



# Dramatic Arts 110

# Dramatic Arts 120

Implementation Draft, August 2019



# Acknowledgments

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# 1. Introduction

## 1.1 Mission and Vision of Educational System

The New Brunswick Department of Education and Early Childhood Development is dedicated to providing the best public education system possible, wherein all students have a chance to achieve their academic best. The mission statement for New Brunswick schools is:

*Each student will develop the attributes needed to be a lifelong learner, to achieve personal fulfillment and to contribute to a productive, just and democratic society.*

## 1.2 New Brunswick Global Competencies

New Brunswick Global Competencies provide a consistent vision for the development of a coherent and relevant curriculum. The statements offer students clear goals and a powerful rationale for school work. They help ensure that provincial education systems' missions are met by design and intention. The New Brunswick Global Competencies statements are supported by curriculum outcomes.

New Brunswick Global Competencies are statements describing the knowledge, skills and attitudes expected of all students who graduate high school. Achievement of the New Brunswick Global Competencies prepares students to continue to learn throughout their lives. These Competencies describe expectations not in terms of individual school subjects but in terms of knowledge, skills and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject boundaries if they are to be ready to meet the shifting and ongoing demands of life, work and study today and in the future. **See Appendix 6.1 for full details.**

## 2. Pedagogical Components

### 2.1 Pedagogical Guidelines

#### Diverse Cultural Perspectives

It is important for teachers to recognize and honour the variety of cultures and experiences from which students are approaching their education and the world. It is also important for teachers to recognize their own biases and be careful not to assume levels of physical, social or academic competencies based on gender, culture, or socio-economic status.

Each student's culture will be unique, influenced by their community and family values, beliefs, and ways of viewing the world. Traditional aboriginal culture views the world in a much more holistic way than the dominant culture. Disciplines are taught as connected to one another in a practical context, and learning takes place through active participation, oral communication and experiences. Immigrant students may also be a source of alternate world views and cultural understandings. Cultural variation may arise from the differences between urban, rural and isolated communities. It may also arise from the different value that families may place on academics or athletics, books or media, theoretical or practical skills, or on community and church. Providing a variety of teaching and assessment strategies to build on this diversity will provide an opportunity to enrich learning experiences for all students.

#### Universal Design for Learning

The curriculum has been created to support the design of learning environments and lesson plans that meet the needs of all learners. Specific examples to support Universal Design for Learning for this curriculum can be found in the appendices. The **Planning for All Learners Framework** will guide and inspire daily planning.

**See Appendix 6.2 for full details.**

## English as an Additional Language Curriculum

Being the only official bilingual province, New Brunswick offers the opportunity for students to be educated in English and/or French through our public education system. The EECD provides leadership from K-12 to assist educators and many stakeholders in supporting newcomers to New Brunswick. English language learners have opportunities to receive a range of instructional support to improve their English language proficiency through an inclusive learning environment. EECD, in partnership with the educational and wider communities offer a solid, quality education to families with school-aged children.



## 2.2 Pedagogical Guidelines

### Assessment Practices

Assessment is the systematic gathering of information about what students know and are able to do. Student performance is assessed using the information collected during the evaluation process. Teachers use their professional skills, insight, knowledge, and specific criteria that they establish to make judgments about student performance in relation to learning outcomes. Students are also encouraged to monitor their own progress through self-assessment strategies, such as goal setting and rubrics.

Research indicates that students benefit most when assessment is regular and ongoing and is used in the promotion of learning (Stiggins, 2008). This is often referred to as formative assessment. Evaluation is less effective if it is simply used at the end of a period of learning to determine a mark (summative evaluation).

Summative evaluation is usually required in the form of an overall mark for a course of study, and rubrics are recommended for this task. Sample rubrics templates are referenced in this document, acknowledging teachers may have alternative measures they will apply to evaluate student progress.

Some examples of current assessment practices include:

• Questioning	• Projects and Investigations
• Observation	• Checklists/Rubrics
• Conferences	• Responses to texts/activities
• Demonstrations	• Reflective Journals
• Presentations	• Self and peer assessment
• Role plays	• Career Portfolios
• Technology Applications	• Projects and Investigations

## Formative Assessment

Research indicates that students benefit most when assessment is ongoing and is used in the promotion of learning (Stiggins, 2008). Formative assessment is a teaching and learning process that is frequent and interactive. A key component of formative assessment is providing ongoing feedback to learners on their understanding and progress. Throughout the process adjustments are made to teaching and learning.

Students should be encouraged to monitor their own progress through goal setting, co-constructing criteria and other self- and peer-assessment strategies. As students become more involved in the assessment process, they are more engaged and motivated in their learning.

Additional details can be found in the Formative Assessment document.

## Summative Assessment

Summative evaluation is used to inform the overall achievement for a reporting period for a course of study. Rubrics are recommended to assist in this process. Sample rubrics templates are referenced in this document, acknowledging teachers may have alternative measures they will apply to evaluate student progress.

For further reading in assessment and evaluation, visit the Department of Education and Early Childhood Development's Assessment and Evaluation site.

## Cross Curricular Literacy

Literacy occurs across learning contexts and within all subject areas. Opportunities to speak and listen, read and view, and write and represent are present every day -in and out of school.

## 3 Subject Specific Guidelines

### 3.1 Rationale

#### Dramatic Arts 110

Dramatic Arts 110 is an introductory course designed for any student interested in developing skills related to creativity, performance, and production.

This course is highly participatory and requires consistent attendance to facilitate the development of collaborative projects and student engagement in new experiences.

#### Dramatic Arts 120

Dramatic Arts 120 is a course that assumes an enhanced level of theatrical experience. Successful completion of Dramatic Arts 110 is highly encouraged, but not required.

In collaboration with their teacher and peers, students are encouraged to direct their learning and decide how to demonstrate the acquisition of skills. Students will collect evidence of learning and expand upon the skills acquired in Dramatic Arts 110.

### **3.2 Course Description**

Dramatic Arts 110 is a performance-based course designed to encourage students to develop their dramatic skills through exposure to a variety of challenges and opportunities that require creative and higher-order thinking skills.

Dramatic Arts 120 expands on the skills acquired in Dramatic Arts 110.

In each course, students will be required to work individually, independently, in small groups, and in larger ensembles.

Projects and research activities are encouraged to be activity-based experiential learning. Students will be exposed to a wide range of dramatic conventions and styles for the purposes of creating, analyzing, conducting research, and performing.

In Dramatic Arts 120, students will be expected to have more involvement and ownership of their learning and subsequent assessment.

Students may be required to work outside of the classroom (including individual/ensemble practice and studio rehearsal) due to the many and varied manifestations of theatre activities. Students are also strongly encouraged to participate in extracurricular and community-based opportunities.

### **3.3 Curriculum Organizers and Outcomes**

#### **Organizers**

Dramatic Arts 110 and 120 curricula has been divided into 3 strands. Each strand consists of several prescribed learning outcomes that share a common focus.

1. **Create**
2. **Connect**
3. **Communicate**

## Outcomes

The New Brunswick Curriculum is stated in terms of general curriculum outcomes, specific curriculum outcomes and achievement indicators.

**General Curriculum Outcomes (GCO)** are overarching statements about what students are expected to learn in each strand/sub-strand. The general curriculum outcome for each strand/sub-strand is the same throughout the grades.

**Specific Curriculum Outcomes (SCO)** are statements that identify specific concepts and related skills underpinned by the understanding and knowledge attained by students as required for a given grade.

## Guidelines for Implementation and Delivery of the Curriculum

Dramatic Arts 110 and Dramatic Arts 120 are elective courses for learners with a special interest in the dramatic arts. It is suggested the course be offered with the following conditions:

- The content of this course requires a teacher who is knowledgeable in a variety of performance and dramatic genres. It is recommended that the course is facilitated by a teacher with expertise and/or experience in the dramatic arts.
- Teachers are strongly encouraged to seek partnerships with professional artists and organizations for support. Please refer to the [Artist in Residency Directory](#), managed by The Department of Tourism, Culture, and Heritage, as well as other arts-based agencies.
- It is important that students have access to a variety of resources and consumables, including teacher resources and textbooks, scripts, rehearsal materials, makeup, lighting equipment, and sound technology. School administration and subject area teachers are highly encouraged to discuss which materials are essential to positive experiences and student successes. Necessary materials may require storage facilities.
- Drama activities require space for exploration and movement; oftentimes, multiple groupings of students are involved. Students must be able to move around safely and the teacher must be able to move from group to group. Ideally, a studio space, such as an auditorium or theatre, is used. Regular classrooms can be used provided a large and open space can be created. For example, a classroom with moveable desks and chairs or a cafeteria can accommodate large groups.
- The area should be sufficiently soundproofed to avoid disturbing other classes and should have access to changing and washroom facilities. Availability of water and sinks is critical during makeup studies.

## Learning Outcomes Summary Chart

### Create

GCO 1	Students will demonstrate understanding of the process and elements involved in creating works of dramatic art
SCO 1.1	Students will practice and consistently implement voice and movement techniques
SCO 1.2	Students will practice and consistently implement dramatic conventions

GCO 2	Students will create dramatic works individually and collaboratively to express meaning, ideas, and emotion
SCO 2.1	Students will demonstrate the collaborative process of creating a dramatic work.
SCO 2.2	Students will develop skills in technical aspects of the dramatic process
SCO 2.3	Students will apply practical terminology associated with the dramatic process

### Connect

GCO 3	Students will acquire knowledge of self and others through participation in and reflection on dramatic experience
SCO 3.1	Students will synthesize personal feedback and observation of others work to refine their dramatic practice

SCO 3.2	Students will demonstrate personal growth through participation and engagement in the dramatic process
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### **Communicate**

GCO 4	Students will express personal voice, cultural identity and perspectives using the skills, language and techniques of drama
SCO 4.1	Students will be able to demonstrate understanding of the role of drama in various cultures, past and present
SCO 4.2	Students will critically respond to both their own work and the works of others



Students will demonstrate understanding of the process and elements involved in creating works of dramatic art.

## 4 Curriculum Outcomes

### **GCO 1 Students will demonstrate understanding of the process and elements involved in creating works of dramatic art.**

#### **SCO 1.1 Students will practice and consistently implement voice and movement techniques.**

<b>Concepts and Content</b>		<b>Achievement Indicators 110</b>	<b>Achievement Indicators 120</b>
Warm up activities: <ul style="list-style-type: none"> <li>Body language:               <ul style="list-style-type: none"> <li>Walk</li> <li>Posture</li> <li>Facial expressions</li> <li>Pantomime</li> <li>Space Work</li> </ul> </li> <li>Voice:               <ul style="list-style-type: none"> <li>Diction</li> <li>Enunciation</li> <li>Pronunciation</li> <li>Projection</li> <li>Breathing &amp; Posture</li> <li>Tone</li> <li>Pace &amp; Rhythm</li> <li>Voice</li> <li>Modulation &amp; Pitch</li> <li>Dynamics</li> </ul> </li> </ul>		Demonstrate strategies to physically and vocally embody characters.  Make choices appropriate to the context of the character, scene or dramatic work.  Demonstrate an understanding of the importance of physical and vocal warmups before performance.	Demonstrate proficiency in their ability to physically and vocally embody characters.  Justify choices appropriate to the context of the character, scene or dramatic work.  Effectively lead physical and vocal warmups before performance.
<b>Resources</b>			
<b>Video</b>	<b>Website</b>	<b>Document</b> Jones, Justine, and Mary Ann Kelly. <i>Improv Ideas: A Book of Games and Lists.</i> Meriwether Pub., 2006.  Spolin, Viola. <i>Theatre Games for the Classroom: A Teachers Handbook.</i> Northwestern University Press, 1986.	

Students will demonstrate understanding of the process and elements involved in creating works of dramatic art.

<b>SCO 1.2 Students will practice and consistently implement dramatic conventions.</b>		
<b>Concepts and Content</b>	<b>Achievement Indicators 110</b>	<b>Achievement Indicators 120</b>
Improvisational techniques Character choices Imagination Emotional wants and stakes Tactics Sensory awareness Variations in conventions based on media (Film vs Stage, musical vs play, stage vs radio, etc.)	Demonstrate strategies to embody characters.  Justify choices made in developing a character.  Embody a character distinct from themselves.	Consistently demonstrate various strategies to embody characters.  Justify choices they make in developing a character.  Effectively embody a character distinct from themselves.
<b>Resources</b>		
<b>Video</b>	<b>Website</b> <a href="http://TheatreFolk.com">TheatreFolk.com</a>  <a href="http://DramaNotebook.com">DramaNotebook.com</a>  <a href="http://BBC.com">BBC.com</a>	<b>Document</b> Irvine, Kirsty Cunningham, et al. <i>Drama Works</i> . Emond Montgomery Publications, 2013.  Pura, Talia. <i>Stages: Creative Ideas for Teaching Drama</i> . J. Gordon Shillingford Publishing, 2013  Tanner, Fran Averett. <i>Basic Drama Projects</i> . Perfection Learning, 2015.

Students will create dramatic works individually and collaboratively to express meaning, ideas, and emotion.

## **GCO 2 Students will create dramatic works individually and collaboratively to express meaning, ideas, and emotion.**

<b>SCO 2.1 Students will demonstrate the collaborative process of creating a dramatic work.</b>		
<b>Concepts and Content</b>	<b>Achievement Indicators 110</b>	<b>Achievement Indicators 120</b>
<p>Various text forms including:</p> <ul style="list-style-type: none"> <li>• Scene study</li> <li>• Monologues (classical, contemporary, original)</li> <li>• Dialogues</li> <li>• Choral speaking</li> <li>• 1 act plays</li> <li>• Micro drama</li> </ul> <p>Interaction and chemistry:</p> <ul style="list-style-type: none"> <li>• Cohesion</li> <li>• Relationships with others</li> <li>• Participating willingly and positively in the collaborative process</li> <li>• Group dynamics</li> </ul>	<p>Apply feedback from peers and teacher to the creative process and work created.</p> <p>Integrate individual choices with the choices of others.</p> <p>Develop skills to interpret various forms of text through exposure to multiple genres.</p>	<p>Consistently apply feedback from peers and teacher to the creative process and work created.</p> <p>Effectively integrate individual choices with the choices of others.</p> <p>Demonstrate ability to interpret various forms of text in multiple genres, including works of Canadian playwrights.</p>
<b>Resources</b>		
<b>Video</b>	<b>Website</b>	<b>Document</b>
		<p>Irvine, Kirsty Cunningham, et al. <i>Drama Works</i>. Emond Montgomery Publications, 2013.</p> <p>Pura, Talia. <i>Stages: Creative Ideas for Teaching Drama</i>. J. Gordon Shillingford Publishing, 2013.</p> <p>Levy, Gavin. <i>275 Acting Games, connected: A Comprehensive Workbook of Theatre Games for Developing Acting Skills</i>. Meriwether Pub., 2010.</p>

Students will create dramatic works individually and collaboratively to express meaning, ideas, and emotion.

<b>SCO 2.2 Students will develop skills in technical aspects of the dramatic process.</b>		
<b>Concepts and Content</b>	<b>Achievement Indicators 110</b>	<b>Achievement Indicators 120</b>
Props Costuming Makeup and Hair Design House management Stage management Sound Lighting Set design Stage crew Publicity/Social media use Producing	Demonstrate understanding of the purpose of technical skills.  Demonstrate understanding of how technical aspects can contribute to the literal and figurative portrayal of a dramatic work.	Effectively communicate the purpose of technical skills and how these skills contribute to the literal and figurative portrayal of a dramatic work.  Demonstrate efforts in production and publicity of a dramatic work.
<b>Resources</b>		
<b>Video</b> YouTube Makeup tutorials	<b>Website</b> <a href="http://Broadway.com">Broadway.com</a>  <a href="http://TheTechniciansToolbox.co.uk">TheTechniciansToolbox.co.uk</a>  <a href="http://The Stage and the School">The Stage and the School</a>	<b>Document</b> Schanker, Harry H., and Katherine Anne Ommanney. <i>The Stage and the School</i> . Braille Jymico Inc., 2004.

<b>SCO 2.3 Students will apply practical terminology associated with the dramatic process.</b>		
<b>Concepts and Content</b>	<b>Achievement Indicators 110</b>	<b>Achievement Indicators 120</b>
Build and analyze a script Choosing a part Blocking, levels, and stage direction Giving and taking focus Transitions	Justify choices made as a character.  Demonstrate skill in specific and constructive critique of self and others.  Demonstrate competency in basic stage direction.	Justify why they choose a role to explore.  Demonstrate proficiency in critique of themselves and others.  Consistently apply stage direction to improve

Students will create dramatic works individually and collaboratively to express meaning, ideas, and emotion.

		<p>performance.</p> <p>Effectively design stage direction for performance.</p>
<b>Resources</b>		
<b>Video</b>	<b>Website</b> <a href="#">The Stage and the School</a>	<b>Document</b> <p>Irvine, Kirsty Cunningham, et al. <i>Drama Works</i>. Emond Montgomery Publications, 2013.</p> <p>Schanker, Harry H., and Katherine Anne Ommannney. <i>The Stage and the School</i>. Braille Jymico Inc., 2004.</p> <p>Tanner, Fran Averett. <i>Basic Drama Projects</i>. Perfection Learning, 2015.</p>

Students will acquire knowledge of self and others through participation in and reflection on dramatic experience.

### **GCO 3 Students will acquire knowledge of self and others through participation in and reflection on dramatic experience.**

<b>SCO 3.1</b>	<b>Students will synthesize personal feedback and observation of others work to refine their dramatic practice.</b>		
<b>Concepts and Content</b>		<b>Achievement Indicators 110</b>	<b>Achievement Indicators 120</b>
Team building activities Improvisation and situational scenes Self-assessment through formal and informal feedback (formative and summative assessment) Co-constructing criteria for rubrics and other forms of assessment		Apply strategies associated with effective group dynamics.  Reflect on their personal growth using various forms of expression.	Effectively and consistently apply strategies associated with effective group dynamics.  Reflect on their personal growth using various forms of expression.  Demonstrate the ability to articulate the artistic growth in others.
<b>Resources</b>			
<b>Video</b>	<b>Website</b> <a href="http://Can-i-get-a.com">Can-i-get-a.com</a> : Improv suggestions at the touch of a button  <a href="http://Improv.ca">Improv.ca</a> : Learning Centre  Improv encyclopedia (iOS App)	<b>Document</b> Johnston, Chris, and Ken Livingstone. <i>Drama Games for Those Who like to Say No</i> . Nick Hern Books, 2016.	

<b>SCO 3.2</b>	<b>Students will demonstrate personal growth through participation and engagement in the dramatic process.</b>		
<b>Concepts and Content</b>		<b>Achievement Indicators 110</b>	<b>Achievement Indicators 120</b>
Journaling Interviewing/Conferencing Theatre Games Monologues/dialogues Theatre reviews		Evaluate progress and personal growth throughout the semester.  Develop personal growth goals with guidance and create	Analyze progress and personal growth throughout the semester.  Independently develop personal growth goals and

Students will acquire knowledge of self and others through participation in and reflection on dramatic experience.

Self and peer assessment Post performance deconstruction Audition skills	strategies for improvement as needed.	create strategies for improvement as needed.
<b>Resources</b>		
<b>Video</b>	<b>Website</b> <a href="http://Theatrefolk.com">Theatrefolk.com</a>	<b>Document</b> Franco, Betsy. <i>21 Monologues for Teen Actors</i> . Cats on the Keyboard, 2011.  Irvine, Kirsty Cunningham, et al. <i>Drama Works</i> . Emond Montgomery Publications, 2013.  Kimmel, Mike, and Anita Barone. <i>Acting Scenes for Kids and Tweens: 60 Original Comedy and Drama Scenes for Young Actors</i> . Ben Rose Creative Arts, 2017.

Students will express personal voice, cultural identity and perspectives using the skills, language and techniques of drama.

## **GCO 4 Students will express personal voice, cultural identity and perspectives using the skills, language and techniques of drama.**

<b>SCO 4.1</b>	<b>Students will be able to demonstrate understanding of the role of drama in various cultures, past and present.</b>		
<b>Concepts and Content</b>		<b>Achievement Indicators 110</b>	<b>Achievement Indicators 120</b>
Benefits of storytelling: <ul style="list-style-type: none"> <li>• Narration</li> <li>• Movement</li> <li>• Pantomime</li> <li>• Tableaux</li> </ul> The role of story and narrative, oral tradition Power structures and prevailing societal attitudes		Discuss why oral tradition continues to be important to dramatic arts.  Identify bias and cultural relativism, cultural appropriation, and stereotypes in dramatic works.	Demonstrate the impact of oral traditions through performance.  Challenge bias and cultural relativism, cultural appropriation and stereotypes in dramatic works and justify their responses.
<b>Resources</b>			
<b>Video</b>	<b>Website</b>	<b>Document</b> Irvine, Kirsty Cunningham, et al. <i>Drama Works</i> . Emond Montgomery Publications, 2013.  Nyman, Debbie et al. <i>Truth in Play: Drama Strategies for Building Meaningful Performances</i> . Playwrights Canada Press, 2014.  Maliseet & Mikmaq: First Nations in the Maritimes – Robert M. Leavitt	

<b>SCO 4.2</b>	<b>Students will critically respond to both their own work and the works of others.</b>		
<b>Concepts and Content</b>		<b>Achievement Indicators 110</b>	<b>Achievement Indicators 120</b>
Appropriateness of material considering: <ul style="list-style-type: none"> <li>• Community</li> <li>• Age</li> <li>• School</li> </ul>		Explore the concept of appropriate content for specific audience.  Justify what makes an effective	Identify whether content is appropriate for the intended audience.  Execute an effective dramatic



Students will express personal voice, cultural identity and perspectives using the skills, language and techniques of drama.

<ul style="list-style-type: none"> <li>Context</li> </ul> <p>Effectiveness of a piece of dramatic work</p> <p>Theatre reviews</p>	<p>dramatic work.</p> <p>Demonstrate responsibility to each other and to intended audience.</p> <p>Constructively contribute to class activities and discussions.</p>	<p>work.</p> <p>Demonstrate responsibility to each other and to intended audience through a variety of genres.</p> <p>Constructively contribute to and lead class activities and discussions.</p>
<b>Resources</b>		
<b>Video</b>	<b>Website</b>	<p><b>Document</b></p> <p>Irvine, Kirsty Cunningham, et al. <i>Drama Works</i>. Emond Montgomery Publications, 2013.</p> <p>Co-constructed criteria for prior work</p> <p>Variety of sample scripts to spark discussion</p> <p>Newspaper columns of theatre reviews</p>

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## Common Content

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Nelson, Loui Lord (2014). Design and Deliver: Planning and Teaching Using Universal Design for Learning. 1st Edition, Paul H. Brooks Publishing Co.

## Subject Specific

Websites:

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[Broadway.com](http://Broadway.com)

[Can-i-get-a.com](http://Can-i-get-a.com)

[DramaNotebook.com](http://DramaNotebook.com)

[Improv.ca](http://Improv.ca)

[TheatreFolk.com](http://TheatreFolk.com)

[TheTechniciansToolbox.co.uk](http://TheTechniciansToolbox.co.uk)

[The Stage and the School](http://TheStageandtheSchool.com)

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Johnston, Chris, and Ken Livingstone. *Drama Games for Those Who like to Say No*. Nick Hern Books, 2016.

Jones, Justine, and Mary Ann Kelly. *Improv Ideas: a Book of Games and Lists*. Meriwether Pub., 2006.

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# 6 Appendices

## 6.1 New Brunswick Global Competencies

Critical Thinking and Problem-Solving	Innovation, Creativity, and Entrepreneurship	Self-Awareness and Self-Management
<ul style="list-style-type: none"> <li>Engages in an inquiry process to solve problems</li> <li>Acquires, processes, interprets, synthesizes, and critically analyzes information to make informed decisions (i.e., critical and digital literacy)</li> <li>Selects strategies, resources, and tools to support their learning, thinking, and problem-solving</li> <li>Evaluates the effectiveness of their choices</li> <li>Sees patterns, makes connections, and transfers their learning from one situation to another, including real-world applications</li> <li>Analyzes the functions and interconnections of social, ecological, and economic systems</li> <li>Constructs, relates and applies knowledge to all domains of life, such as school, home, work, friends, and community</li> <li>Solves meaningful, real-life, and complex problems by taking concrete steps to address issues and design and manage projects</li> <li>Formulates and expresses questions to further their understanding, thinking, and problem-solving</li> </ul>	<ul style="list-style-type: none"> <li>Displays curiosity, identifies opportunities for improvement and learning, and believes in their ability to improve</li> <li>Views errors as part of the improvement process</li> <li>Formulates and expresses insightful questions and opinions to generate novel ideas</li> <li>Turns ideas into value for others by enhancing ideas or products to provide new-to-the-world or improved solutions to complex social, ecological, and economic problems or to meet a need in a community</li> <li>Takes risks in their thinking and creating</li> <li>Discovers through inquiry research, hypothesizing, and experimenting with new strategies or techniques</li> <li>Seeks and makes use of feedback to clarify understanding, ideas, and products</li> <li>Enhances concepts, ideas, or products through a creative process</li> </ul>	<ul style="list-style-type: none"> <li>Has self-efficacy, sees themselves as learners, and believes that they can make life better for themselves and others</li> <li>Develops a positive identity, sense of self, and purpose from their personal and cultural qualities</li> <li>Develops and identifies personal, educational, and career goals, opportunities, and pathways</li> <li>Monitors their progress</li> <li>Perseveres to overcome challenges</li> <li>Adapts to change and is resilient in adverse situations</li> <li>Aware of, manages, and expresses their emotions, thoughts, and actions in order to understand themselves and others</li> <li>Manages their holistic well-being (e.g., mental, physical, and spiritual)</li> <li>Accurately self-assesses their current level of understanding or proficiency</li> <li>Advocates for support based on their strengths, needs, and how they learn best</li> <li>Manages their time, environment, and attention, including their focus, concentration, and engagement</li> </ul>

Collaboration	Communication	Sustainability and Global Citizenship
<ul style="list-style-type: none"> <li>• Participates in teams by establishing positive and respectful relationships, developing trust, and acting interdependently and with integrity</li> <li>• Learns from and contributes to the learning of others by co-constructing knowledge, meaning, and content</li> <li>• Assumes various roles on the team and respects a diversity of perspectives</li> <li>• Addresses disagreements and manages conflict in a sensitive and constructive manner</li> <li>• Networks with a variety of communities/groups</li> <li>• Appropriately uses an array of technology to work with others</li> <li>• Fosters social well-being, inclusivity, and belonging for themselves and others by creating and maintaining positive relationships with diverse groups of people</li> <li>• Demonstrates empathy for others in a variety of contexts</li> </ul>	<ul style="list-style-type: none"> <li>• Expresses themselves using the appropriate communication tools for the intended audience</li> <li>• Creates a positive digital identity</li> <li>• Communicates effectively in French and/or English and/or Mi'kmaq or Wolastoqey through a variety of media and in a variety of contexts</li> <li>• Gains knowledge about a variety of languages beyond their first and additional languages</li> <li>• Recognizes the strong connection between language and ways of knowing the world</li> <li>• Asks effective questions to create a shared communication culture, attend to understand all points of view, express their own opinions, and advocate for ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Understands the interconnectedness of social, ecological, and economic forces, and how they affect individuals, societies, and countries</li> <li>• Recognizes discrimination and promotes principles of equity, human rights, and democratic participation</li> <li>• Understands Indigenous worldviews, traditions, values, customs, and knowledge</li> <li>• Learns from and with diverse people, develop cross-cultural understanding</li> <li>• Understands the forces that affect individuals and societies</li> <li>• Takes action and makes responsible decisions that support social settings, natural environments, and quality of life for all, now and in the future</li> <li>• Contributes to society and to the culture of local, national, global, and virtual communities in a responsible, inclusive, accountable, sustainable, and ethical manner</li> <li>• Participates in networks in a safe and socially responsible manner.</li> </ul>
Foundation of Literacy and Numeracy		

## 6.2 Universal Design for Learning (UDL)

UDL helps meet the challenge of diversity by suggesting flexible instructional materials, techniques, and strategies that empower educators to meet these varied needs. UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. UDL provides guidelines to minimize barriers and maximize learning for all.

Is there a form of <b>assistive technology</b> that could be used to enhance/facilitate this lesson?	General Examples	Example in your subject area
Are there <b>materials which can appropriately challenge</b> readers to enhance this learning?	Audiobooks, EBSCO, Worldbook Online	
Are there students in this group who cannot <b>access this learning (PLP background)</b> and whose needs I must revisit before teaching?	PLP information/considerations	
Are there other <b>choices</b> that can be provided in this learning opportunity?	Differentiation models (RAFTs...)	
Is there another/a <b>variety of media</b> available? Only paper-based? Can it be listening? Can I add a visual component?		

Can <b>movement</b> be involved?	Quantum techniques	
<b>Grouping and regrouping?</b>	Cooperative learning; team games and tournaments	
Teacher versus non- teacher centered? <b>Instructional design strategies</b> –...	web based lesson... project-based, student research based	
Contracts?		
Opportunities for students to <b>propose variations</b> to the assignments/projects?	Tic Tac Toe	
Use of <b>art /music / technology?</b>	Songs, Videos, URL, YouTube	
Can I use <b>drama?</b> Art....	Use of improvisation; Skits; reader's theater; Can we make something? Demonstrate understanding visually? Paint a painting?	
Is there a plan to support the student/s who might already know this subject matter? <b>Enrichment</b>	Triad Model	

Does the <b>language level</b> need to be adjusted for the student to access this learning?	Link to adjust language level of text; CEFR information... SIOP techniques for EL learners; use of alternate texts...	
Is there an <b>independent or collaborative activity-project</b> that would be better meet the needs of one or more students?		
Are there any <b>experts</b> that I could bring into the classroom electronically or as a guest speaker?	Speakers list, Skype contacts, media links, television documentary, archived historical documents	
Have I linked the goal to as current event or a cultural event in the student's lives? Can I make the learning more <b>relevant</b> ?	Can this be applied in real life? TED talk, news item; societal trend, popular song? Can we start the unit and adjust or create it based on the students, interests or direction?	
Is there a <b>hands-on experience</b> that we could do to launch this lesson or this learning?		

### 6.3 Grant Programs and Professional Learning Opportunities

Artist in Residency (Tourism, Culture & Heritage/Education and Early Childhood Development)

Broadway Teachers Workshop

Stratford Festival – Teaching Shakespeare School

NB Provincial Middle/High School Drama Festival (DramaFest)