, concepts, situations, and experiences from several perspectives, theoretical frameworks and worldviews.

Think and learn creatively

- Show curiosity and interest in the world, new experiences, materials, and puzzling or surprising events
- Experiment with ideas, hypotheses, educated guesses and intuitive thoughts
- Explore complex systems and issues using a variety of approaches such as models, simulations, movement, self-reflection and inquiry
- Create or re-design objects, designs, models, patterns, relationships, or ideas by adding, changing, removing, combining and separating elements
- Imagine and create central images or metaphors for subject area content or cross-disciplinary ideas.

Think and learn critically

- Analyze and critique objects, events, experiences, ideas, theories, expressions, situations, and other phenomena
- Distinguish among facts, opinions, beliefs, and preferences
- Apply various criteria to assess ideas, evidence, arguments, motives, and actions
- Apply, evaluate, and respond to differing strategies for solving problems and making decisions
- Analyze factors that influence self and others' assumptions and abilities to think deeply, clearly and fairly.

*Norms can include unexamined privilege (i.e., unearned rights/entitlements/immunity/exemptions associated with being "normal") which creates a power imbalance gained by birth, social position, or concession and provides a particular context.

Developing Identity and Interdependence

(Related to CELs of Personal and Social Development and Technological Literacy)

Identity develops as an individual interacts with others and the environment, and learns from various life experiences. The development of a positive self-concept, the ability to live in harmony with others, and the capacity and aptitude to make responsible decisions about the natural and constructed world supports the concept of interdependence. The focus within this competency is to foster personal reflection and growth, care for others, and the ability to contribute to a sustainable future.

Understand, value, and care for oneself (intellectually, emotionally, physically, spiritually)

- Recognize that cultural and linguistic backgrounds, norms, and experiences influence identity, beliefs, values and behaviours
- Develop skills, understandings, and confidence to make conscious choices that contribute to the development of a healthy, positive self-identity
- Analyze family, community, and societal influences (such as recognized and unrecognized privileges) on the development of identity
- Demonstrate self-reliance, self-regulation, and the ability to act with integrity
- Develop personal commitment and the capacity to advocate for self.

Understand, value, and care for others

- Demonstrate openmindedness* toward, and respect for, all
- Learn about various peoples and cultures
- Recognize and respect that people have values and worldviews that may or may not align with one's own values and beliefs
- Value the varied abilities and interests of individuals to make positive contributions to society
- Advocate for the well-being of others.

Understand and value social, economic, and environmental interdependence and sustainability**

- Examine the influence of worldviews on one's understanding of interdependence in the natural and constructed world
- Evaluate how sustainable development depends on the effective and complex interaction of social, environmental and economic factors
- Analyze how one's thinking, choices, and behaviours affect living and non-living things, now and in the future
- Investigate the potential of individual and group actions and contributions to sustainable development
- Demonstrate a commitment to behaviours that contribute to the well-being of the society, environment, and economy – locally, nationally and globally.

*Openmindedness refers to a mind that is open to new ideas and free from prejudice or bias in order to develop an "ethical space" between an existing idea and a new idea (Ermine).

**Sustainability refers to making informed decisions for the benefit of ourselves and others, now and for the future, and to act upon those decisions for social, economic, and environmental well-being.

Developing Literacies

(Related to CELs of Communication, Numeracy, Technological Literacy, and Independent Learning)

Literacies provide many ways to interpret the world and express understanding of it. Being literate involves applying interrelated knowledge, skills, and strategies to learn and communicate with others. Communication in a globalized world is increasingly multimodal. Communication and meaning making, therefore, require the use and understanding of multiple modes of representation. Each area

of study develops disciplinary literacies (e.g., scientific, economic, physical, health, linguistic, numeric, aesthetic, technological, cultural) and requires the understanding and application of multiple literacies (i.e., the ability to understand, critically evaluate, and communicate in multiple meaning making systems) in order for students to participate fully in a constantly changing world.

Construct knowledge related to various literacies

- Acknowledge the importance of multiple literacies in everyday life
- Understand that literacies can involve words, images, numbers, sounds, movements, and other representations and that these can have different interpretations and meanings
- Examine the interrelationships between literacies and knowledge, culture and values
- Evaluate the ideas and information found in a variety of sources (e.g., people, databases, natural and constructed environments)
- Access and use appropriate technologies to investigate ideas and deepen understanding in all areas of study.

Explore and interpret the world using various literacies

- Inquire and make sense of ideas and experiences using a variety of strategies, perspectives, resources and technologies
- Select and critically evaluate information sources and tools (including digital) based on the appropriateness to specific tasks
- Use various literacies to challenge and question understandings and interpretations
- Interpret qualitative and quantitative data (including personally collected data) found in textual, aural and visual information gathered from various media sources
- Use ideas and technologies in ways that contribute to creating new insight.

Express understanding and communicate meaning using various literacies

- Create, compute, and communicate using a variety of materials, strategies, and technologies to express understanding of ideas and experiences
- Respond responsibly and ethically to others using various literacies
- Determine and use the languages, concepts, and processes that are particular to a discipline when developing ideas and presentations
- Communicate ideas, experiences, and information in ways that are inclusive, understandable and useful to others
- Select and use appropriate technologies in order to communicate effectively and ethically.

Developing Social Responsibility

(Related to CELs of Communication, Critical and Creative Thinking, Personal and Social Development, and Independent Learning)

Social responsibility is the ability of people to contribute positively to their physical, social, and cultural environments. It requires an awareness of unique gifts and challenges among individuals and

communities and the resulting opportunities that can arise. It also requires participation with others in creating an ethical space* to engage in dialogue, address mutual concerns, and accomplish shared goals.

Use moral reasoning processes

- Evaluate the possible consequences of a course of action on self, others, and the environment in a particular situation
- Consider the implications of a course of action when applied to other situations
- Consistently apply fundamental moral values** such as “respect for all”
- Demonstrate a principle-based approach to moral reasoning
- Examine how values and principles have been and continue to be used by persons and cultures to guide conduct and behaviours.

Engage in communitarian thinking and dialogue

- Model a balance in speaking, listening and reflecting
- Ensure that each person has an opportunity to contribute
- Demonstrate courage to express differing perspectives in a constructive manner
- Use consensus-building strategies to work towards shared understanding
- Be sensitive to, and respectful of, diversity and different ways of participating.

Take social action

- Demonstrate respect for and commitment to human rights, treaty rights and environmental sustainability
- Contribute to harmony and conflict resolution in own classroom, school, family and community
- Provide support in a manner that is respectful of the needs, identity, culture, dignity and capabilities of all persons
- Support individuals in making contributions toward achieving a goal
- Take responsible action to change perceived inequities or injustice for self and others.

*An ethical space exists between separate worldviews. In this space, “we can understand one another’s knowledge systems” (Ermine, 2006). For further information, see Willie Ermine’s work related to ethical space.

**The most basic moral value underlying development of the CEL of Personal and Social Development is that of respect for persons. For further discussion, related to fundamental moral values, refer to *Renewed Objectives for the CELs of Critical and Creative Thinking and Personal and Social Development* (2008).

Aim and Goals

The **aim** of K-12 Arts Education is to enable students to understand and value arts expressions throughout life.

Goals are broad statements identifying what students are expected to know and be able to do upon completion of the learning in a particular area of study by the end of Grade 12.

The three goals of arts education from Kindergarten to Grade 12 are:

Cultural/Historical (CH) - Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

This goal focuses on the role of the arts in various cultures, the development of the arts throughout history, and factors that influence contemporary arts and artists. It includes the historical development of dance, drama, music, and visual art within its social, cultural and environmental context. In addition, the goal includes learning about the arts in contemporary societies, popular culture, and interdisciplinary forms of expression. The intent is to develop students' understanding of the arts as important forms of aesthetic expression, and as records of individual and collective experiences, histories, innovations, and visions of the future.

Critical/Responsive (CR) - Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

This goal enables students to respond critically to images, sounds, performances, and events in the artistic environment, including the mass media. Students become participants in the interactive process between artist and audience rather than passive consumers of the arts. Several processes are provided to help teachers guide discussion and encourage various responses to works of art; for example, visual art works, musical compositions, or dance and drama performances. The processes are intended to move students beyond quick judgement to informed personal interpretation, and can be used with each of the arts disciplines and interdisciplinary works. These processes are described in "Responding to Arts Expressions", located in the curriculum support materials area of the Ministry of Education website. The intent of this goal is also to ensure that students are actively engaged with artists in their own communities and recognize that the arts are integral to the lives and cultures of every community.

Creative/Productive (CP) - Students will inquire, create, and communicate through dance, drama, music, and visual art.

This goal includes the exploration, development, and expression of ideas in the language of each art form. Each discipline involves students in different ways of thinking, inquiring, and conveying meaning. Each form involves students in creative processes and means of inquiry that require students to reflect on big ideas, and investigate compelling questions using the language, concepts, skills, techniques, and processes of that discipline. In order for an activity to be creative, students must

be engaged in critical thinking, observation and other forms of research, active exploration, and creative problem-solving processes. Students learn where ideas come from, and how ideas can be developed and transformed in each art form. Documentation is also an important part of the creative process, and can be used for purposes of idea development and refinement, assessment, and sharing learning with others. Reflection, both ongoing and summative, is an essential part of every creative process, and allows students to assess and evaluate their continued growth in their creative endeavours.

Inquiry

Inquiry learning provides students with opportunities to build knowledge, abilities and inquiring habits of mind that lead to deeper understanding of their world and human experience. Inquiry builds on students' inherent sense of curiosity and wonder, drawing on their diverse backgrounds, interests and experiences. The process provides opportunities for students to become active participants in a collaborative search for meaning and understanding.

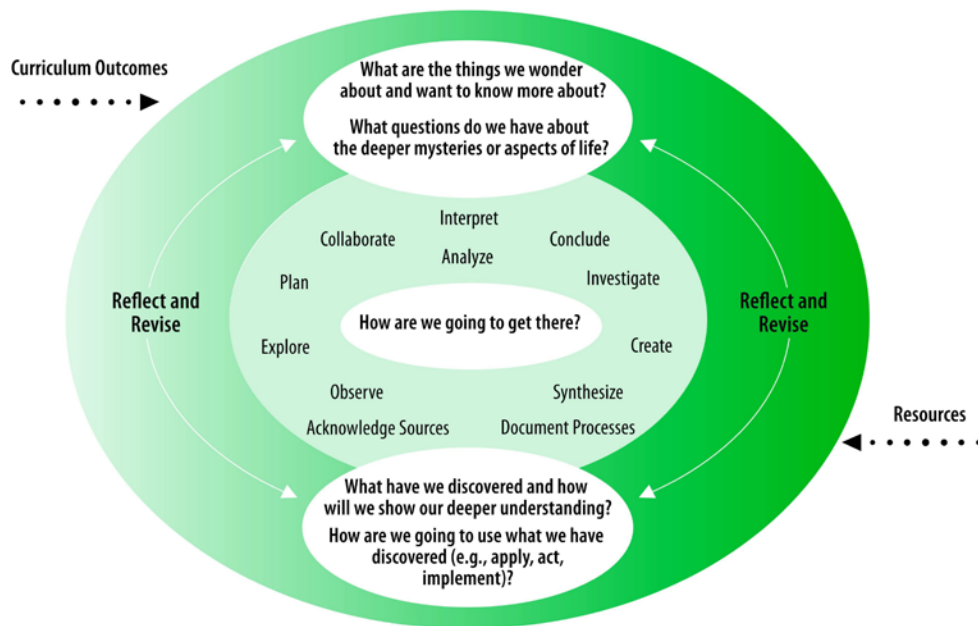
Students who are engaged in inquiry:

- construct deep knowledge and deep understanding, rather than passively receiving information;
- are directly involved and engaged in the discovery of new knowledge;
- encounter alternative perspectives and differing ideas that transform knowledge and experience into deep understandings;
- transfer new knowledge and skills to new circumstances; and,
- take ownership and responsibility for their ongoing learning and mastery of curriculum content and skills.

(Adapted from Kuhlthau, Maniotes, & Caspari, 2007)

Inquiry learning is not a step-by-step process, but rather a cyclical process, with various phases of the Inquiry learning is not a step-by-step process, but rather a cyclical process, with various phases of the process being revisited and rethought as a result of students' discoveries, insights and construction of new knowledge. Experienced inquirers will move back and forth among various phases as new questions arise and as students become more comfortable with the process. The following graphic shows various phases of the cyclical inquiry process.

Constructing Understanding Through Inquiry



An important part of any inquiry process is student reflection on their learning and the documentation needed to assess the learning and make it visible. Student documentation of the inquiry process may take the form of works-in-progress, reflective writing, journals, reports, notes, models, arts expressions, photographs, video footage, action plans and many more.

Creating Questions for Inquiry

It is important that teachers and students learning within meaningful contexts that relate to their lives, communities and world. Teachers and students need to identify big ideas and questions for deeper understanding central to the area of study.

Big ideas invoke inquiry questions. These questions are important in developing a deep understanding of the discipline or an area of study within the discipline. They do not have obvious answers and they foster high-order thinking. They invite genuine inquiry.

It is important to develop questions that are evoked by student interests and sense of wonder and have potential for rich and deep learning. These questions are used to initiate and guide inquiries that lead to deep understandings about topics, problems, ideas, challenges, issues, concepts and areas of study related to curriculum content and outcomes.

Well-formulated inquiry questions are broad in scope and rich in possibilities. Such questions encourage students to explore, observe, gather information, plan, analyze, interpret, synthesize, problem solve, take risks, create, conclude, document, reflect on learning and develop new questions for further inquiry.

The process of constructing questions for deep understanding can help student grasp the important disciplinary or interdisciplinary ideas that are situated at the core of a particular curricular focus or

context. These broad questions lead to more specific questions that can provide a framework, purpose and direction for the learning activities in a lesson, or series of lessons, and help student connect what they are learning to their experiences and life beyond school.

Big Ideas for Inquiry

The following big ideas and inquiry questions are provided as suggestions for teachers and students to consider investigating at the 10, 20 and 30 levels.

Drama 10

| Big Ideas | Sample Inquiry Questions |
|---|--|
| <p>Suggested Focus: Drama Reflects Society</p> <ul style="list-style-type: none"> Artists are individuals in our communities Artists represent multiple voices <p>Suggested Focus: Making Theatre</p> <ul style="list-style-type: none"> Theatre is made with purpose There are many ways to develop and express ideas <p>Forms, Styles and Processes</p> <ul style="list-style-type: none"> Storytelling Theatre elements Intro to styles Collective creation Working from script Working with strategies (e.g., role, tableau, tapping in) Physical theatre Mime <p>Acting</p> <ul style="list-style-type: none"> Improv Voice Movement Mask work Speech <p>Technical Theatre</p> <ul style="list-style-type: none"> Mask making Technical toolbox (e.g., | <p>What does creative process mean for you in drama?</p> <p>How do artists use creative processes?</p> <p>In what ways does the drama work we create in school reflect and/or challenge our own thinking and that of others?</p> <p>In what ways does professional theatre reflect and/or challenge society?</p> <p>How could we incorporate multiple viewpoints, worldviews or diverse voices into our drama work in a respectful way?</p> <p>Why does theatre exist?</p> <p>What role does story and storytelling play in our work?</p> <p>What drama strategies could we use to investigate our topic?</p> <p>How could we refine our work with a focus on theatre elements?</p> <p>How can our use of language, drama strategies and acting skills help to increase the audience's understanding?</p> <p>How does a knowledge of biomechanics add to one's expression?</p> <p>How can we use improv to explore our roles/characters and situations?</p> <p>What are some innovative ways to explore the roles or characters' interactions, emotions or ideas with our fellow actors?</p> <p>What is the purpose of masks? How could our masks be designed and manipulated to enhance our characters'</p> |

| | |
|---------------------------------|-------------|
| lighting, sound, costumes, set) | expression? |
|---------------------------------|-------------|

Drama 20

| Big Ideas | Sample Inquiry Questions |
|---|--|
| <p>Suggested Focus: Drama Reflects Society</p> <ul style="list-style-type: none"> Drama and theatre remind us what it means to be human <p>Suggested Focus: Making Theatre</p> <ul style="list-style-type: none"> Interpretation comes out of process Many roles work together to create the production <p>Forms, Styles and Processes</p> <ul style="list-style-type: none"> Role drama, drama in context, process drama Play analysis Theories of acting and directing Forum theatre <p>Acting</p> <ul style="list-style-type: none"> Character realization Choral work Scene study Contact Clown Stand up Puppetry Monologues <p>Technical Theatre</p> <ul style="list-style-type: none"> Costume Set Makeup | <p>What role has storytelling and ritual played in societies, past and present?</p> <p>What are some creative processes used by theatre professionals and how could we explore them?</p> <p>What is the process you wish to use in the creation of drama/theatre (e.g., consider things such as text analysis, interpretation, original work, interdisciplinary approaches)?</p> <p>What are some strategies we have used, or could use, to best represent the ideas we have chosen to explore and express?</p> <p>How can drama and theatre work provoke critical thought?</p> <p>In what ways does our drama work speak about transformation or change?</p> <p>What is consensus, why is it important in collective work and how can we achieve it?</p> <p>How might we increase our concentration and focus in these exploratory scenes or episodes?</p> <p>What roles have clowns and tricksters played in stories and theatre, past and present, and how could we incorporate these ideas in our own work?</p> <p>In what ways can our drama work and theatre performances raise awareness or impact social change?</p> <p>How could we bring the audience into the work as participants in the fiction?</p> <p>How can monologues demonstrate the qualities of the character?</p> <p>What rehearsal strategies can we use to prepare for the performance?</p> <p>What challenges will be presented by the performance space?</p> <p>How can we maximize our impact using costumes, sets, makeup and technical equipment to which we have access?</p> |

Drama 30

| Big Ideas | Sample Inquiry Questions |
|---|---|
| <p>Suggested Focus: Drama Reflects Society</p> <ul style="list-style-type: none"> • Theatre builds communities <p>Suggested Focus: Making Theatre</p> <ul style="list-style-type: none"> • Theatre effects audience in different ways <p>Forms, Styles and Processes</p> <ul style="list-style-type: none"> • Film project • Performance art • Musical theatre • Commedia del Arte • Playwriting <p>Acting</p> <ul style="list-style-type: none"> • Dance/Choreography • Period Styles • Dialects <p>Technical Theatre</p> <ul style="list-style-type: none"> • Sound • Special Effects • Costume • Set • Makeup <p>Independent Study/ Mentorship/Internship</p> | <p>How does theatre build community?</p> <p>What are some of the schools or theories of acting and how might we explore them in our own work?</p> <p>What is the process you wish to use in the creation of theatre?</p> <p>How could we help each other to improve/refine our acting technique?</p> <p>How does the passing of time impact perspective?</p> <p>How could we document our creative process, rehearsals and performance?</p> <p>What is cultural appropriation and how does it impact drama work and theatre (e.g., representation of Indigenous peoples in film and theatre, reinforcement of cultural stereotypes)?</p> <p>When does portrayal cross the line into perpetuating stereotypes? What are the issues concerning actors portraying gender and cultural roles that are not their own? To what extent are individuals or groups benefiting from the portrayal?</p> <p>How can we apply our understanding of drama in collaboration with music students to create musical theatre?</p> <p>How could we choreograph the movement, fight scene etc. for maximum impact?</p> <p>What makes the great comedians funny?</p> <p>What central ideas, themes or questions do we want to explore in our drama work?</p> <p>How could we refine our exploratory work to effectively convey our intentions to an audience (e.g., review script, adjust collective creation episodes, incorporate mask work, manipulate technical tools)?</p> <p>How can we use drama as a tool for research/expression of our learning in drama and across curricula?</p> <p>How could I create an independent study, mentorship or internship proposal (e.g., written or video), including description of learning goals, process documentation/portfolio and criteria</p> |

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| | for assessment and evaluation? |
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DRAFT

An Effective Arts Education Program

The arts education curriculum has been developed for all students in the province. The curriculum allows for both disciplinary and interdisciplinary studies. The term “arts” includes fine arts, popular arts, traditional arts, commercial arts, functional arts, and interdisciplinary arts with the understanding that there is much overlap among categories as is the case in much contemporary arts practice.

The Saskatchewan arts education curriculum provides students with a unique “way of knowing” about the world and human experience. Research clearly demonstrates the benefits of arts education, not only for those students who have a special interest in the arts, but for all students facing a future that requires multiple literacies, creative and critical thinking, and innovative problem-solving abilities that will apply to their daily lives and any post-secondary careers or personal endeavours.

Students in effective arts education programs will have opportunities to:

- apply creative processes in a variety of art forms and media
- develop self-confidence in their own creative abilities
- recognize that artists are thinkers, and that their imaginations and creativity contribute to the understanding of human existence
- investigate community and global issues explored by contemporary artists
- discover through the arts how societies express their histories, values, and beliefs
- celebrate Saskatchewan’s and Canada’s rich cultural and artistic heritage.

Research included in *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, and the report entitled *Critical Links: Learning in the Arts and Student Academic and Social Development*, demonstrates that arts education provides students with tremendous benefits including increased cognitive abilities, improved conflict resolution and other social skills, and higher levels of motivation and student engagement. (Deasy, 2002 and Gazzaniga, 2008)

Arts and Learning Spaces

This curriculum requires that all students have opportunities to develop their own creativity and learn about the innovative work of Saskatchewan’s arts community. Students are encouraged to partner with local arts and learning experts to immerse themselves in real world creative processes and develop knowledge of Saskatchewan and Canadian arts expressions. These interactions help students to discover that artistic work is situated within personal, cultural, regional, and global contexts; embraces diversity and inclusion; and reveals distinct identities and a unique sense of place.

One of the major challenges facing schools today is finding effective ways to build new relationships with the wider community. When arts resources and expertise outside of school are drawn upon, a new learning space is created, helping to remove boundaries between school and community. This new learning space enables a range of formal and informal arts education experiences to take place such as collaborative inquiry projects, intercultural exchange, mentor-based relationships, and use of new interactive technologies to bring about a synergy of learning among students, teachers, and professional artists.

Many opportunities exist for schools and school divisions to enter into formal and informal partnerships with other educational institutions, local artists, musicians and composers, dancers and choreographers, dramatic artists, filmmakers, and arts and cultural organizations. E-learning opportunities such as Live Interactive Video Education satellite broadcasts, arts and learning tours and workshops such as those offered by the Organization of Saskatchewan Arts Councils, web- based resources such as ARTSask.ca, art gallery outreach programs, workshops with local music, dance, and theatre groups, provincial Artists in Schools grants, and long- or short-term artist residencies such as the arts and learning programs managed by the Saskatchewan Arts Board with support of SaskCulture are examples of arts and learning communities working together to provide meaningful educational experiences of all students.

Arts Education and Student Engagement

Current research on learning indicates that arts education has extremely positive outcomes in the area of student engagement. Students are more likely to develop deep understanding when they are actively engaged and have a degree of choice about what is being learned and how it is being learned and assessed. Student engagement is affected by a complex range of variables, but studies show that engagement is increased dramatically through effective instructional practices that include high quality arts education experiences.

Research-based indicators of high quality arts education programs include:

- an inclusive stance with accessibility to all students
- active partnerships between schools and arts organizations and between teachers, artists, and community
- shared responsibility among stakeholders for planning, implementation, assessment, and evaluation
- a combination of development within the specific art forms (education in the arts) with artistic and creative approaches to learning (education through the arts)
- opportunities for public performance, exhibition, and/or presentation
- provision for critical reflection, problem solving, and risk taking
- emphasis on collaboration
- detailed strategies for assessing and reporting on students' learning, experiences, and development
- ongoing professional learning for teachers, artists, and the community
- flexible school structures and permeable boundaries between schools and community.

(Bamford, 2006, p. 140)

Student engagement depends on more than a charismatic teacher. The learning program must be relevant to students' lives and interests, and co-constructed with them. This type of democratic interaction requires a shift in ownership of the learning program from a solitary teacher-delivered program to increased teacher-learner-community collaboration.

Studies such as the Paul Hamlyn Foundation's Learning Futures: Next Practice in Learning and Teaching indicate that far too many students are disengaged from school and report that learning is often fragmented or disconnected, not relevant to real life, and is being done 'to' them instead of 'with' them. Involving students in learning experiences that encourage connection-making among the arts and other disciplines leads to learning that is deep (reflective, metacognitive), authentic (real-world contexts, meaningful to students' lives), and motivational (task/goal oriented, inspires students to further learning). Students who are engaged in high quality arts education programs take pride in their work and accomplishments, and recognize that their individual and collective voice is heard and respected.

Mihaly Csikszentmihalyi refers to engagement as, "... a connection between something inside and an opportunity outside to ... produce something real". When students are engaged in their learning, the magic of discovery is tangible, visible, shared, and motivational, even for the observer. (Pasquin & Winn, 2007, p. 176)

Arts Education and Student Voice

Adam Fletcher, on his website *Soundout: Promoting Student Voice in School*, defines student voice as "the individual and collective perspective and actions of young people within the context of learning and education". Through long-term work on student engagement and student voice, Fletcher concludes that student voice is about learning, teaching, school improvement, youth development, school culture, diversity, integrity, and civic engagement. He states that "student voice is formed of the unique perspective of the young people in our schools. It is formed in the same ways that adult voice is; that is, experience and education help students create opinions, ideas, and beliefs to which they give their voice." Teachers and students who interact within high quality arts and learning spaces have learned how to negotiate and co-construct democratic learning models. Arts education is one of the most effective vehicles for empowering students to reflect on, act on, and give voice to, their own opinions, beliefs, and ideas through the creation and presentation of their own arts expressions.

The following chart provides examples of arts education experiences and instructional approaches that encourage increased student engagement and respect for student voice.

An effective arts education program promotes student engagement and respect for student voice by providing opportunities for students to:

- become involved in planning a variety of personalized ways to achieve learning outcomes
- explore ideas and concepts, take risks, experiment, and improvise with processes and media
- develop understanding, skills, and abilities within meaningful contexts
- investigate and find solutions for a variety of artistic challenges
- ask questions about big ideas and topics that have relevance to their lives
- design and collaborate on inquiry projects that address their questions
- make connections among the arts and other disciplines
- work in partnership with teachers and professionals in the arts in formal and informal settings

- have flexibility and choice among a variety of approaches to learning
- negotiate assessment practices including self-assessment
- collaboratively design assessment criteria and rubrics
- work with teachers, artists, and community members to document and share their learning with others.

The arts provide opportunities for young people to experiment with ideas and put them into action Young people see the arts -- personally and for their societies -- playing unique social and educational roles, and they view their work as real, vital, and necessary. (Brice Heath & Robinson, 2004, p. 108)

Creative Technologies

This curriculum encourages the creative use of strategies, materials, instruments, electronic devices and technologies in the making and sharing of arts expressions. Creation and performance using digital media is an essential part of contemporary professional arts practices and arts education.

In arts education classes, students have opportunities to develop their digital skills and expressive use of media through experiences in areas such as photography, sound design, drawing, editing and remixing, graphic design, web-based arts, beatboxing, coding, electronic dance music, product design, video mashups, animation, interactive media and multidisciplinary experimental performance.

Students will incorporate digital media and investigate current and emerging technologies in their arts education classes when producing, documenting and sharing dance, drama, music and visual art expressions. They will also engage in critiques and research the work of contemporary artists who incorporate creative technologies in their practices.

Using this Curriculum

Outcomes define what students are expected to know, understand and be able to do by the end of a grade or secondary level course in a particular area of study. Therefore, all outcomes are required. The outcomes provide direction for assessment and evaluation, and for program, unit and lesson planning.

Outcomes:

- focus on what students will learn rather than what teachers will teach;
- specify the skills, abilities, knowledge and/or attitudes students are expected to demonstrate;
- are observable, assessable and attainable; and
- are supported by indicators which provide the breadth and depth of expectations.

Indicators are representative of what students need to know and/or be able to do in order to achieve an outcome. When planning for instruction, teachers must comprehend the set of indicators to understand fully the breadth and the depth of learning related to a particular outcome. Based on this understanding of the outcome, teachers may develop indicators that are responsive to students' needs, interests and prior learning. Teacher-developed indicators must maintain the intent of the outcome.

The set of indicators for an outcome:

- provides the intent (breadth and depth) of the outcome;
- tells the story, or creates a picture, of the outcome;
- defines the level and types of knowledge required; and
- is not a checklist or prioritized list of instructional activities or assessment items.

Other Terms

Within curricula, the terms "including", "such as" and "e.g.," serve specific purposes:

- **Including** prescribes content, contexts or strategies that students must experience in their learning, without excluding other possibilities.
- **Such as** provides examples of possible broad categories of content, contexts or strategies that teachers or students may choose, without excluding other possibilities.
- **E.g.** offers specific examples of what a term, concept or strategy might look like.

Outcomes at a Glance

| 10 | 20 | 30 |
|--|---|--|
| CP10.1 Investigate inspiration and departure points for dramatic work. | CP20.1 Use storytelling to inspire own dramatic work. | CP30.1 Use world theatre traditions to inspire ideas for own dramatic work. |
| CP10.2 Explore a variety of genres, styles and performance practices. | CP20.2 Demonstrate and use a variety of genres, styles and performance practices. | CP30.2 Create dramatic work demonstrating use of genre style. |
| CP10.3 Demonstrate the purposeful use of voice to communicate perspective. | CP20.3 Investigate voices and perspectives of the “Other” through theatre. | CP30.3 Express a multiplicity of voices and perspectives, such as culture, age, gender, class, language and ability through works of dramatic art. |
| CP10.4 Investigate a creative process for building a play or scene from devised material. | CP20.4 Investigate a creative process for building a play from written text or oral tradition. | CP30.4 Investigate a creative process and make directorial choices for building a performance from oral or written text and/or devised material. |
| CP10.5 Present and sustain a performance for an audience | CP20.5 Present and sustain a performance that considers both artistic and technical components. | CP30.5 Present and sustain a performance that demonstrates innovation (e.g., aesthetic and technical). |
| CH10.1 Examine theatre from a variety of traditions. | CH20.1 Examine and practically explore one or more theatre traditions. | CH30.1 Research contemporary theatre practices. |
| CH10.2 Examine how drama reflects and impacts individuals. | CH20.2 Examine the influence of social, cultural, environmental and personal contexts on drama. | CH30.2 Examine the role of artist as agents of change. |
| CH10.3 Research the role of storytelling in Indigenous cultures, past and present, and use storytelling to inspire drama work. | CH20.3 Explore how Indigenous perspectives and ways of knowing, including local cultural knowledge, impact the creation of theatre. | CH30.3 Research contemporary theatre practices of First Nation, Inuit, and Métis artists in Canada. |

| | | |
|--|---|---|
| CR10.1 Respond critically to student work using appropriate theatrical language. | CR20.1 Respond critically to live performances using appropriate theatrical language. | CR30.1 Respond critically to directorial using appropriate theatrical language (e.g., stage, film, technology). |
| CR 10.2 Investigate possible careers and training in theatre. | CR 20.2 Research the specifics of working in theatre and/or film. | CR30.2 Collaborate to develop an imagined theatre company. |

[Legend]

[CP10.1]

CP or CR or CH Creative/Productive or Critical/Responsive or Cultural Historical Goal

1 Outcome number

a Indicator

Drama 10: Outcomes and Indicators

Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP10.1 Investigate inspiration and departure points for dramatic work.

- a. Use personal narratives to explore concepts of memory, history and experiences relating to identity.
- b. Practically explore generated ideas through improvisation and devised scene-work.
- c. Explore connections and ways to expand upon inspirations and departure points.

CP10.2 Explore a variety of genres, styles and performance practices.

- a. Practically explore a range of genres, styles and performance practices (e.g., Inuit religious dramas and spirit plays, Iroquois False Face storytelling, comedy, tragedy, mime, naturalism, expressionism, modernism, postmodernism, see *Native Theatre in Canada: Report to the Royal Commission on Aboriginal Peoples, 1993* by Pamela Matthews) observing and respecting cultural protocols.

CP10.3 Demonstrate the purposeful use of voice to communicate perspective.

- a. Use interviews as a source to create a scene that represents a perspective.
- b. Create a scene that demonstrates at least two opposing voices.
- c. Adapt a scene from the perspective of a supporting character or a character not present.
- d. Discuss how empathy is fostered through experimentation with voice and perspective.

CP10.4 Investigate a creative process for building a play or scene from devised material.

- a. Explore the ways that identity, personal experiences and worldview shape creative work.
- b. Create a devised play and/or scene through collective processes that may include: brainstorm, idea generating, research, explore, improvisation, write/research/ journal, storyboard, edit, improvisation, refine, frame the story with theatre devices, rehearse, present.
- c. Discuss and reflect on the process involved in creating a devised theatre piece such as negotiation, shared power, shared responsibility, collaboration, consensus, group skills/community making, and ensemble building.

CP10.5 Present and sustain a performance for an audience

- a. Use the language of theatre effectively in performance (e.g., stage directions, lighting cues, blocking).
- b. Act and react “in role” during the entire time on stage in response to various situations (e.g., unexpected laughter, stage mishap, technical trouble)..
- c. Identify individual theatrical roles (e.g., actor, theatre technician, writer, dramaturg, director, designers, critic, stage manager, administrator, choreographer, musical director) and discuss how they work together effectively for performance.
- d. Assess the space for performance potential and audience impact.
- e. Adhere to safety procedures and proper use of tools, technologies and materials.

Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

CR10.1 Respond critically to student work using appropriate theatrical language.

- a. View a live or recorded performance and discuss the role of the audience in various types of performances (e.g., conventional Western theatre, children’s theatre, forum theatre, site specific).
- b. Research the context of the when the piece was written including:
 - a historical glimpse into the social, political and cultural climate of the times in which the play was written and performed
 - biographical information about the playwright and/ or other plays by the playwright
 - a reading of other plays written at the same time
 - a look at the expectations and moods of audiences during the years of the play's existence.
- c. Using the language of theatre, describe the piece thoughtfully and discriminately, withholding judgement.
- d. Analyze directorial decisions made in the current production including the casting, staging and design choices.
- e. Examine the social and political climate of the current time in which the play was produced and those of the times in which the play was first written and produced and support opinions in the interpretation of the theatre. Evaluate the piece using the language of theatre.
- f. Identify the purpose of various conventions (e.g., dimming of lights, actor’s entrance, blackouts, curtain calls) and how they impact the audience experience

- g. Identify various stage and audience seating arrangements (e.g., thrust, proscenium, in the round, open-air, promenade, site-specific) and consider how each affect both the actors' performances and the audience's response.

CR 10.2 Investigate possible careers and training in theatre.

- a. Identify the various career paths available to work in theatre.
- b. Explore the training options available through mentorship, university, college, workshops and specific courses.
- c. Examine how artists represent their training/experiences in an artist bio.
- d. Reflect on own skills and experiences and represent them (e.g., artist bio).

Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH10.1 Examine theatre from a variety of traditions.

- a. Discuss connections between Indigenous artistic traditions (e.g., song, dance, stories) and the land, identity and worldview.
- b. Recognize that artistic practices are specific to a treaty territory and/or language group in Saskatchewan and Canada.
- c. Create a timeline of theatre traditions around the world.
- d. Reflect on how theatre relates to a specific time, place and culture.

CH10.2 Examine how drama reflects and impacts individuals.

- a. Respond to dramatic works to explore the ways that they impact audience.
- b. Gather an audience's reaction to a dramatic work through discussion or written means.
- c. Reflect on the ways that viewing or reading dramatic work has challenged own views or beliefs.
- d. Reflect on own experience with regard to the kinds of dramatic work most enjoyed. Consider the ways these choices are connected to personal perspectives and experiences.

CH10.3 Research the role of storytelling in Indigenous cultures, past and present, and use storytelling to inspire drama work.

- a. Learn a traditional or foundational story and tell it in an expressive way.
- b. Recognize the significance of oral transmission of history and family stories.
- c. Recognize that stories may be used for different purposes (e.g., how the world works, how to behave, oral histories).
- d. Tell contemporary or historical stories from various perspectives (e.g., the colonizer, the oppressed, the privileged, the marginalized).
- e. Engage, where possible, with Elders and Knowledge Keepers to hear stories of the land.
- f. Investigate how traditional Indigenous knowledge is transmitted (e.g., oral, digital, multimedia) in drama and theatre work.
- g. Listen to stories and interpret them through one or more art forms.
- h. Tell one's own story (e.g., drawing on memories, cultural background, personal experiences, family history).

Drama 20: Outcomes and Indicators

Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP20.1 Use storytelling to inspire own dramatic work.

- a. Listen to storytellers (e.g.- elders, knowledge keepers, artists, parents, grandparents, other teachers, veterans, community members).
- b. Investigate how storytelling and interviews (e.g., oral stories, Story Corps, Moth, stand-up comedy) can lead to performance.
- c. Tell a story using dramatic techniques (e.g., humour, personal connections, emotion, tension, delivery and pauses) to make a connection to audience.

CP20.2 Demonstrate and use a variety of genres, styles and performance practices.

- a. Identify and apply conventions from various styles.
- b. Experiment with a range of styles, genres and performance practices for use in own work.

CP20.3 Investigate voices and perspectives of the “Other” through theatre.

- a. Investigate how diverse voices and perspectives (e.g., marginalized people, cultural contexts, silenced people in history) are portrayed in theatre.
- b. Examine how the “Other” has been represented within traditional (e.g., plays, musicals) and non-traditional (e.g., absurd, clown, performance art) works.
- c. Write in role from a perspective that represents a diverse voice while being mindful of stereotypes and hurtful portrayals.

CP20.4 Investigate a creative process for building a play from written text or oral tradition.

- a. Determine criteria for selecting work (e.g. cultural and community considerations, number of people, interest, skills, time, content, budget, theme, style, genre, space, technical requirements, audience).
- b. Analyze the work using processes such as:
 - research and analyze context
 - read for meaning and subtext
 - explore the ‘given circumstances’
 - analyze dialogue and dramatic action
 - understand character through motivation, dialogue, physicality.

- c. Discuss a range of ways of rehearsing (e.g., improvisation, character exploration, linear vs. non-linear, reading, silent, tableaux, speed through, technical, blocking, choreography, vocal work, costume parade).
- d. Create a production plan, assign roles and develop timeline.
- e. Follow through with the rehearsal process according to the needs of the production.

CP20.5 Present and sustain a performance that considers both artistic and technical components.

- a. Use the language of theatre effectively in performance (e.g., stage directions, lighting cues, blocking).
- b. Practically explore the actor's toolbox (e.g- voice, movement, understanding character, awareness of self and space, understanding text and notation)
- c. Practically explore the designer's toolbox (e.g., visual skills, use of maquettes, represent mood, use of symbol/metaphor, light, colour, sound) for aesthetic purpose.
- d. Select a theatre role (e.g., actor, theatre technician, writer, director, designers, stage manager, choreographer, musical director) and demonstrate how technical and artistic choices work together through a sustained performance.
- e. Apply safety procedures and demonstrate proper use of tools, technologies and materials.

Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

CR20.1 Respond critically to live performances using appropriate theatrical language.

- a. View and reflect on a live or recorded performance and discuss the role of the audience in various types of performances (e.g., conventional Western theatre, children's theatre, forum theatre, site specific).
- b. Discuss the purposes of theatre (e.g., to entertain, to educate, to raise awareness, to initiate change) and how this affects artistic decisions and audience response.
- c. Observe protocol when attending and viewing. live theatre (Live theatre viewed online or through attending live theatre).
- d. Critically evaluate various theatrical elements in response to viewing live theatre (i.e. acting, blocking, directorial choices, set, lighting costumes).

- e. Research and practically explore the role of audience members in participatory theatre (e.g., Boal's spect-actor, experimental theatre, immersive theatre, improvisational theatre).
- f. Present a scene with an intended impact and gather audience feedback to determine actual impact.
- g. Present a scene which involves audience participation.

CR 20.2 Research the specifics of working in theatre and/or film.

- a. Research (e.g., in person, written or recorded interview) a theatre and/or film artist about the "real life" concerns of a working artist (e.g., pay, contracts, hours, health and safety).
- b. Investigate the professional unions created for theatre and/or film, including the qualifications required for membership and benefits for the individual in the industry.
- c. Create a presentation to represent own skills and experiences in theatre (e.g., portfolio, CV, artist statement, cover letter, audition piece, pitch for a show).

Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH20.1 Examine and practically explore one or more theatre traditions.

- a. Discuss connections between Indigenous artistic traditions (e.g., song, dance, stories) and the land, identity and worldview.
- b. Recognize that artistic practices are specific to a treaty territory and/or language group in Saskatchewan and Canada.
- c. Examine theatre traditions representing various cultures, and worldviews and explain how they are specific to place and time (e.g., Indigenous storytelling, Greek Theatre, Karagozi shadow puppetry, Talchum mask dance, Kathakali, Theatre of the Oppressed).
- d. Provide examples of how theatre traditions continue to evolve.
- e. Present work inspired by a theatre era or tradition (e.g., perform scenes from different eras, present design elements).

CH20.2 Examine the influence of social, cultural, environmental and personal contexts on drama.

- a. Recognize the various ways that dramatic works arise from and respond to contemporary issues within society.

- b. Analyze the various social, cultural and environmental conditions that informed the creation of dramatic work.
- c. Identify, examine, and practically explore the ways that diverse theatre styles have influenced society from the past and present.
- d. Consider the ways that Saskatchewan theatre productions (e.g., *Paper Wheat*, *Operation Big Rock* *Story of Mistaseni* by *SUM Theatre*, *The Weyburn Project*) represent a time and place.

CH20.3 Explore how Indigenous perspectives and ways of knowing, including local cultural knowledge, impact the creation of theatre.

- a. Use the lens of drama to explore and represent traditional or foundational stories.
- b. Engage, where possible, with Elders and Knowledge Keepers to create a drama.
- c. Use sources of inspiration (e.g., image, sound or story) and research to explore reconciliation-related issues (e.g., racism, treaty negotiations, privilege) through dramatic work.
- d. Examine the power of Indigenous stories to inspire theatrical work.
- e. Research theatre pieces developed through collaboration with Indigenous and non-Indigenous peoples.
- f. View and read plays created by Indigenous artists.

Drama 30: Outcomes and Indicators

Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP30.1 Use world theatre traditions to inspire ideas for own dramatic work.

- a. Investigate how performance styles (e.g. mask, storytelling, shadow puppetry, naturalism, commedia) inform ideas.
- b. Investigate how different styles have been applied to traditional plays (e.g., Macbeth adaptation to Pawakan Macbeth).
- c. Organize and document ideas for possible exploration (e.g., portfolio, journal, digital media).
- d. Devise and perform dramatic work inspired from world theatre tradition.

CP30.2 Create dramatic work demonstrating use of genre style.

- a. Research style or genre and share learning (e.g., design a student-led workshop, act out scene).
- b. Incorporate and justify the use of genre and style in own devised work.
- c. Select an aspect of theory and/or style and apply to own work through, for example:
 - improvised play
 - performance art
 - monologue
 - scene
 - video.
- d. Juxtapose unlike genre and style (e.g., use puppets to explore political issue, create a Victorian 'drawing room play' using social media as script).
- e. Design the look and sound of a scene to reflect a genre or style (e.g., director's notebook, sketches, production notes, maquette, set list).

CP30.3 Express a multiplicity of voices and perspectives, such as culture, age, gender, class, language and ability through works of dramatic art.

- a. Assume roles in order to represent a variety of voices and perspectives.
- b. When creating a scene, consider questions such as: whose voice and perspective is being heard? Who is left out of the story? How does voice impact the story? How does the perspective impact the audience?
- c. Analyze and describe how personal identity and cultural lens affects creation of the work.

- d. Explore ways of expressing power, status and perspective through drama work (e.g., Image Theatre, Forum Theatre, contextual drama).

CP30.4 Investigate a creative process and make directorial choices for building a performance from oral or written text and/or devised material.

- a. Collaborate with peers, elders or community experts to decide on the merits of various creative processes for building a specific drama work (e.g. play, collective creation, devised theatre, performance art).
- b. Work with peers to select a creative process and make a production plan (e.g., roles, timelines, expectations).
- c. Develop source material (e.g., text, image, sound, movement, research, story, idea) and build the drama work within the selected process.
- d. Construct and revise the rehearsal process according to the style and needs of the production.
- e. Engage with Saskatchewan directors about their own creative processes (e.g. interview, research, email, listen to).

CP30.5 Present and sustain a performance that demonstrates innovation (e.g., aesthetic and technical).

- a. Purposefully use the language of theatre in selected creative processes
- b. Practically explore the director's toolbox (e.g.- communication of vision, interpretation of oral or written text, analysis and planning, creating a rehearsal plan) for artistic purpose.
- c. Reinterpret or imagine a scene or dramatic work through innovative use of the toolboxes (director, designer, actor).
- d. Use a specific technical component (e.g., light, costume, sound, digital technologies) for symbolic purposes as a mode for communicating ideas.
- e. Change the point of view of a scene or dramatic work by amplifying a technical or artistic aspect (e.g., incorporate contact improv, audience interaction, replace the actor with an object or technical component, project digital images on moving actors, use social media conventions in performance.
- f. Demonstrate willingness to take creative risks.
- g. Justify decisions made by various roles (e.g., director, actor and designer) to achieve intent.
- h. Reflect on problems, surprises or challenges that arose in the performance and how they might be resolved.

Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

CR30.1 Respond critically to directorial using appropriate theatrical language (e.g., stage, film, technology).

- a. View and reflect on a live or recorded performance and discuss the role of the audience in various types of performances (e.g., conventional Western theatre, children's theatre, forum theatre, site specific).
- b. Examine the difference and similarities between staged theatre and plays adapted to film.
- c. View a filmed adaptation of a play and identify the qualities specific to film that cannot be replicated on stage and the qualities of staged performance that cannot be replicated through film.
- d. Discuss considerations a director makes when creating a film adaptation such as: location, setting, directing the viewer's focus through camera angles and shots, special effects, CGI, and editing.
- e. Reflect on the impact of live theatre on an audience and your own experiences viewing plays.
- f. Recognize the effect the location of the theatre has on the audience, such as outdoor theatre, theatre in the round, site specific theatre, historical theatres.
- g. Explore several different ways to critique using the language specific to theatre or film. This may include: written, verbal, movement based, collage, multimedia, journal, monologue.
- h. Discuss how viewing theatre shapes future decisions in making theatre.

CR30.2 Collaborate to develop an imagined theatre company.

- a. Create a philosophy and focus for imagined company, including company members, season schedule, budget and location.
- b. Create a proposal, including sponsorship and funding plan (e.g., social media, PR and publicity, logo).
- c. Pitch own proposal and defend choices to a panel of peers.

Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH30.1 Research contemporary theatre practices.

- a. Discuss connections between Indigenous artistic traditions (e.g., song, dance, stories) and the land, identity and worldview.
- b. Recognize that artistic practices are specific to a treaty territory and/or language group in Saskatchewan and Canada.
- c. Research and examine how past traditions inform contemporary theatre.
- d. Discuss the impact and contributions of contemporary theatre practitioners working within various theatre roles (e.g., writers/dramaturge, performers, directors, stage managers, designers of set/costume/lighting/sound, choreographers of fight/dance, music directors/musicians, technicians).

CH30.2 Examine the role of artist as agents of change.

- a. Analyze and practically explore a theatre movement that arose in response to social conditions (e.g., Native Earth Performing Arts in response to colonialism, Theatre of the Absurd in Europe and Butoh in Japan in response to WWII, Guerilla Theatre in response to radical social movements of the 1960's, Bread and Puppets in the 1970s in response to social activism in USA).
- b. Practically explore a current social issue of interest and consider how one might respond through dramatic work.
- c. Examine how theatre artists use their art form to question the status quo and empower others to influence change.
- d. Conduct an inquiry to examine theatre artists whose work addresses local and global issues (e.g., food security, water access, health, migration, colonization, reconciliation, climate change, gender and sexual diversity, ethics and technologies, economic disparity, economic, social and environmental sustainability).

CH30.3 Research contemporary theatre practices of First Nation, Inuit, and Métis artists in Canada.

- a. Discuss questions concerning the relationship between identity and art making practices (e.g., "Does your culture influence the subject matter or themes of your work? Do traditional practices inform your work?" How do I identify as an artist? What will I call myself? Is it "Indigenous theatre" or theatre with Indigenous artists? Who gets to decide?).
- b. Conduct research on a contemporary First Nation, Inuit or Métis theatre company in Canada and report on such things as: company philosophy or focus, subject or themes presented, discipline specific or interdisciplinary approaches, and the potential influence of traditional practices.
- c. Research (e.g., in person, written or recorded interview) an Indigenous theatre artist and examine what impacts their work considering questions such as, "What is the role of Indigenous theatre in society? Is it important to distinguish Indigenous theatre separately from non-Indigenous theatre? Do traditional practices and/or Elders influence the work you create?"

Assessment and Evaluation of Student Learning

Assessment and evaluation are continuous activities that are planned for and derived from curriculum outcomes and consistent with the instructional learning strategies. The depth and breadth of each outcome, as defined by the indicators, informs teachers of the skills, processes and understandings that should be assessed.

Assessment is the act of gathering information on an ongoing basis in order to understand individual students' learning and needs.

Evaluation is the culminating act of interpreting the information gathered through relevant and appropriate assessments for the purpose of making decisions or judgements, often at reporting times.

Effective and authentic assessment and evaluation involves:

- designing performance tasks that align with curricular outcomes;
- involving students in determining how their learning will be demonstrated; and,
- planning for the three phases of assessment and evaluation indicated below.

| Formative Assessment | | Summative Assessment and Evaluation |
|--|--|--|
| Assessment <i>for</i> Learning involves the use of information about student progress to support and improve student learning, inform instructional practices, and: <ul style="list-style-type: none">• is teacher-driven for student, teacher and parent use;• occurs throughout the teaching and learning process, using a variety of tools; and,• engages teachers in providing differentiated instruction, feedback to students to enhance their learning and information to parents in support of learning. | Assessment <i>as</i> Learning involves student reflection on learning, monitoring of own progress, and: <ul style="list-style-type: none">• supports students in critically analyzing learning related to curricular outcomes;• is student-driven with teacher guidance; and,• occurs throughout the learning process. | Assessment <i>of</i> Learning involves teachers' use of evidence of student learning to make judgements about student achievement and: <ul style="list-style-type: none">• provides opportunity to report evidence of achievement related to curricular outcomes;• occurs at the end of a learning cycle, using a variety of tools; and,• provides the foundation for discussions on placement or promotion. |

There is a close relationship among outcomes, instructional approaches, learning activities, assessment and evaluation. Assessments need to be reflective of the cognitive processes and level(s) of knowledge indicated by the outcome. An authentic assessment will only collect data at the level for which it is designed.

Glossary

Belief - The commitment of students to the work.

Brainstorming - A method of generating a large number of ideas.

Choral speaking - A means by which student-created or published literature (e.g., poetry, chants, raps, scripts, stories) is interpreted and communicated vocally by a group.

Commitment - The ability to sustain belief for as long as the drama demands, and a recognition and understanding of the purpose of the work.

Consensus - A group decision that everyone in the group agrees to support.

Contrasts - Dynamic use of movement/stillness, sound/silence, and light/darkness.

Costume design - Illustrations of the stage apparel to be worn by actors.

Dance drama - Expressive movement through which ideas, stories, sounds, and music can be interpreted. It can be used to express such episodes as dream sequences, flashbacks and flashforwards, and parts of celebrations.

Drama - An art form that is concerned with the representation of people in time and space, their actions, and the consequences of their actions.

Drama in context - Dramas are structured to provide a context, a situation, or a metaphoric framework in which students and teacher assume roles and enter into a fictional world prepared to accept and "live through" an imagined situation.

Dramatic processes - Includes the processes involved in creating works of dramatic art, whether they be original works by students or re-creations of scripted materials. Dramatic processes include such things as choosing a topic, researching, synthesizing, identifying the focus of the work, translating ideas into dramatic form, reflecting, refining, scripting, rehearsing, and performing.

Episodes - Parts of the whole drama work. A series of events which may be sporadically or irregularly occurring and extend students' understanding of themes and characters.

Flashbacks and flashforwards - Moving back and forward in time in order to extend students' understanding of themes and characters.

Focus - Knowing what the drama is about and structuring each step of the work so that the students are able to explore and make new discoveries about that particular concern.

Hot seating - A group, working in or out of role, questions or interviews other students who remain in role.

Imaging - A technique that allows the students to slow down and focus on an issue. The students, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, and other stimuli.

Improvisation - Any unscripted work in drama.

Interviews - A drama strategy in which students are involved in any kind of fictional interview situation.

Journeys - Can provide not only a strategy but, if focused, a context for a drama. Students can explore different kinds of journeys ranging from journeys into space, to journeys to new lands.

Marking the moment - A reflective strategy that highlights or focuses on a key moment, feeling, or understanding in the drama.

Meetings - An effective strategy by which the whole group can establish focus and begin to build belief in a fictional situation.

Mime - Can be a highly sophisticated silent art form in which the body is used as the instrument of communication. In drama, mime enables the students to explore and represent ideas and events through movement and gesture.

Monologue - A piece of oral or written literature (e.g., a story, poem, or part of a play) spoken by one person who exposes inner thoughts and provides insights into his or her character.

Narration - Bits of narration can be prepared or created spontaneously by the teacher or can be chosen from prose, poetry, or song lyrics. Narration is used to establish mood, bridge gaps in time, and register decisions made by the students within the drama.

Negotiation - A purposeful discussion aimed at leading the group to clarify ideas, summarize individual points of view, and agree upon a course of action.

Parallel play - A situation in which all of the students work simultaneously, but separately, in their own space.

Reader's theatre - A dramatic form of expression in which actors read and interpret text for an audience.

Reflection - Recalling, reacting to, and describing one's drama experiences, both in and out of role.

Ritual - A technique in which one action is repeated by many individuals to formalize or provide specific significance to a situation.

Role - The basic ingredient of work in drama. When the students and teacher assume roles in drama, they are acting "as if" they are someone else.

Set design - A visual representation of the form and arrangement of scenery and properties.

Sidecoaching - The individual who is sidecoaching the class provides information to the students to guide the dramatic experience.

Spontaneous improvisation - An improvisation which is immediate and unrehearsed.

Story theatre - Techniques that may be used in drama as stories are told. Either the story is told by a narrator as others act it out while speaking the dialogue or through mime, or the narration may be provided by those who are acting out the characters, animals, or inanimate objects.

Storytelling - A means of creating (or re-creating) and sharing stories. The stories may be familiar or unfamiliar, the stories of others, or the student's own. In drama, storytelling is a means of sharing and reflecting on each other's experiences and the experiences of the group.

Symbol - Something that stands for or represents something else. Broadly defined, dramas and collective creations are symbolic or metaphoric representations of human experience.

Tableau - A still image, a frozen moment, or "a photograph". It is created by posing still bodies and communicates a living representation of an event, an idea, or a feeling.

Tapping-in - A means by which those individuals represented in a tableau may be prompted to express their response to that particular moment which is captured in time and space by the tableau. The teacher places a hand on the shoulder of one of the students in role in the tableau and poses questions that are designed to reveal the actor's thinking about the situation represented by the tableau.

Teacher in role - By taking on roles themselves, teachers are able to provide the students with a model for working in role through the use of appropriate language and apparent commitment to the process and the work. This is the most effective way for teachers to work in drama. It enables them to work with the students close to what is happening and to facilitate the shaping of the work from within.

Tension - The "pressure for response", which can take the form of a challenge, a surprise, a time restraint, or the suspense of not knowing. Tension is what works in drama to impel students to respond and take action, and what works in a play to make the audience want to know what happens next.

Voting - A familiar strategy not necessarily associated with the arts. Through negotiation, the teacher and students strive toward, and will often achieve, consensus. At times, when consensus is not achieved, voting is the next best option.

Walls have ears - A group creates imaginary walls of a room by standing in lines around a tableau of a character, and reflect back key events that have happened to that character through bits of sound or dialogue.

Writing in role - Any written work done in role (e.g., monologues, family histories, letters, newspaper headlines).

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