

4/4/2002-Dramatic Arts - ADD 30 Theatre Production

Open

ADA 30 *Credit Value: 1*

Course Outline prepared by:

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EOCCC

Eastern Ontario Catholic Curriculum Cooperative

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An Outline of Course of Study for ADA 30
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This outline was written using the Curriculum Unit Planner, 1999-2001, which Planner was developed in the province of Ontario by the Ministry of Education. The Planner provides electronic templates and resources to develop and share units/programs/profiles/outlines to help implement the new Ontario curriculum. This outline reflects the views of the developers of the outline and is not necessarily those of the Ministry of Education. Permission is given to reproduce this outline for any non-profit educational purpose. Teachers are encouraged to copy, edit, and adapt this outline for educational purposes. Any reference in this outline to particular commercial resources, learning materials, equipment, or technology does not reflect any official endorsements by the Ministry of Education, school boards, or associations that supported the production of this outline.



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Working Together for Catholic Education

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4/4/2002-Dramatic Arts - ADD 30 Theatre Production

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Description:

This course is designed so that students will meet the expectations of the grade 11 Dramatic Arts, Open curriculum through the process of planning and staging a major theatre production. Students will be directly involved in the selection of the work, the casting of performers and the administration of production staff. The course will provide students with hands-on experience in the various areas of theater arts production including stage performance, set design, lighting, costumes, stage and technical management, and marketing. Students will assume personal responsibility in filling their role as an integral part of a large scale production team. This course also requires them to create and to present dramatic works. Students will do research on and study such types of contemporary theatre as docudrama and forum theatre including works by Canadian playwrights. They will interpret and present short works in a variety of dramatic forms; create and script original works; analyse and reflect on the main production as well as other dramatic works; and develop their communication skills and other skills useful in a variety of careers.

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Unit Titles:

1	Choosing a Play	12 hours
2	Developing the Cast	20 hours
3	The Production Staff	25 hours
4	The Rehearsal Process	35 hours
5	Performance and Critique	18 hours

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1 Choosing a Play**12 hours**

In this unit, students are required to examine theatrical works in a variety of forms and will begin the process of selecting a larger theatrical work for the purpose of in-depth study and performance. They are introduced to production as a whole focusing on the various components outlined in the scripts. (In the case of musical theatre this would also include the score.) Students gather information that enables them to proceed the task of staging an actual performance of the work.

This unit encourages students to work together as a group, in an effort to create an understanding of individual and group dynamics while working towards common goals. The process begins with "read-throughs" and discussions of scripts and/or summaries of theatre works to identify the setting, plot, characters and technical considerations of the production. These findings form the basis for more in-depth research including plot diagrams, character descriptions, historical information specifically pertaining to costumes, props and character motivation. Students begin to experience characterization through role playing "warm-up" exercises. Using the script and the score as a vehicle, they will become aware of the need to improve their ability to project their voices, articulate with greater clarity and incorporate vocal nuances such as inflection and accent, into their performance.

Assessment is on-going, based on peer and teacher observation and self-assessment, using a range of appropriate assessment tools. Through this in-depth study students develop a more personal connection and a deeper insight into the intentions of playwrights, thus providing a solid background for the process of casting as well as the overall staging of a theatre production.

Expectations

Unit Expectations have not yet been selected

2 Developing the Cast**20 hours**

In this unit, students begin to explore the concept of character in greater detail by first realizing that the uniqueness of one's character is revealed in ways that go beyond what they say and what they do. By refining skills learned in Unit 1 they learn to conduct a detailed character analysis in order to properly determine a character's attributes and mannerisms. This expands the possibilities to include perspectives such as "how" a character says or does something and "what" motivates a character to exhibit certain forms of behavior. Students discuss and learn the techniques of role playing and how it can provide an enriched and deeper understanding of character. They take part in exercises involving exploration of the voice, gesture, facial expression and movement and apply the techniques learned in both improvised and scripted situations.

Through the study of character, students are provided with opportunities to reflect upon and relate their experiences in class with true to life situations. Students learn how role-playing can be used to foster a better understanding of self, one's beliefs and one's values, and that by examining relationships between characters in drama, it will provide them with the context for comparison to relationships and the conflicts experienced in life.

Expectations

Unit Expectations have not yet been selected

3 The Production Staff**25 hours**

The focus in this unit is to examine all aspects of a theatrical production from a

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management perspective and to take steps towards bringing performers and script to the rehearsal stage. Promotion and financial considerations are examined and, from this, marketing strategies are developed. Teacher-directed activities guide students through scene development. They are lead through a series of blocking rehearsals the acquisition of recording knowledge. The students then interpret this information into their scripts. Technical aspects such as sound, lighting, props and stage setup are addressed in greater detail. Students focus on one technical responsibility.

Students learn the responsibilities of the producer, director, stage manager, technical director as well as other diverse yet, integral components of a theatre production. Many of these roles are assumed by the students themselves wherin they develop the specialized skills to fulfill them effectively. Using creative assessment skills students are involved in the selection and organization of props and costumes as well as the construction of the set and considerations for light and sound effects.

Students' ability to work cooperatively is assessed as well as their ability to assume the responsibilities associated with their own respective roles. They are expected to maintain a portfolio(journal) and take an active part in the process of organizing the production. Upon completion of this unit the students are prepared to proceed to the rehearsal stage of the production.

Expectations

Unit Expectations have not yet been selected

4 The Rehearsal Process**35 hours**

In this unit the focal point is the preparation of the production for public performance. The students refine the roles and responsibilities they assumed in previous units and take them to a new level. They begin to function as an integral part of a larger working unit. Day-to-day work includes rehearsing the play with emphasis on the seamless interaction of parts. Students fine-tune the skills associated with their own respective roles and continues to observe and make notes about each rehearsal session. The assessment and sharing of their findings is an important aspect of this process.

Students learn and develop the skills of assessment and effective communication through the fine-tuning of their own performance skills as well as the development of a greater awareness and appreciation for all the roles in the production.

Assessment is continuous throughout the rehearsal phase and is based upon how the student functions within his/her own respective role. Upon completion of this unit, students will be prepared to present the production for public audience.

Expectations

Unit Expectations have not yet been selected

5 Performance and Critique**18 hours**

The focus of this unit is on individual and group performance, assessment and critique of the production as well as those of other genres produced by a variety of other performing groups both amateur and professional. Works by Canadian playwrights, docudrama, anthologies and issue-based theatre are included. Students critique their own work after each performance and use this information to enhance the next performance. The students produce a final critique of their production based on the cumulative information they attained from observing both their production and those of other genres and styles. The students are assessed by their peers and evaluated by the teacher throughout the unit, specifically on their assessment skills and the quality of their final performance.

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Expectations

Unit Expectations have not yet been selected

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Dramatic Arts---Theory

- THV.01** · describe connections between role play and character development;
- THV.02** · demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- THV.03** · identify and describe a variety of dramatic sources, scripts, and types.

Dramatic Arts---Creation

- CRV.01** · apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;
- CRV.02** · use an ensemble approach to create and present drama;
- CRV.03** · create, adapt, and script dramatic presentations, making appropriate use of research, improvisation, workshop techniques, and rehearsal;
- CRV.04** · create and present dramatic works that demonstrate an understanding of audience perspectives and needs;
- CRV.05** · use technology appropriately in the presentation of drama.

Dramatic Arts---Analysis

- ANV.01** · analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;
- ANV.02** · explain how dramatic arts represent, and contribute to, culture and society;
- ANV.03** · explain how role playing and character development foster self- and community awareness;
- ANV.04** · analyse the personal, social, and career skills acquired through the study of dramatic arts.

Catholic Expectations

CGE Overall - Catholic Graduate Expectation - A Discerning Believer: A discerning believer formed in the Catholic Faith community who celebrates the signs and sacred mystery of God's presence through word, sacrament, prayer, forgiveness, reflection and moral living.

CGE 1a - Catholic Graduate Expectation - A Discerning Believer: Illustrates a basic understanding of the saving story of our Christian faith.

CGE 1b - Catholic Graduate Expectation - A Discerning Believer: Participates in the sacramental life of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story.

CGE 1c - Catholic Graduate Expectation - A Discerning Believer: Actively reflects on God's Word as communicated through the Hebrew and Christian scriptures.

CGE 1d - Catholic Graduate Expectation - A Discerning Believer: Develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good

CGE 1e - Catholic Graduate Expectation - A Discerning Believer: Speaks the language of life..."recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it." (Witnesses to Faith)

CGE 1f - Catholic Graduate Expectation - A Discerning Believer: Seeks intimacy with God and celebrates communion with God, others and creation through prayer and worship.

CGE 1g - Catholic Graduate Expectation - A Discerning Believer: Understands that one's purpose or call in life comes from God and strives to discern and live out this call throughout life's journey.

CGE 1h - Catholic Graduate Expectation - A Discerning Believer: Respects the faith traditions, world religions and the life- journeys of all people of good will.

CGE 1i - Catholic Graduate Expectation - A Discerning Believer: Integrates faith with life.

CGE 1j - Catholic Graduate Expectation - A Discerning Believer: Recognizes that "sin, human weakness, conflict and forgiveness are part of the human journey" and that the cross, the ultimate sign of forgiveness is at the heart of redemption. (Witnesses to Faith)

CGE Overall - Catholic Graduate Expectation - An Effective Communicator: An effective communicator who speaks, writes and listens honestly and sensitively, responding critically in light of gospel values.

CGE 2a - Catholic Graduate Expectation - An Effective Communicator: Listens actively and critically to understand and learn in light of gospel values.

CGE 2b - Catholic Graduate Expectation - An Effective Communicator: Reads, understands and uses written materials effectively

CGE 2c - Catholic Graduate Expectation - An Effective Communicator: Presents information and ideas clearly and honestly and with sensitivity to others.

CGE 2d - Catholic Graduate Expectation - An Effective Communicator: Writes and speaks fluently one or both of

Canada's official languages.

CGE 2e - Catholic Graduate Expectation - An Effective Communicator: Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

CGE Overall - Catholic Graduate Expectation - A Reflective and Creative Thinker: A reflective, creative and holistic thinker who solves problems and makes responsible decisions with an informed moral conscience for the common good.

CGE 3a - Catholic Graduate Expectation - A Reflective and Creative Thinker: Recognizes there is more grace in our world than sin and that hope is essential in facing all challenges.

CGE 3b - Catholic Graduate Expectation - A Reflective and Creative Thinker: Creates, adapts, evaluates new ideas in light of the common good.

CGE 3c - Catholic Graduate Expectation - A Reflective and Creative Thinker: Thinks reflectively and creatively to evaluate situations and solve problems.

CGE 3d - Catholic Graduate Expectation - A Reflective and Creative Thinker: Makes decisions in light of gospel values with an informed moral conscience.

CGE 3e - Catholic Graduate Expectation - A Reflective and Creative Thinker: Adopts a holistic approach to life by integrating learning from various subject areas and experience.

CGE 3f - Catholic Graduate Expectation - A Reflective and Creative Thinker: Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio- economic and ecological) for the development of a just and compassionate society.

CGE Overall - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : A self-directed, responsible, lifelong learner who develops and demonstrates their God-given potential.

CGE 4a - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;

CGE 4b - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Demonstrates flexibility and adaptability.

CGE 4c - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Takes initiative and demonstrates Christian leadership.

CGE 4d - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Responds to, manages and constructively influences change in a discerning manner.

CGE 4e - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Sets appropriate goals and priorities in school, work and personal life.

CGE 4f - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Applies effective communication, decision-making, problem- solving, time and resource management skills.

CGE 4g - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities.

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CGE 4h - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Participates in leisure and fitness activities for a balanced and healthy lifestyle.

CGE Overall - Catholic Graduate Expectation - A Collaborative Contributor: A collaborative contributor who finds meaning, dignity and vocation in work which respects the rights of all and contributes to the common good.

CGE 5a - Catholic Graduate Expectation - A Collaborative Contributor: Works effectively as an interdependent team member.

CGE 5b - Catholic Graduate Expectation - A Collaborative Contributor: Thinks critically about the meaning and purpose of work.

CGE 5c - Catholic Graduate Expectation - A Collaborative Contributor: Develops one's God-given potential and makes a meaningful contribution to society.

CGE 5d - Catholic Graduate Expectation - A Collaborative Contributor: Finds meaning, dignity, fulfillment and vocation in work which contributes to the common good.

CGE 5e - Catholic Graduate Expectation - A Collaborative Contributor: Respects the rights, responsibilities and contributions of self and others.

CGE 5f - Catholic Graduate Expectation - A Collaborative Contributor: Exercises Christian leadership in the achievement of individual and group goals.

CGE 5g - Catholic Graduate Expectation - A Collaborative Contributor: Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

CGE 5h - Catholic Graduate Expectation - A Collaborative Contributor: Applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

CGE Overall - Catholic Graduate Expectation - A Caring Family Member: A caring family member who attends to family, school, parish, and the wider community.

CGE 6a - Catholic Graduate Expectation - A Caring Family Member: Relates to family members in a loving, compassionate and respectful manner.

CGE 6b - Catholic Graduate Expectation - A Caring Family Member: Recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended.

CGE 6c - Catholic Graduate Expectation - A Caring Family Member: Values and honours the important role of the family in society.

CGE 6d - Catholic Graduate Expectation - A Caring Family Member: Values and nurtures opportunities for family prayer.

CGE 6e - Catholic Graduate Expectation - A Caring Family Member: Ministers to the family, school, parish, and wider community through service.

CGE Overall - Catholic Graduate Expectation - A Responsible Citizen: A responsible citizen who gives witness to Catholic social teaching by promoting peace, justice and the sacredness of human life.

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CGE 7a - Catholic Graduate Expectation - A Responsible Citizen: Acts morally and legally as a person formed in Catholic traditions.

CGE 7b - Catholic Graduate Expectation - A Responsible Citizen: Accepts accountability for one's own actions.

CGE 7c - Catholic Graduate Expectation - A Responsible Citizen: Seeks and grants forgiveness.

CGE 7d - Catholic Graduate Expectation - A Responsible Citizen: Promotes the sacredness of life.

CGE 7e - Catholic Graduate Expectation - A Responsible Citizen: Witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society.

CGE 7f - Catholic Graduate Expectation - A Responsible Citizen: Respects and affirms the diversity and interdependence of the world's peoples and cultures.

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Notes:**General Time Frames and Prerequisites**

- This course is based on the Ministry of Education's requirement of a minimum of 110 hours.
- Teachers should consider the time frames in this Profile as suggestions only and should vary the time frames to accommodate the needs and interests of students in the class, resources of the teacher and demands and constraints of the principal theatre work being produced , provided that all strands and expectations have been taught and assessed in accordance with Ministry of Education policies.
- It should be noted, when deciding on the scope of the production, the teacher, at his/her own discretion, may wish to devote additional time outside of class which is above and beyond the Ministry requirement and, therefore, not compensated.

Course Organization and Progression

- The units begin by providing students with one principal focus or goal which is to produce and stage a major theatre work. All experiences, both individual and group, are encountered in the pursuit of this primary objective. Students explore theatre production first from the perspective of the audience by examining various works and selecting those which are suitable for specific purposes. The process continues through the examination of the roles of cast members, production staff, technical crew to the assumption of these roles and functions by individual members of the class to the rehearsal and ultimate presentation of the selected theatre work. The culminating task of one unit serves as the preliminary assessment for the following unit. Altering the order of the units may significantly influence the learning and the outcome of the production itself.
- Because the Learning Expectations for the Theatre Production Grade 11, Open and Dramatic Arts Grade 11, Open courses are the same, teachers may use this Course Profile in conjunction with the Dramatic Arts, Open course, incorporating some of the activities presented in it.
- Teachers may wish to introduce elements of the final evaluation earlier in the course, to help students prepare thoroughly, however, the major portion of the final evaluation must be done toward the end of the course and comprises 30% of the final mark in the course.

Teacher Preparation

- Teachers should be familiar with the profiles for ADA2O and ADA3M, as well as the Learning Expectations for Dramatic Arts, Grade 12, in order to maintain and insure the continuity of the curriculum.
- Teachers need to be familiar with several of the larger theatrical forms and texts.
- Special attention is needed when choosing shows, especially music theatre, where the demands of the production may require teachers to have sufficient background not only in drama and tech, but in music and dance as well.

Appendices/Organizers

- The Appendices at the end of each unit are designed to provide teachers with samples of practical tools for assessment and the recording of student progress. These include subject notes and copies of worksheets.

Physical Safety

- Emphasis on safety and respect must be consistent and ongoing throughout the course of all activities.
- Equipment supplied must be proper working order and appropriate to student use. Teachers must be vigilant that students are using it properly and safely and are aware of its uses and limitations.
- Teachers should consult their administrators to establish "safety boundaries" or types of activities students may or may not be engaged in, especially those related to construction, the setting up of lighting, use of electricity or any other areas where the student's safety may be at risk.
- Hazardous materials (ie: paints, solvents, cleaners, etc.) must be handled in accordance with the approved safety procedures of Board of the Education and WHMIS.

Emotional and Social Safety

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- The teacher is responsible for establishing an atmosphere where students feel emotionally and socially safe. When topics arise which are personal in nature, the teacher must be prepared to deal with them in a caring and appropriate manner and, if necessary, request the intervention of an administrator and/or a board specialist.
- How students relate to each other is also a major concern. Teachers can minimize the amount of disciplinary intervention needed by establishing an environment which encourages and rewards positive and socially acceptable behavior. This is not something which develops itself out of the dynamics of the group. Clear expectations for behavior must be mutually established at the beginning of the course and should be stated in the form of positive outcomes. Emphasis should be on the recognition and reinforcement of positive behavior.

Considerations:

Student Development: learning skills, preferences, and strategies (e.g., memorizing, working independently, assessing themselves, managing their time):

- apply a variety of learning skills and strategies to a variety of situations
- demonstrate the ability to respond appropriately and thoughtfully to directions from teachers, administrators, and employers

Student Development: setting goals and monitoring progress:

- use goal-setting and self-management skills in a variety of situations both inside and outside school
- develop their own up-to-date annual education plans

Interpersonal Development: self-management:

- use personal skills appropriately to encourage responsible behaviour in others in a wide range of situations
- demonstrate appropriate behaviour at school, in the community, and with employers

Interpersonal Development: self-management:

- use personal skills appropriately to encourage responsible behaviour in others in a wide range of situations
- demonstrate appropriate behaviour at school, in the community, and with employers

Career Development: exploring and obtaining information about education, training, and careers:

- demonstrate how to locate, interpret, evaluate, and use various sources of education and career information
- demonstrate understanding of how to use education and career exploration skills to develop personal, educational, or career plans
- demonstrate understanding of the workplace (e.g., health and safety issues)

Career Development: awareness of opportunities:

- describe the variety of volunteer, employment, educational, and career opportunities, including self-employment

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Career Development: employability:

- demonstrate their understanding of employability skills (e.g., job search, interview, job readiness, employment sustainability, and entrepreneurial skills)
- evaluate their personal, educational, or career plans in light of their community or workplace experiences

Teaching / Learning Strategies:

This Course Profile was developed with units that are designed to follow the logical progression of activities leading up to the presentation of a large scale theatre production. It endeavours to include activities which encompass all three arts strands: Theory, Creation, and Analysis. This type of course provides students with multiple, rich opportunities to demonstrate their knowledge and skills within the context of a team effort and, at the same time, enjoy the fulfillment of working towards and achieving what is viewed as a huge and rewarding undertaking. In Theatre Production students work closely in large and small group situations with each student filling his/her role as an important part of the whole. It engages the student's head and, especially, heart in a unique dynamic which gives the teacher numerous opportunities to challenge the student in a variety of learning contexts and styles.

Assessment / Evaluation:

Evaluation of student performance will be made using a variety of assessment tools that are appropriate to the assigned tasks. As well, students will be required to maintain a journal for the purpose of personal reflection and self assessment.

Program / Course Evaluation:

The effectiveness of the course will be assessed by means of a survey which will be presented to all students at the end of the course. As well, students will be provided with the opportunity to reflect on their experiences on an ongoing basis by means of regular journal entries.

Accommodations:

- Since teachers must be aware of and sensitive to the diverse learning styles and abilities of their students it is essential that they assess the dynamics of the class from the outset of the course and implement whatever accommodations necessary to insure the success of all students. An extensive list of possible

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accommodations is contained in the Unit Curriculum Planner (Ministry of Education, 1999), which is available in all Ontario schools and from DSB offices.

Open

Choosing a Play

Exploring the Script

Including:
Getting to Know the Group
Discover the Script
"We Have a Show!"

An Integrated Unit for Grade 11
Written by:
Richard Linke
Length of Unit: approximately: 12 hours

July 2002

Choosing a Play

Exploring the Script An Integrated Unit for Grade 11

An Integrated Unit for Grade 11

Written by:

Richard Linke

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Choosing a Play**Exploring the Script An Integrated Unit for Grade 11**

Task Context

Students are presented with the task of staging a theatre production. As a class, they must examine a variety of scripts and/or play summaries in order to gather information that will assist them in the process of choosing a play and putting on an actual performance of that work.

CGE Overall - A Collaborative Contributor: A collaborative contributor who finds meaning, dignity and vocation in work which respects the rights of all and contributes to the common good.

CGE 5a - A Collaborative Contributor: Works effectively as an interdependent team member.

CGE 5b - A Collaborative Contributor: Thinks critically about the meaning and purpose of work.

CGE 5c - A Collaborative Contributor: Develops one's God-given potential and makes a meaningful contribution to society.

CGE 5d - A Collaborative Contributor: Finds meaning, dignity, fulfillment and vocation in work which contributes to the common good.

CGE 5e - A Collaborative Contributor: Respects the rights, responsibilities and contributions of self and others.

CGE 5f - Catholic Graduate Expectation - A Collaborative Contributor: Exercises Christian leadership in the achievement of individual and group goals.

CGE 5g - Catholic Graduate Expectation - A Collaborative Contributor: Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

CGE 2b - Catholic Graduate Expectation - An Effective Communicator: Reads, understands and uses written materials effectively

CGE 2c - Catholic Graduate Expectation - An Effective Communicator: Presents information and ideas clearly and honestly and with sensitivity to others.

CGE 2d - Catholic Graduate Expectation - An Effective Communicator: Writes and speaks fluently one or both of Canada's official languages.

CGE 3d - Catholic Graduate Expectation - A Reflective and Creative Thinker: Makes decisions in light of gospel values with an informed moral conscience.

CGE 3f - Catholic Graduate Expectation - A Reflective and Creative Thinker: Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio- economic and ecological) for the development of a just and compassionate society.

CGE 4c - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Takes initiative and demonstrates Christian leadership.

CGE 4f - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Applies effective communication, decision-making, problem- solving, time and resource management skills.

Task Summary

In this unit, students are required to examine theatrical works in a variety of forms and will begin the process of selecting a larger theatrical work for the purpose of in-depth study and performance. They are introduced to production as a whole focusing on the various components outlined in the scripts. (In the case of musical theatre this would also include the score.) Students gather information that enables them to proceed the task of staging an actual performance of the work.

This unit encourages students to work together as a group, in an effort to create an understanding of individual and group dynamics while working towards common goals. The process begins with "read-throughs" and discussions of scripts and/or summaries of theatre works to identify the setting, plot, characters and technical considerations of the production. These findings form the basis for more in-depth research including plot diagrams, character descriptions, historical information specifically pertaining to costumes, props and character motivation. Students begin to experience characterization through role playing "warm-up" exercises. Using the script and the score as a vehicle, they will become aware of the need to improve their ability to project their voices, articulate with greater clarity and incorporate vocal nuances such as inflection and accent, into their performance.

Assessment is on-going, based on peer and teacher observation and self-assessment, using a range of appropriate assessment tools. Through this in-depth study students develop a more personal connection and a deeper insight into the intentions of playwrights, thus providing a solid background for the process of casting as well as the overall staging of a theatre production.

Culminating Task Assessment

Students demonstrate a familiarity with a variety of small and large theatre forms including musical theatre, docudrama, anthology and issue-based theatre. They learn to identify the various components of a script including description of the plot, setting, characters and staging details of a specific theatre work are integral to the successful completion of this task.

Links to Prior Knowledge

- collaborative group skills
- experience in role playing
- active listening skills
- reading and writing skills
- ability to use sources effectively.

Considerations

Notes to Teacher

Music Theatre: Additional time may be allocated in this unit for all students to become familiar with the songs and choreography. The coordination of singing and dancing often leads to problems in the early stages of a musical production. Students' concentration on movement characteristically results in a lack of attention to vocal technique and intonation. Ideally, the music should be taught first.

Choosing a Play**Exploring the Script** An Integrated Unit for Grade 11

1 Getting to Know the Group

The students will develop their own sense of group dynamics. Short dramatic works are examined and reading roles are assigned randomly. Students begin to discuss particular details surrounding the elements of each play.

2 Discover the Script

Students learn how scripts are used as a guide to theatre production. The layout is examined and students identify and begin to use the different types of information contained. Students perform "read-throughs" and apply techniques of research to gain clearer insight into setting, plot and character.

3 "We Have a Show!"

Students demonstrate a familiarity with a variety of small and large theatre forms including musical theatre, docudrama, anthology and issue-based theatre. They learn to identify the various components of a script including discription of the plot, setting, characters and staging details of a specific theatre work are integral to the successful completion of this task.

Choosing a Play

Exploring the Script An Integrated Unit for Grade 11

6 hours

Description

The students will develop their own sense of group dynamics. Short dramatic works are examined and reading roles are assigned randomly. Students begin to discuss particular details surrounding the elements of each play.

Expectations

- CR1.06 A – demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in an ensemble to create a drama (e.g., generate ideas and consider others' ideas, analyse suggestions, make artistic decisions) and to rehearse a drama (e.g., attend all rehearsals, be willing to step into any role if needed);
- CR2.01 A – identify community/audience interests and needs, using a variety of methods (e.g., researching, interviewing, surveying), and present dramatic productions that are suitable for specific audiences;
- CR2.02 A – identify and make appropriate use of ways of engaging the audience (e.g., use an appropriate language level for children's theatre);
- CR2.03 A – identify different performance spaces in both the school and the community, and compare them with regard to effectiveness;
- THV.03 · identify and describe a variety of dramatic sources, scripts, and types.
- CRV.02 · use an ensemble approach to create and present drama;

Groupings

- Students Working As A Whole Class
- Students Working In Small Groups

Teaching / Learning Strategies

- Choral Reading
- Chanting
- Choreography
- Game
- Reflection

Assessment

Emphasis is on establishing group dynamics and a positive working environment. Assessment should include the students' ability to work in less structured contexts and may focus on the students' demonstration of social and organizational skills. Students participate in the identification of criteria for assessment and in the creation of instruments for recording student performance. The teacher may wish to keep anecdotal records concerning student performance and behavior for the purpose of grouping students for future activities.

Assessment Strategies

- Performance Task
- Observation
- Response Journal

Assessment Recording Devices

- Rubric
- Rating Scale
- Checklist
- Anecdotal Record

Teaching / Learning

1-Choral Reading: Short dramatic works of various origins and genres are chosen by the teacher for the

Choosing a Play**Exploring the Script An Integrated Unit for Grade 11****6 hours**

purpose of choral reading in small groups. The groups will be chosen at random and the size of the groups will vary depending upon the character needs of each script. Groups have a limited amount of time in which to determine role assignments, rehearse dialogue and present the play. The teacher facilitates this process by circulating between groups to ensure that time is being used effectively. Emphasis is on the diagnostic assessment of group skills, reading skills and the interpretation of character through the use of voice and movement. At the end of the activity, the class collectively identifies and records the origins and characteristics of each of the selected short works.

2-Chanting: Students are provided with copies of song lyrics from selected works of musical theatre. The teacher facilitates the class in a preliminary discussion on the interpretation of the text. Recorded examples of these songs are then presented to the class on video and/or in CD format. Students are required, either as a class or in small groups, to adopt and incorporate the rhythmic pacing of the examples in their performance of the lyrics and, if possible, sing the actual melody. Accompaniment may be in the form of a recorded example or, ideally, an instrumental adaptation of the actual musical score. Upon completion of the performances, students reflect upon and discuss the relationship between text and music as well as the quality of their execution.

3-Choreography: Students are presented with video examples of choreographed segments taken from selected ballet, opera and musical theatre works. Discuss the mood and theme of each piece with the students. Have them observe each example and reflect upon the relationship between movement and theme. The teacher works with the students, on the execution of a variety of short, choreographed blocks of movement. During this process some of the fundamental techniques of dance are addressed. These blocks are assembled and used to create an adaptation of a selection from a Musical Theatre work. Emphasis is on the students' perception of time, self and space.

4-Communication Game: It is important for the cast and crew to work well together and be able to successfully communicate with each other both verbally and non-verbally. Have the students select a partner. Each student will attempt to get specific information across to his/her partner without verbal communication. One student is given a piece of paper with a specific design. The other student sits in front of his/her partner and attempts to draw the design based on his/her partners instruction. The person drawing cannot speak. His/her partner can only nod yes or no but the partners cannot face each other. When they have completed this activity, the teacher instructs each group to reverse the roles. As a class, the students discuss the difficulties they had with this assignment. This activity gives students a greater awareness of non-verbal forms of communication and encourages them to communicate with their fellow actors on stage.

5-Reflection: The teacher and students discuss the topic "things to consider before putting on a performance". Types of audiences, performance venues and production resources are addressed. The students do a walkabout of the school facility reflect upon which locations within the building would be suitable for a variety of audiences and performances. A journal entry would be an appropriate assessment tool for the activity.

Adaptations

Students who have weak reading skills can be assigned interspersed shorter sections or lines. Students who demonstrate difficulties in following written dialogue, may required cued reading entries.






In a musical theatre production, activities involving chanting would equate specifically to the learning of songs. All students should be encouraged to sing the actual pitches as well as interpret the rhythmic flow of the lyrics. In time all students will do this effectively and with confidence. Students should concentrate on the essential element of rhythm and timing. These elements are important not only for singers and actors, but also lighting and sound technicians, stage managers and anyone who would be expected to perform a task "on cue".

Choosing a Play

Exploring the Script An Integrated Unit for Grade 11

6 hours

Resources

	Assessment & Evaluation	BLM #1.cwk
	Cast & Crew Information Sheet	BLM #2.cwk
	Acting Skills for Life	Cameron, Ron
	Interpretation: Working with Scripts	Lundy, Charles and David Booth
	Practical Drama Handbook	Linnell, Rosemary

Notes to Teacher

Since many of the activities in this unit involve reading aloud and performing in front of other students, the teacher do a diagnostic assessment for reading ability and self-confidence level for each pupil. Efforts must be made to group students in ways that foster growth, therefore, it is not sufficient to merely group stronger and weaker students together. Often there may be personality clashes and care must be taken, during early assessments, to determine which groupings will prove successful in future activities. Anecdotal records concerning student performance and behavior in group situations would be useful.

CGE Overall - A Collaborative Contributor: A collaborative contributor who finds meaning, dignity and vocation in work which respects the rights of all and contributes to the common good.

CGE 5a - A Collaborative Contributor: Works effectively as an interdependent team member.

CGE 5d - A Collaborative Contributor: Finds meaning, dignity, fulfillment and vocation in work which contributes to the common good.

CGE 5e - A Collaborative Contributor: Respects the rights, responsibilities and contributions of self and others.

CGE 5f - A Collaborative Contributor: Exercises Christian leadership in the achievement of individual and group goals.

CGE 5g - A Collaborative Contributor: Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

CGE 5b - Catholic Graduate Expectation - A Collaborative Contributor: Thinks critically about the meaning and purpose of work.

CGE 5c - Catholic Graduate Expectation - A Collaborative Contributor: Develops one's God-given potential and makes a meaningful contribution to society.

Teacher Reflections

Choosing a Play**Exploring the Script An Integrated Unit for Grade 11**

4.5 hours

Description

Students learn how scripts are used as a guide to theatre production. The layout is examined and students identify and begin to use the different types of information contained. Students perform "read-throughs" and apply techniques of research to gain clearer insight into setting, plot and character.

Expectations

- THV.03 A - identify and describe a variety of dramatic sources, scripts, and types.
- TH2.03 A – identify and describe the elements of a dramatic setting (e.g., time, place, character, theme).
- TH3.02 A – describe aspects of the structure of a script (e.g., setting, stage directions, dialogue);
- TH3.03 A – describe the origins and characteristics of different types of drama, including docudrama, anthology, and issues-based theatre.

Groupings

- Students Working In Small Groups
- Students Working Individually
- Students Working As A Whole Class

Teaching / Learning Strategies

- Classifying
- Guided Exploration
- Research Process
- Simulation
- Reader's Theatre

Assessment

The teacher assesses the students' ability to use a script by posing a series of questions or problems that pertain to the script itself. The students' ability to find the answer or solve the problem demonstrates their ability to use a script. Questions prepared by the teacher will be pertinent to the scripts being studied. These questions should draw the students' attention towards generic information including cast lists, stage directions, costume information, set construction information, sound/lighting cues, props, etc. Details concerning criteria for assessment and reporting can be determined in class as a collaborative exercise involving students and the teacher.

Assessment Strategies

- Quizzes, Tests, Examinations
- Response Journal

Assessment Recording Devices

- Rubric
- Checklist

Teaching / Learning

Choosing a Play**Exploring the Script An Integrated Unit for Grade 11****4.5 hours**

1a-Classifying: The teacher divides the class into smaller groups of 4 or 5 students. Each group is given the script of a short theatrical work. They are given a brief amount of time to look over the script. Through groups discussion they identify and classify the types of information contained in the script. The groups record and present their findings to the class. The teacher summarizes all the information presented. Students update their existing notes with any additions made in the summary.

1b-Classifying: The teacher provides students with a list and descriptions of elements that are used to categorize different genres of theatre. The student examine scripts and/or summaries of different theatre works, compare them according to the list covered earlier and come up with some definitive decisions about genre characters.

2-Guided Exploration and Research: The teacher presents and discusses a list of the elements that pertain to a dramatic setting. Students are given a copy of the script from a selected theatre work. They read through the entire script and prepare a written description of the setting based on the criteria presented earlier. The students' work will be summarized in class. The teacher presents "secondary criteria" in the form of questions and directions for research i.e. How does the time and location of this play affect the costumes and mannerisms of the characters? Find information on the political and social events which were taking place in New York City during the 1940's. Students expand their research using the *Read Between the Lines Worksheet* as a guide. Responses to the questions on the sheet are discussed in class.

3-Simulation and Improvisation: The teacher introduces the concept of improvisation and space relationship and instructs small groups of students to read through specific scenes of a script. Using their familiarity with the guidelines of the script, students generate a "mock" staging of the selected theatrical work. While one group is reading through a scene, other groups are responsible for improvising a set and providing props and costumes using materials at hand.

4-Reader's Theatre: Once the play has been chosen, students perform a read-through of the show. (It would be great to have a recording of the music to play during the read through, so everyone can hear where the songs fit into the musical.) It is not necessary to assign parts. All students can read the play together if performed as Reader's Theatre. Reader's Theatre is a technique that allows students to dramatize narration selected from novels, short stories, picture books, and poems. Reader's Theatre may be used to highlight aspects of text such as the difference between narrator and character or it may be used to enhance literal and interpretative understanding. This strategy promotes a sense of audience and purpose and requires a high level of group collaboration.

Adaptations

The teacher may elect to use shorter works with simpler forms of dialogue according to the reading level of the students in the class. Full scripts can also be condensed into shorter versions to suit the reading level of the students.



Choosing a Play**Exploring the Script An Integrated Unit for Grade 11**

4.5 hours

**Act One Summary**

BLM #4.cwk

**Act Two Summary**

Blm #5.cwk

Notes to Teacher

Access to multiple scripts and copies may be limited. The teacher must be prepared to deal with this in creative ways that are within the financial and legal boundaries. Shared resources are a convenient way to overcome this problem. Teachers may wish to paraphrase the contents of certain scripts reducing them to one or two page summaries which, once prepared, can be photocopied and distributed to each student in the class.

CGE 3d - A Reflective and Creative Thinker: Makes decisions in light of gospel values with an informed moral conscience.

CGE 3f - A Reflective and Creative Thinker: Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio- economic and ecological) for the development of a just and compassionate society.

CGE 4c - A Self-Directed, Responsible, Lifelong Learner : Takes initiative and demonstrates Christian leadership.

CGE 4f - A Self-Directed, Responsible, Lifelong Learner : Applies effective communication, decision-making, problem- solving, time and resource management skills.

Teacher Reflections

Description

Students demonstrate a familiarity with a variety of small and large theatre forms including musical theatre, docudrama, anthology and issue-based theatre. They learn to identify the various components of a script including discription of the plot, setting, characters and staging details of a specific theatre work are integral to the successful completion of this task.

Expectations

- THV.03 A · identify and describe a variety of dramatic sources, scripts, and types.
- CRV.04 A · create and present dramatic works that demonstrate an understanding of audience perspectives and needs;
- TH2.03 – identify and describe the elements of a dramatic setting (e.g., time, place, character, theme).
- TH3.02 – describe aspects of the structure of a script (e.g., setting, stage directions, dialogue);
- CR2.01 – identify community/audience interests and needs, using a variety of methods (e.g., researching, interviewing, surveying), and present dramatic productions that are suitable for specific audiences;

Groupings

Students Working Individually

Teaching / Learning Strategies

Workbook/work Sheets

Assessment

By this time, students should be able to identify and/or describe several of the different dramatic forms and demonstrate a familiarity with a number of titles and story lines. They should have a good knowledge of audience and venue resources available to them and should be able to make an informed selection in terms of play would be suitable for them to perform. Journals assessment would be an appropriate assessment tool. Students should be able to make reference to the works studied and provide a clear rational for their selection.

Students should also have a working knowledge of the layout of a script, the information it contains and how this information could be used in the staging of a theatre work. They should also be able to provide details on the setting, plot and characters of the specific work they have chosen for production. In the case of a musical theatre production, assessment includes the student's familiarity with the songs and music of the show. They should demonstrate familiarity with each of the characters' solos, duets or other combinations, chorus numbers and choreography.

This assessment could be made using a written test or a response worksheet (plot graph) or by having students engage in a performance task including oral communication and movementwherein they would be provided the opportunity to demonstrate their knowledge orally (vocally) and/or through movement.

Assessment Strategies

Response Journal
Quizzes, Tests, Examinations
Performance Task

Assessment Recording Devices

Rubric

Teaching / Learning

1-Plot Graph Worksheet: The students research and record various aspects of the era in which the musical takes place. They gain a deeper understanding of the historical background of the musical by researching the clothes, politics and religious views of the era. Research is the process whereby students investigate a topic by asking questions, locating and selecting resources, analysing and evaluating information, reporting findings, and transferring learning for purposes of extending and creating knowledge, solving problems, and making decisions. The students should use at least three sources to research their material. The teacher provides students with a worksheet containing prompts and questions which, upon completion, demonstrate their understanding of specific components of the selected theatre production. The work completed individually, at home and handed in the following day for assessment by the teacher. Students use the worksheets as reference for further discussion and as frames of reference to organize thinking. By successfully completing the worksheet, students demonstrate deeper insight into the plot, setting and characters of the production. The completed Plot Graphs will be added to the student's portfolio.

Adaptations

Resources



Plot Graph Worksheet

BLM #6 Plot Graph.cwk

Notes to Teacher

Space in the classroom may be required for students to demonstrate familiarity with choreographed patterns. It would be advisable to have a piano (and accompanist) or a sound system at the teacher's disposal in order to facilitate the learning of the music for the performance.

CGE Overall - An Effective Communicator: An effective communicator who speaks, writes and listens honestly and sensitively, responding critically in light of gospel values.

CGE 2b - An Effective Communicator: Reads, understands and uses written materials effectively

CGE 2c - An Effective Communicator: Presents information and ideas clearly and honestly and with sensitivity to others.

CGE 2d - An Effective Communicator: Writes and speaks fluently one or both of Canada's official languages.

CGE 2e - An Effective Communicator: Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

CGE Overall - A Reflective and Creative Thinker: A reflective, creative and holistic thinker who solves problems and makes responsible decisions with an informed moral conscience for the common good.

Teacher Reflections



Appendices

Choosing a Play

Exploring the Script

Resource List:
Black Line Masters:
Rubrics:
Unit Expectation List and Expectation Summary:

Choosing a Play
Exploring the Script An Integrated Unit for Grade 11



Blackline Master / File

- Act One Summary** ST 2
BLM #4.cwk
- Act Two Summary** ST 2
Blm #5.cwk
- Assessment & Evaluation** ST 1
BLM #1.cwk
- Cast & Crew Information Sheet** ST 1
BLM #2.cwk
- Plot Graph Worksheet** ST 3
BLM #6 Plot Graph.cwk
- Read Between the Lines Worksheet** ST 2
BLM #3.cwk



Equipment / Manipulative

- Piano** Unit
1
per class
- Stereo System** Unit
1
per class



Print

- Acting Skills for Life** ST 1
Cameron, Ron
ISBN 0889241953
- Interpretation: Working with Scripts** ST 1
Lundy, Charles and David Booth
ISBN 0774712104
- Practical Drama Handbook** ST 1
Linnell, Rosemary
ISBN 0340487089

Choosing a Play

Exploring the Script An Integrated Unit for Grade 11

		Selected	Assessed
Dramatic Arts---Theory			
<input type="checkbox"/>	THV.03 · identify and describe a variety of dramatic sources, scripts, and types.	1	2
<input type="checkbox"/>	TH2.03 – identify and describe the elements of a dramatic setting (e.g., time, place, character, theme).	1	1
<input type="checkbox"/>	TH3.02 – describe aspects of the structure of a script (e.g., setting, stage directions, dialogue);	1	1
<input type="checkbox"/>	TH3.03 – describe the origins and characteristics of different types of drama, including docudrama, anthology, and issues-based theatre.		1
Dramatic Arts---Creation			
<input type="checkbox"/>	CRV.02 · use an ensemble approach to create and present drama;	1	
<input type="checkbox"/>	CRV.04 · create and present dramatic works that demonstrate an understanding of audience perspectives and needs;		1
<input type="checkbox"/>	CR1.06 – demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in an ensemble to create a drama (e.g., generate ideas and consider others' ideas, analyse suggestions, make artistic decisions) and to rehearse a drama (e.g., attend all rehearsals, be willing to step into any role if needed);		1
<input type="checkbox"/>	CR2.01 – identify community/audience interests and needs, using a variety of methods (e.g., researching, interviewing, surveying), and present dramatic productions that are suitable for specific audiences;	1	1
<input type="checkbox"/>	CR2.02 – identify and make appropriate use of ways of engaging the audience (e.g., use an appropriate language level for children's theatre);		1
<input type="checkbox"/>	CR2.03 – identify different performance spaces in both the school and the community, and compare them with regard to effectiveness;		1

Choosing a Play**Exploring the Script** An Integrated Unit for Grade 11

Analysis Of Unit Components

- 3 Subtasks
- 15 Expectations
- 11 Resources
- 32 Strategies & Groupings
- Unique Expectations --
- 10 Arts Expectations

Resource Types

- 0 Rubrics
 - 6 Blackline Masters
 - 0 Licensed Software
 - 3 Print Resources
 - 0 Media Resources
 - 0 Websites
 - 0 Material Resources
 - 2 Equipment / Manipulatives
 - 0 Sample Graphics
 - 0 Other Resources
 - 0 Parent / Community
 - 0 Companion Bookmarks
-

Groupings

- 2 Students Working As A Whole Class
- 2 Students Working In Small Groups
- 2 Students Working Individually

Assessment Recording Devices

- 1 Anecdotal Record
- 2 Checklist
- 1 Rating Scale
- 3 Rubric

Teaching / Learning Strategies

- 1 Chanting
- 1 Choral Reading
- 1 Choreography
- 1 Classifying
- 1 Game
- 1 Guided Exploration
- 1 Reader's Theatre
- 1 Reflection
- 1 Research Process
- 1 Simulation
- 1 Workbook/work Sheets

Assessment Strategies

- 1 Observation
- 2 Performance Task
- 2 Quizzes, Tests, Examinations
- 3 Response Journal

Assessment & Evaluation

The primary purpose of assessment and evaluation is to improve students learning. Information gathered through assessment helps teachers to determine students' strengths and weaknesses in their achievement of the curriculum expectations in each course.

Achievement charts are organized into four broad categories of knowledge and skills:

KNOWLEDGE/UNDERSTANDING THINKING/INQUIRY COMMUNICATION APPLICATION

The following table provides a summary description of achievement in each percentage grade range and corresponding level achievement:

Percentage Grade Range	Achievement Level	Summary Description
80-100%	Level 4	A very high to outstanding level of achievement. Achievement is above the provincial standard.
70-79%	Level 3	A high level of achievement. Achievement is at the provincial standard.
60-69%	Level 2	A moderate level of achievement. Achievement is below, but approaching, the provincial standard.
50-59%	Level 1	A passable level of achievement. Achievement is below the provincial standard.
Below 50%		Insufficient achievement of curriculum expectations. A credit will not be granted.

Level 3 (70-79%) is the provincial standard. Teachers and parents can be confident that students who are achieving at Level 3 are well prepared for work in the next grade.

I will be using these levels when evaluating your son/daughter throughout the term. If you have any questions about these levels feel free to call me and inquire. I will be in touch with you if your son/daughter is working below a level 2.

Cast & Crew Information Sheet

Name: _____ Phone number: _____
Street Address: _____ City: _____
Homeroom Teacher: _____ Grade/Homeroom: _____

Parents/Guardians agree with their son's/daughter's involvement in the school production and will support the conditions listed below:

Parent/Guardian Name(s): _____
Parent/Guardian Signature: _____

GENERAL INFORMATION:

Rehearsals:

- P Fridays 3:10-5:00
- P Monday-Friday 3:10-5:30
- P Some weekend rehearsals may be required. Dates will be given 2 weeks in advance.

Commitment:

Dedication and hard work are required, for the end results are performances for which people pay money to see. They deserve our best effort. The amount of effort you put into the show will be reflected in the end product.

Conflicts:

Please list any commitments or conflicts that yo are aware of (JOBS, sports, clubs, classes after school, family anniversaries, holidays, appointments, etc.) that would cause you to miss rehearsals at any of those times. Pleas be as detailed as possible. If we know ahead of time arrangements can be made for an occasional missed rehearsal.

MS. MORGAN MUST BE NOTIFIED ONE WEEK PREVIOUS TO THE ENGAGEMENT IN ORDER TO MAKE THE NECESSARY ARRANGEMENTS!!

The principle leads must be available on a consistent basis.

COMMITMENT

DATE

TIME

COMMITMENT	DATE	TIME
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

STUDENT'S CONTRACT:

I _____(printed name) agree to comply with all of the above conditions, (signature). I will be available for ALL rehearsal s and performances. I will let Ms. Morgan know, personally, if I am unable to attend.

Name: _____

Date: _____

READ BETWEEN THE LINES WORKSHEET

Research the historical background about the era, using at least three sources: library books, catalogs, paintings, periodicals:

Clothes/Costumes (What were people wearing at this time-shoes, hats, belts, dresses, suits):

Props (umbrellas, watches, lamps, dinnerware, suitcases):

Transportation (What did they travel in: horse and wagon, trains, cars):

Act One Summary

Name: _____

Date: _____

Please provide a detailed description of the events that unfold in Act One. Break down the act into scenes.

SCENE ONE:

SCENE TWO:

SCENE THREE:

SCENE FOUR:

SCENE FIVE:

SCENE SIX:

SCENE SEVEN:

SCENE EIGHT:

Describe the five main characters:

- 1) _____

- 2) _____

- 3) _____

- 4) _____

- 5) _____

List and explain 3 conflict that have risen thus far (man vs. man, man vs. society, man vs. self).

Act Two Summary

Name: _____

Date: _____

Please provide a detailed description of the events that unfold in Act Two. Break down the act into scenes.

SCENE ONE:

SCENE TWO:

SCENE THREE:

SCENE FOUR:

SCENE FIVE:

SCENE SIX:

SCENE SEVEN:

SCENE EIGHT:

Identify the Climax and the Resolution of this play:

Name: _____

Date: _____

PLOT GRAPH WORKSHEET

Characters: (List the characters in the musical):

Setting: (Describe each of the settings):

Introduction:

Rising Action:

Conflicts:

Climax:

Falling Action:

Resolution:

Developing the Cast

Exploring Character

Including:

Exploring the Voice
Exploring Gesture and Movement
Character Analysis
Read-Through Performance
Exploring Moods
Putting it Together

An Integrated Unit for Grade 11

Written by:

Richard Linke

Length of Unit: approximately: 20 hours

July 2002

Developing the Cast

Exploring Character An Integrated Unit for Grade 11

An Integrated Unit for Grade 11

Written by:

Richard Linke

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Eastern Ontario Catholic Curriculum Cooperative

Based on a unit by:

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This unit was written using the Curriculum Unit Planner, 1999-2001, which Planner was developed in the province of Ontario by the Ministry of Education. The Planner provides electronic templates and resources to develop and share units to help implement the new Ontario curriculum. This unit reflects the views of the developers of the unit and is not necessarily those of the Ministry of Education. Permission is given to reproduce this unit for any non-profit educational purpose. Teachers are encouraged to copy, edit, and adapt this unit for educational purposes. Any reference in this unit to particular commercial resources, learning materials, equipment, or technology does not reflect any official endorsements by the Ministry of Education, school boards, or associations that supported the production of this unit.

Developing the Cast**Exploring Character An Integrated Unit for Grade 11**

Task Context

Students are presented with the task of casting. In order to do this they must acquire a detailed understanding of the character needs of the script as well as an understanding and command of the techniques associated with role playing.

CGE 2b - An Effective Communicator: Reads, understands and uses written materials effectively

CGE 2c - An Effective Communicator: Presents information and ideas clearly and honestly and with sensitivity to others.

CGE 2d - An Effective Communicator: Writes and speaks fluently one or both of Canada's official languages.

Task Summary

In this unit, students begin to explore the concept of character in greater detail by first realizing that the uniqueness of one's character is revealed in ways that go beyond what they say and what they do. By refining skills learned in Unit 1 they learn to conduct a detailed character analysis in order to properly determine a character's attributes and mannerisms. This expands the possibilities to include perspectives such as "how" a character says or does something and "what" motivates a character to exhibit certain forms of behavior. Students discuss and learn the techniques of role playing and how it can provide an enriched and deeper understanding of character. They take part in exercises involving exploration of the voice, gesture, facial expression and movement and apply the techniques learned in both improvised and scripted situations.

Through the study of character, students are provided with opportunities to reflect upon and relate their experiences in class with true to life situations. Students learn how role-playing can be used to foster a better understanding of self, one's beliefs and one's values, and that by examining relationships between characters in drama, it will provide them with the context for comparison to relationships and the conflicts experienced in life.

Culminating Task Assessment

Students demonstrate a knowledge of plot, setting, score and characters. They portray the role of one character demonstrating correct vocal techniques, character motivated gestures and a memorized knowledge of lines.

Links to Prior Knowledge

Fundamental voice and movement skills are considered as asset for this unit. Group awareness is a necessary skill for the explanation of character.

Considerations

Notes to Teacher

Developing the Cast**Exploring Character An Integrated Unit for Grade 11**

1 Exploring the Voice

Students study the voice as a medium of communication. They learn vocal techniques and skills and how these are used in the portrayal of character. Exercises concentrate on the use of air, vocal range, tone placement, articulation and projection.

2 Exploring Gesture and Movement

"Say it without words". Students are introduced to the techniques of characterization through movement and body/facial gestures. Video examples of non-verbal communication are studied and analysed.

3 Character Analysis

Students are assigned a specific character in the play. Using information gathered earlier, they develop this character into his/her own unique persona and provide a detailed description of the character's attributes.

4 Read-Through Performance

Students perform a "read-through" of the script using the acquired vocal techniques information gathered through earlier research, to assist them in the portrayal of the characters. Each scene is followed by a brief discussion and teacher/student assessment.

5 Exploring Moods

Students discuss the mood of each scene and begin to explore what variables can be manipulated to enhance that feeling on stage. Technical elements of sound, colour, decor and lighting introduced.

6 Putting it Together

Students demonstrate a knowledge of plot, setting, score and characters. They portray the role of one character demonstrating correct vocal techniques, character motivated gestures and a memorized knowledge of lines.

Developing the Cast**Exploring Character An Integrated Unit for Grade 11****4 hours****Description**

Students study the voice as a medium of communication. They learn vocal techniques and skills and how these are used in the portrayal of character. Exercises concentrate on the use of air, vocal range, tone placement, articulation and projection.

Expectations

- CR1.02 A – apply appropriate voice and movement techniques in rehearsal and performance;
- CR1.03 A – interpret a variety of roles from a range of sources and scripts with an emphasis on contemporary Canadian playwrights (e.g., David French, Michel Tremblay, Ann-Marie MacDonald, Dennis Foon);
- CR1.05 A – interpret and present a dramatic text, using only voice or movement techniques (e.g., techniques used in reader’s theatre or dance drama);
- CRV.01 A · apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;
- THV.02 A · demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- TH1.02 A – describe the process of portraying a character in a script through voice, gesture, props, and the character’s relationships with other characters;
- TH2.01 A – demonstrate an understanding of the techniques of voice production and projection;

Groupings

Students Working As A Whole Class

Teaching / Learning Strategies

Demonstration
 Rehearsal/repetition/practice
 Game

Assessment**Assessment Strategies**

Performance Task
 Response Journal

Assessment Recording Devices

Rubric

Teaching / Learning

1-Demonstration: The teacher models different types of vocal exercises by demonstrating how specific sounds are produced. Through these exercises students are provided with concrete examples of the concepts of pitch and inflection, articulation and diction, tone placement and projection. Materials and contexts must be prepared ahead of time. Delivery is in the form of listen then repeat, an echoing technique which is appropriate to the developmental ability of most students. Individual demonstrations, since they are short and concise, may be repeated to strengthen the impact. Learning is reinforced as students engage in questions and practices that confirm and ensure their understanding.

2-Rehearsal/repetition/practice: The teacher engages students in repeated encounters with patterns and skills that were presented in earlier demonstrations of learning. This technique is useful in helping students to build a repertoire of readily accessible essential skills. Individual practice at home is essential and serves to help students develop the confidence and fluency needed in situations involving improvisation. The teacher must insure that students develop routines in class that can be reproduced easily and accurately at home.

3-Game: The teacher divides the class into two teams. A list of familiar characters is created will be drawn up by the group prior to the start of the game. Members of each team are required to use their acquired vocal skills to

Developing the Cast

Exploring Character An Integrated Unit for Grade 11

4 hours

do a vocal impression of a particular character from the list although they may not reveal their subject to their own teammates. The impressions will be done in alternating order between teams. The object is for the originating team to guess who the student is impersonating. If they do not answer correctly then the opposing team will have the opportunity to guess. Students may not use phrases or lines which are unique or particular to a specific character as a tip on the identity of their subject. Details concerning rules of play and score-keeping can be collectively decided prior to the onset of the activity. Games are designed to achieve clearly defined expectations such as teamwork, skill development or improved communication. As cooperative activities, games can foster mutual support within a group and increase self-confidence, as students become increasingly capable and competent. They can also be an effective way to bring people together by building trust and breaking down barriers between individuals and groups.

Adaptations

Resources



Vocal Technique

Notes to Teacher

Teacher Reflections

Developing the Cast

Exploring Character An Integrated Unit for Grade 11

4 hours

Description

"Say it without words". Students are introduced to the techniques of characterization through movement and body/ facial gestures. Video examples of non-verbal communication are studied and analysed.

Expectations

- TH1.02 A – describe the process of portraying a character in a script through voice, gesture, props, and the character's relationships with other characters;
- TH2.02 A – describe techniques of movement as they relate to the communication of roles/ characters and dramatic tension;
- CR1.02 A – apply appropriate voice and movement techniques in rehearsal and performance;
- CR1.05 A – interpret and present a dramatic text, using only voice or movement techniques (e.g., techniques used in reader's theatre or dance drama);

Groupings

Teaching / Learning Strategies

Assessment

Assessment Strategies

Assessment Recording Devices

Teaching / Learning

Adaptations

Resources



Drama Production - Dance Evaluation

BLM 2 Dance Evaluation.cwk



Movement Performance

BLM 3 Movement Performance.cwk

Notes to Teacher

Teacher Reflections

Developing the Cast

Exploring Character An Integrated Unit for Grade 11

Description

Students are assigned a specific character in the play. Using information gathered earlier, they develop this character into his/her own unique persona and provide a detailed description of the character's attributes.

Expectations

- TH1.03 A – demonstrate an understanding of subtext, motivation, and status in the development of a character.
- CR1.01 A – create roles/characters, using a variety of appropriate techniques (e.g., writing in role; analysing a character's motivation, background, and influences);
- TH1.02 A – describe the process of portraying a character in a script through voice, gesture, props, and the character's relationships with other characters;
- CR1.04 A – re-create roles in performance, demonstrating commitment and insight into character;
- CR1.06 A – demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in an ensemble to create a drama (e.g., generate ideas and consider others' ideas, analyse suggestions, make artistic decisions) and to rehearse a drama (e.g., attend all rehearsals, be willing to step into any role if needed);
- TH3.01 A – identify primary and secondary sources of information and their functions;

Groupings

- Students Working Individually
- Students Working In Small Groups

Teaching / Learning Strategies

- Workbook/work Sheets

Assessment

Assessment Strategies

Assessment Recording Devices

Teaching / Learning

Character Analysis Worksheet: Students are assigned one character to research from the musical. The teacher provides students with a worksheet containing prompts and questions which, upon completion, will help them focus on specific attributes of their respective character in the production. Students can use the worksheets as reference for further discussion and as frames of reference to organize thinking. They must be able to provide a rationale for their responses. Students gain deeper insight into their assigned character by successfully completing worksheets, by discussing their responses in small groups and, upon arrival at a consensus, making revisions to their work. The completed character profiles are added to the student's portfolio.

Adaptations

Resources



Characterization Monologue/Dialogue

BLM 4 Characterization.cwk

Character Analysis

Subtask 3

Developing the Cast

Exploring Character An Integrated Unit for Grade 11

6 hours



Character Assessment Rubric

BLM 5 Character Assessment.cwk

Notes to Teacher

Teacher Reflections

Developing the Cast

Exploring Character An Integrated Unit for Grade 11

2.5 hours

Description

Students perform a "read-through" of the script using the acquired vocal techniques information gathered through earlier research, to assist them in the portrayal of the characters. Each scene is followed by a brief discussion and teacher/student assessment.

Expectations

- TH2.01 A – demonstrate an understanding of the techniques of voice production and projection;
- TH2.02 A – describe techniques of movement as they relate to the communication of roles/ characters and dramatic tension;
- CR1.02 A – apply appropriate voice and movement techniques in rehearsal and performance;
- CRV.01 A · apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;
- CR1.01 A – create roles/characters, using a variety of appropriate techniques (e.g., writing in role; analysing a character's motivation, background, and influences);

Groupings

Teaching / Learning Strategies

Assessment

Assessment Strategies

Assessment Recording Devices

Teaching / Learning

Adaptations

Resources

Notes to Teacher

Teacher Reflections

Description

Students discuss the mood of each scene and begin to explore what variables can be manipulated to enhance that feeling on stage. Technical elements of sound, colour, decor and lighting introduced.

Expectations

- TH1.03 A – demonstrate an understanding of subtext, motivation, and status in the development of a character.
- TH3.01 A – identify primary and secondary sources of information and their functions;

Groupings

Teaching / Learning Strategies

Assessment

Assessment Strategies

Assessment Recording Devices

Teaching / Learning

Adaptations

Resources

Notes to Teacher

Teacher Reflections

Developing the Cast

Exploring Character An Integrated Unit for Grade 11

2 hours

Description

Students demonstrate a knowledge of plot, setting, score and characters. They portray the role of one character demonstrating correct vocal techniques, character motivated gestures and a memorized knowledge of lines.

Expectations

- THV.01 A · describe connections between role play and character development;
- THV.02 A · demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- TH1.01 A – identify and describe methods of creating, sustaining, and re-creating roles in a convincing way (e.g., methods involving research, observation, analysis, improvisation);
- AN2.02 A – explain some benefits of role play (e.g., role play can be used to resolve conflicts, create empathy, or clarify complex issues);
- AN2.01 A – analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;
- CR1.07 A – demonstrate an understanding of the purposes and conventions of improvisation (e.g., improvise to develop a character or scene; act in both spontaneous and planned ways, as required; accept the circumstances of the improvisation);

Groupings

Teaching / Learning Strategies

Assessment

Select appropriate assessment strategies (click on the add (+) symbol) and recording devices (click on the add (+) symbol). Describe the assessment and what the teacher might be specifically looking for in the student's work process, product, and performance.

Assessment Strategies

Assessment Recording Devices

Teaching / Learning

Adaptations

Resources



Choosing The Cast

BLM 6 Choosing the Cast.cwk



Play Title BLM 7

BLM 7 Play Title.cwk




Play Title BLM 7A

BLM 7A Play Title.cwk

Notes to Teacher

Teacher Reflections



Appendices

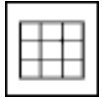
Developing the Cast

Exploring Character

Resource List:
Black Line Masters:
Rubrics:
Unit Expectation List and Expectation Summary:

Developing the Cast

Exploring Character An Integrated Unit for Grade 11



Rubric

- Vocal Technique** ST 1
2



Blackline Master / File

- Character Assessment Rubric** ST 3
BLM 5 Character Assessment.cwk
- Characterization Monologue/Dialogue** ST 3
BLM 4 Characterization.cwk
- Choosing The Cast** ST 6
BLM 6 Choosing the Cast.cwk
- Drama Production - Dance Evaluation** ST 2
BLM 2 Dance Evaluation.cwk
- Movement Performance** ST 2
BLM 3 Movement Performance.cwk
- Play Title BLM 7** ST 6
BLM 7 Play Title.cwk
- Play Title BLM 7A** ST 6
BLM 7A Play Title.cwk

Vocal Technique

for use with Subtask 1 : Exploring the Voice
from the Grade 11 Unit: Developing the Cast

Student Name: _____

Date: _____

Expectations for this Subtask to Assess with this Rubric:

TH2.01 – demonstrate an understanding of the techniques of voice production and projection;

CR1.05 – interpret and present a dramatic text, using only voice or movement techniques (e.g., techniques used in reader's theatre or dance drama);

Category/Criteria	Level 1	Level 2	Level 3	Level 4
Beathing: Intake and transfer of air	Demonstrates limited awareness and minimal control of air transfer	Demonstrates some awareness and inconsistent control of air transfer	Demonstrates consistent awareness and control of air	Demonstrates consistent and intuitive control of air for specific purposes
Placement of vocal tone	Demonstrates limited awareness and minimal control of vocal tone placement	Demonstrates some awareness and control of vocal tone placement	Demonstrates consistent awareness and control of vocal tone placement	Demonstrates fluency in the control and placement of vocal tone for specific purposes
Creation of vocal space (Interior and exterior)	Demonstrates limited awareness and minimal control of vocal space	Demonstrates some awareness and control of vocal space	Demonstrates consistent awareness and control of vocal space	Demonstrates fluency in the creation of vocal space for specific purposes
Articulation: Emphasis of consonants.	Demonstrates limited awareness and minimal control of articulation	Demonstrates some awareness and control of articulation	Demonstrates consistent awareness and control of articulation	Demonstrates fluency in the control of articulation for specific purposes

Developing the Cast

Exploring Character An Integrated Unit for Grade 11

Selected **Assessed**

Dramatic Arts---Theory

<input type="checkbox"/> THV.01	· describe connections between role play and character development;	1
<input type="checkbox"/> THV.02	· demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;	2
<input type="checkbox"/> TH1.01	– identify and describe methods of creating, sustaining, and re-creating roles in a convincing way (e.g., methods involving research, observation, analysis, improvisation);	1
<input type="checkbox"/> TH1.02	– describe the process of portraying a character in a script through voice, gesture, props, and the character's relationships with other characters;	3
<input type="checkbox"/> TH1.03	– demonstrate an understanding of subtext, motivation, and status in the development of a character.	2
<input type="checkbox"/> TH2.01	– demonstrate an understanding of the techniques of voice production and projection;	2
<input type="checkbox"/> TH2.02	– describe techniques of movement as they relate to the communication of roles/ characters and dramatic tension;	2
<input type="checkbox"/> TH3.01	– identify primary and secondary sources of information and their functions;	2

Dramatic Arts---Creation

<input type="checkbox"/> CRV.01	· apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;	2
<input type="checkbox"/> CR1.01	– create roles/characters, using a variety of appropriate techniques (e.g., writing in role; analysing a character's motivation, background, and influences);	2
<input type="checkbox"/> CR1.02	– apply appropriate voice and movement techniques in rehearsal and performance;	3
<input type="checkbox"/> CR1.03	– interpret a variety of roles from a range of sources and scripts with an emphasis on contemporary Canadian playwrights (e.g., David French, Michel Tremblay, Ann-Marie MacDonald, Dennis Foon);	1
<input type="checkbox"/> CR1.04	– re-create roles in performance, demonstrating commitment and insight into character;	1
<input type="checkbox"/> CR1.05	– interpret and present a dramatic text, using only voice or movement techniques (e.g., techniques used in reader's theatre or dance drama);	2
<input type="checkbox"/> CR1.06	– demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in an ensemble to create a drama (e.g., generate ideas and consider others' ideas, analyse suggestions, make artistic decisions) and to rehearse a drama (e.g., attend all rehearsals, be willing to step into any role if needed);	1
<input type="checkbox"/> CR1.07	– demonstrate an understanding of the purposes and conventions of improvisation (e.g., improvise to develop a character or scene; act in both spontaneous and planned ways, as required; accept the circumstances of the improvisation);	1

Dramatic Arts---Analysis

<input type="checkbox"/> AN2.01	– analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;	1
<input type="checkbox"/> AN2.02	– explain some benefits of role play (e.g., role play can be used to resolve conflicts, create empathy, or clarify complex issues);	1

Developing the Cast**Exploring Character An Integrated Unit for Grade 11**

Analysis Of Unit Components

- 6 Subtasks
- 30 Expectations
- 8 Resources
- 10 Strategies & Groupings
- Unique Expectations --
- 18 Arts Expectations

Resource Types

- 1 Rubrics
- 7 Blackline Masters
- 0 Licensed Software
- 0 Print Resources
- 0 Media Resources
- 0 Websites
- 0 Material Resources
- 0 Equipment / Manipulatives
- 0 Sample Graphics
- 0 Other Resources
- 0 Parent / Community
- 0 Companion Bookmarks

Groupings

- 1 Students Working As A Whole Class
- 1 Students Working In Small Groups
- 1 Students Working Individually

Assessment Recording Devices

- 1 Rubric

Teaching / Learning Strategies

- 1 Demonstration
- 1 Game
- 1 Rehearsal/repetition/practice
- 1 Workbook/work Sheets

Assessment Strategies

- 1 Performance Task
- 1 Response Journal

Theatre Review

Name: _____

Date: _____

You are responsible for seeing at least 2 theatre performances this semester. This can include a dance recital, a play, a musical etc. There are 20 different English theatre groups in Ottawa. There are several opportunities to see theatre for little or no money. For example, Ottawa Little Theatre has an open dress rehearsal for each of their plays, that anyone can attend free of charge, high school productions are reasonable priced, and GCTC has Sunday matinees that are “pay what you can” (please always phone for content and appropriateness).

These reviews are to be handed in the week after you see the performance. Do not wait until December to organize what you are going to see. If left to the last minute, and without proper planning, there might not be much playing on the day you want to attend. So PLAN AHEAD. The teacher, prior to seeing the show, must approve performances. Please include ticket stub and program with each theatre critique.

Name of the performance:

Stage:

On a separate piece of paper, answer the following questions in complete sentences:

1. Comment on the use of props, lighting, costume, and sets and how they helped you to imagine the place where the action was taking place. Use at least two examples of each.
2. Choose two actors that interested you most. Comment on how the roles were played by these actors and explain their significance to the plot. Use examples of what the actors did or said to back up your opinion.
3. Decide what you believe the theme of the play is. Did the playwright have a specific message he/she was trying to get across to the audience? What was it? Was the director successful at conveying this message?
4. If you saw a musical/dance performance, give three examples of how dance is representative of emotion and motivation of a character. Describe the emotion or motivation it represents.
5. Timing is everything, give 3 examples of how good timing helped in delivering a line or performing actions.
6. Compare one of these characters to the character you are studying for our musical. Name 2 differences and 2 similarities. What did you observe about the actor that portrayed this character? How can this help you in the portrayal of your character?

Drama Production - Dance Evaluation

Name: _____

Date: _____

Criteria	Level One	Level Two	Level Three	Level Four
A. Knowledge and Understanding - Memorization of basic movements and self-improvement.	___demonstrates little improvement in performing movement combinations through application of demonstrated corrections.	___demonstrates some improvement in performing movement combinations through application of demonstrated corrections.	___demonstrates improvements in performing movement combinations through application of verbal corrections.	___demonstrates improvement in performing movement combinations through self evaluations.
B. Conventions - Used the conventions learned to improve the performance	___had difficulty staying focused while interpreting and performing the dance movements. ___had some difficulty in performing the dance movements with clarity and fluidity.	___remained focused while interpreting and performing most of the dance movements. ___performed most of the dance movements with clarity and fluidity.	___remained focused while interpreting and performing the dance movements. ___performed the dance movements with clarity and fluidity.	___remained focused, and in character while interpreting and performing the dance movements. ___created a performance that evoked emotions and entertained.
C. Communication and Performance - Perform basic movement combinations to music in selected meters and styles	___interprets choreography ___identifies some idea, thought, and/or feeling in a dance study.	___interprets choreography within a theme ___identifies the idea, thought, and/or feeling in a dance study.	___relates his/her interpretations of choreography to personal experience ___create a dance study that effectively communicates a given idea, thought, and/or feelings to others.	___interprets choreography from a viewpoint other than his/her own. ___creates a dance that effectively communicates a self chosen idea, thought, and/or feeling to others.
Total:	High Level 1 57-59 Level 1 54-56 Low Level 1 50-53	High Level 2 67-69 Level 2 64-66 Low Level 2 60-63	High Level 3 77-79 Level 3 74-76 Low Level 3 70-73	High Level 4 94-100 Level 4 87-93 Low Level 4 80-86

Movement Performance

Name: _____

Date: _____

Criteria	Level One	Level Two	Level Three	Level Four
A. Knowledge and Understanding Blocking was evident and well organized Facial expressions were used to convey the story Story includes a logical sequence of events	___character movements was motivated and sequenced with limited effectiveness ___at least 2 facial expressions were used to convey the story Story includes a logical sequence of events with limited effectiveness	___character movements was motivated and sequenced with moderate effectiveness ___at least 3 facial expressions were used to convey the story Story includes a logical sequence of events with moderate effectiveness	___character movements was motivated and sequenced with considerable effectiveness ___at least 4 facial expressions were used to convey the story Story includes a logical sequence of events with considerable effectiveness	___character movements was motivated and sequenced with thorough effectiveness ___at least 5 or more facial expressions were used to convey the story Story includes a logical sequence of events with thorough effectiveness
B. Communication and Performance Concentration during performance Character interpretation	___demonstrates a limited ability to stay focused and not break character during performance ___understands and portrays the character with limited effectiveness	___demonstrates a moderate ability to stay focused and not break character during performance ___understands and portrays the character with moderate effectiveness	___demonstrates a considerable ability to stay focused and not break character during performance ___understands and portrays the character with considerable effectiveness	___demonstrates a thorough ability to stay focused and not break character during performance ___understands and portrays the character with thorough effectiveness
C. Application Used basic stage movements learned to accurately convey the story All essential components are included: Story includes a significant moment or climaxes Story includes 2 action sequences that build to a climactic moment	___demonstrates little improvement in performing stage movement. ___few of the components are included with limited effectiveness ___the script was followed with limited effectiveness	___demonstrates some improvement in performing stage movement ___most of the components are included with moderate effectiveness ___the script was followed with moderate effectiveness	___demonstrates improvement in performing stage movement ___all components are included with considerable effectiveness ___the script was followed with considerable effectiveness	___demonstrates improvement in performing stage movement ___all components are included with thorough effectiveness and creativity ___the script was followed with thorough effectiveness and creativity
Total:	High Level 1 57-59 Level 1 54-56 Low Level 1 50-53	High Level 2 67-69 Level 2 64-66 Low Level 2 60-63	High Level 3 77-79 Level 3 74-76 Low Level 3 70-73	High Level 4 94-100 Level 4 87-93 Low Level 4 80-86

Characterization Monologue/Dialogue

Name: _____

Date: _____

Criteria	Level One	Level Two	Level Three	Level Four
A. Knowledge and Understanding - Memorization of lines.	__has learned lines with limited effectiveness	__has learned lines with moderate effectiveness.	__has learned lines with considerable effectiveness	__has learned lines with thorough effectiveness
B. Communication and Performance - Concentration during performance - Character interpretation	__demonstrates a limited ability to stay focused and not break character during performance __understands and portrays the character with limited effectiveness	__demonstrates a moderate ability to stay focused and not break character during performance __understands and portrays the character with moderate effectiveness	__demonstrates a considerable ability to stay focused and not break character during performance __understands and portrays the character with considerable effectiveness	__demonstrates a thorough ability to stay focused and not break character during performance __understands and portrays the character with thorough effectiveness
C. Conventions - Used the vocal conventions and basic stage movements learned to improve the performance	__uses voice projection with limited effectiveness __demonstrates little improvement in performing stage movement	__uses voice projection with moderate effectiveness] __demonstrates some improvement in performing stage movement	__uses voice projection with considerable effectiveness and articulation __demonstrates improvement in performing stage movement	__uses voice projection with thorough effectiveness, articulation and experiments with different accents __demonstrates improvement in performing stage movement
Total:	High Level 1 57-59 Level 1 54-56 Low Level 1 50-53	High Level 2 67-69 Level 2 64-66 Low Level 2 60-63	High Level 3 77-79 Level 3 74-76 Low Level 3 70-73	High Level 4 94-100 Level 4 87-93 Low Level 4 80-86

Character Assessment Rubric

Student Name: _____ **Date:** _____

Category	Level 1	Level 2	Level 3	Level 4
Thinking/Inquiry Concentration, focus	- limited concentration and focus	- moderate concentration and focus	-considerable concentration and focus	- high degree of concentration and focus
Communication Engages the audience	- limited audience engagement	-moderate audience engagement	-considerable audience engagement	-thorough audience engagement
Communication Character portrayal and believability	- limited character portrayal and believability	- moderate character portrayal and believability	- considerable character portrayal and believability	- high degree of character portrayal and believability
Communication Clarity and expression in movement	- limited movement clarity and expression	- moderate movement clarity and expression	- considerable movement clarity and expression	-high degree of movement clarity and expression
Application Works as integral part of the ensemble	- limited work as part of the ensemble	- moderate work as part of the ensemble	- considerable work as part of the ensemble	- high degree of work as part of the ensemble

Comments: _____

Level _____

Choosing The Cast

Name: _____

Date: _____

The purpose of this exercise is for you to use your observations to date of student performance to select a coast for the show 42nd Street. Below you will find a list of the characters in the show. In the space provided beside each character name you will indicate which student you think would be best suited for the role. Please include one complete sentence explaining the reason for your choice. When making your selection you are to call to mind what you have observed in student performances of characterization, monologues, voice production, dancing and singing.

Remember that your responses are , in fact, **YOUR** responses and are not to be the product of deliberation with other friends and classmates. You should treat this exercise as you would a test. Your responses are to be handed directly to the teacher with no talking afterwards, especially with students who are still writing.

Dorothy _____

Peggy _____

Maggie _____

Annie _____

Julian _____

Bert _____

Billy _____

Andy _____

Mac _____

Pat _____

Abner _____

Phyllis _____

Lorraine _____

Gladys

Diane

Ethel

PLAY TITLE: _____

Character	Possible Choices	Comments

The Production Staff

Assemble the Play
ADD30

Including:

Elements of a Production
Marketing Department
Construction Department
Technical Department
Management/Direction Department
The Production Team

An Integrated Unit for Grade 11

Written by:

Richard Linke

Length of Unit: approximately: 25 hours

July 2002

The Production Staff

Assemble the Play

~~APP20 - An Integrated Unit for Grade 11~~

An Integrated Unit for Grade 11

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This unit was written using the Curriculum Unit Planner, 1999-2001, which Planner was developed in the province of Ontario by the Ministry of Education. The Planner provides electronic templates and resources to develop and share units to help implement the new Ontario curriculum. This unit reflects the views of the developers of the unit and is not necessarily those of the Ministry of Education. Permission is given to reproduce this unit for any non-profit educational purpose. Teachers are encouraged to copy, edit, and adapt this unit for educational purposes. Any reference in this unit to particular commercial resources, learning materials, equipment, or technology does not reflect any official endorsements by the Ministry of Education, school boards, or associations that supported the production of this unit.

The Production Staff

Assemble the Play

APP20 - An Integrated Unit for Grade 11

Task Context

Students have been given a finite amount of time within which to present a specified theatrical work. Students realize that in order to be successful they must be organized. A plan must be developed and jobs assigned in order to accomplish the task effectively and on time.

CGE Overall - Catholic Graduate Expectation - A Reflective and Creative Thinker: A reflective, creative and holistic thinker who solves problems and makes responsible decisions with an informed moral conscience for the common good.

CGE 3b - Catholic Graduate Expectation - A Reflective and Creative Thinker: Creates, adapts, evaluates new ideas in light of the common good.

CGE 3c - Catholic Graduate Expectation - A Reflective and Creative Thinker: Thinks reflectively and creatively to evaluate situations and solve problems.

CGE 3d - Catholic Graduate Expectation - A Reflective and Creative Thinker: Makes decisions in light of gospel values with an informed moral conscience.

CGE 3f - Catholic Graduate Expectation - A Reflective and Creative Thinker: Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio- economic and ecological) for the development of a just and compassionate society.

CGE 7j - Catholic Graduate Expectation - A Responsible Citizen: Contributes to the common good.

CGE 5b - Catholic Graduate Expectation - A Collaborative Contributor: Thinks critically about the meaning and purpose of work.

CGE 5c - Catholic Graduate Expectation - A Collaborative Contributor: Develops one's God-given potential and makes a meaningful contribution to society.

CGE 4b - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Demonstrates flexibility and adaptability.

CGE 4b - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Demonstrates flexibility and adaptability.

CGE 4c - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Takes initiative and demonstrates Christian leadership.

CGE 4e - Catholic Graduate Expectation - A Self-Directed, Responsible, Lifelong Learner : Sets appropriate goals and priorities in school, work and personal life.

Task Summary

The focus in this unit is to examine all aspects of a theatrical production from a management perspective and to take steps towards bringing performers and script to the rehearsal stage. Promotion and financial considerations are examined and, from this, marketing strategies are developed. Teacher-directed activities guide students through scene development. They are lead through a series of blocking rehearsals the acquisition of recording knowledge. The students then interpret this information into their scripts. Technical aspects such as sound, lighting, props and stage setup are addressed in greater detail. Students focus on one technical responsibility.

Students learn the responsibilities of the producer, director, stage manager, technical director as well as other diverse yet, integral components of a theatre production. Many of these roles are assumed by the students themselves wherein they develop the specialized skills to fulfill them effectively. Using creative assessment skills students are involved in the selection and organization of props and costumes as well as the construction of the set and considerations for light and sound effects.

Students' ability to work cooperatively is assessed as well as their ability to assume the responsibilities associated with their own respective roles. They are expected to maintain a portfolio(journal) and take an active part in the process of organizing the production. Upon completion of this unit the students are prepared to proceed to the rehearsal stage of the production.

Culminating Task Assessment

Students must demonstrate active participation in the organization process through oral communication and an updated portfolio. They must demonstrate a familiarity with the organizational structure of a theatre production and a more detailed knowledge of the skills associated with their own respective roles.

Links to Prior Knowledge

- An understanding of the play as learned in unit one,
- Collaborative group skills;
- Role playing, active listening, reading and writing skills;
- Ability to use sources effectively,

Considerations

Notes to Teacher

An alternative option for this unit is to run unit two and unit three simultaneously. For example: If there are two teachers running the course, one teacher could be conducting a workshop on a production job, while the other conducts a workshop on character development.

The Production StaffAssemble the Play An Integrated Unit for Grade 11

1 Elements of a Production

This activity focuses on the examination of the organizational structure of a production. The various jobs are identified as students become familiar with their respective duties. The process is conducted within the context of a production meeting.

CGE 3b - A Reflective and Creative Thinker: Creates, adapts, evaluates new ideas in light of the common good.

CGE 3c - A Reflective and Creative Thinker: Thinks reflectively and creatively to evaluate situations and solve problems.

CGE 3f - A Reflective and Creative Thinker: Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio- economic and ecological) for the development of a just and compassionate society.

CGE 5g - Catholic Graduate Expectation - A Collaborative Contributor: Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

2 Marketing Department

The business side of the production is examined in greater detail. Students discuss and develop promotional strategies. Financial issues are addressed and students maintain an ongoing record of the production budget. Advertisements, posters, tickets and other promotional materials are generated.

3 Construction Department

Aspects of set design and construction are addressed. Students gather materials and construct costumes, sets and props to suit the needs of the production.

CGE 5h - A Collaborative Contributor: Applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

CGE 5c - A Collaborative Contributor: Develops one's God-given potential and makes a meaningful contribution to society.

CGE 4b - A Self-Directed, Responsible, Lifelong Learner : Demonstrates flexibility and adaptability.

CGE 4c - A Self-Directed, Responsible, Lifelong Learner : Takes initiative and demonstrates Christian leadership.

CGE 4e - A Self-Directed, Responsible, Lifelong Learner : Sets appropriate goals and priorities in school, work and personal life.

4 Technical Department

Sound, lighting and make-up are covered in this activity. Students design and operate a "lighting scene". They explore the various ways of using make-up to enhance character. They examine sound reinforcement and its associated problems.

5 Management/Direction Department

Students examine the role of Theatre Director, Musical Director, Stage Manager, Props Manager and House Manager in greater detail. Students take part in the process of blocking each scene. Cues and other elements of communication are addressed.

The Production Staff

Assemble the Play An Integrated Unit for Grade 11

6 The Production Team

Students must demonstrate active participation in the organization process through oral communication and an updated portfolio. They must demonstrate a familiarity with the organizational structure of a theatre production and a more detailed knowledge of the skills associated with their own respective roles.

The Production Staff

Assemble the Play

2 hours

Description

This activity focuses on the examination of the organizational structure of a production. The various jobs are identified as students become familiar with their respective duties. The process is conducted within the context of a production meeting.

CGE 3b - A Reflective and Creative Thinker: Creates, adapts, evaluates new ideas in light of the common good.

CGE 3c - A Reflective and Creative Thinker: Thinks reflectively and creatively to evaluate situations and solve problems.

CGE 3f - A Reflective and Creative Thinker: Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio- economic and ecological) for the development of a just and compassionate society.

CGE 5g - Catholic Graduate Expectation - A Collaborative Contributor: Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Expectations

- CRV.02 A · use an ensemble approach to create and present drama;
- ANV.04 · analyse the personal, social, and career skills acquired through the study of dramatic arts.
- THV.02 A · demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- AN2.01 A – analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;
- TH1.02 – describe the process of portraying a character in a script through voice, gesture, props, and the character's relationships with other characters;
- CR1.06 – demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in an ensemble to create a drama (e.g., generate ideas and consider others' ideas, analyse suggestions, make artistic decisions) and to rehearse a drama (e.g., attend all rehearsals, be willing to step into any role if needed);

Groupings

- Students Working In Small Groups
- Students Working As A Whole Class
- Students Working Individually

Teaching / Learning Strategies

- Learning Contract
- Activity/learning Centres
- Note-making

Assessment

Students are required to perform short, simple tasks in each of the learning centres. The objective is to have each student experience some of the responsibilities outlined in each job description and ultimately develop an overall perspective of the whole production process. Performance assessments are made for each task and students are required to reflect on their experiences in their journals. Teachers should be looking for references made to several job descriptions as well as the comments on their interactive skills.

Assessment Strategies

- Performance Task
- Response Journal

Assessment Recording Devices

- Rating Scale
- Rubric

Teaching / Learning

1-Learning Contract: Students are provided with a copy of a contract which outlines a plan of intent between the teacher and each students concerning the learning needs/interests of each individual and the class as a whole. Students are required to read, negotiate and then collectively revise the terms contained in the contract. The teacher distributes two copies of the revised contract to each student which he/she signs giving one to the teacher and keeping the other in his/her portfolio. This process empowers students a role in shaping their learning experiences and by outlining clear goals and processes for that learning experience. The Learning Contract may also be used to compact or extend specific learning activities, or modify time frames and learning conditions according to the students' needs, interests and the expectations of the curriculum.

2-Activity/Learning Centres: The teacher explains the purpose of working in learning centers (Learning centres describe specifically assigned spaces where learning activities are provided which promote exploration and interaction with other students. Learning centres foster both independent and collaborative learning. Rotation through the various activities allows students to actively explore areas of interest in greater depth.)

Three centres should be set up around the class room:

- a) The lighting centre: lighting board, lights, gels etc
- b) The sound centre: sound board, sample sound cues etc.
- c) The set construction centre (in the shop room if possible) instructions on how to make a set piece or that which will vary depending on production, material and tools needed.

Each centre should have a detailed description of the centre. Students explore these three centres in order to gain hands-on experience and information that will help them complete the final projects for this unit.

3-Note Making: The teacher hands out a prepared package of Job Description sheets (See Appendix). The students are required to read through these either individually or in small groups. The task is to identify the key points in each job category and paraphrase the content of the description into a condensed form. The product of the exercise can be retained in the students' notebooks for further discussion or future reference.

Adaptations

The tasks in the learning centers should be easily accomplished within a certain time frame. The paraphrasing of Job Description notes may be difficult and extremely time consuming for some. Students can use the buddy system for this activity, if required.

Resources



Job Description

BLM #2 - Job Descriptions.cwk

The Production Staff

Assemble the Play

Subtask 1

2 hours

Notes to Teacher

Depending upon the size of the classroom and the resources available, the learning centers may vary. In general teachers should use "scaled down" version of the actual setups. For example the teacher could develop the plan for a stage set by using a cardboard box as the stage and doll furniture as the props. The interior of the box could be painted black and light could be shone through holes in the top. The observer could view through a small hole in the side of the box to gain a reasonable perspective of how the set would look in real life.

Teacher Reflections

The Production Staff

Assemble the Play

Description

The business side of the production is examined in greater detail. Students discuss and develop promotional strategies. Financial issues are addressed and students maintain an ongoing record of the production budget. Advertisements, posters, tickets and other promotional materials are generated.

Expectations

- CR2.01 A – identify community/audience interests and needs, using a variety of methods (e.g., researching, interviewing, surveying), and present dramatic productions that are suitable for specific audiences;
CR2.02 A – identify and make appropriate use of ways of engaging the audience (e.g., use an appropriate language level for children’s theatre);
CR2.03 A – identify different performance spaces in both the school and the community, and compare them with regard to effectiveness;
AN2.01 A – analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;
AN2.05 A – research and describe postsecondary programs and careers in dramatic arts that are related to the personal, social, and career skills that they have acquired through their study of dramatic arts.
ANV.04 A · analyse the personal, social, and career skills acquired through the study of dramatic arts.
CRV.02 · use an ensemble approach to create and present drama;

Groupings

- Students Working Individually
Students Working As A Whole Class
Students Working In Small Groups

Teaching / Learning Strategies

- Response Journal
Discussion
Activity/learning Centres

Assessment

Teachers should look for products which display creative ideas and designs that reflect the students' awareness of the audience for whom they are performing. Students must demonstrate active participation and cooperative interaction in each of the learning centers. Responses to questions in the discussions should be clearly articulated demonstrating insight into the topic being discussed.

Assessment Strategies

- Performance Task
Response Journal
Questions And Answers (oral)

Assessment Recording Devices

- Rubric

Teaching / Learning

1-Response Journal: A response journal is a form of writing in which students make thoughtful connections to texts, activities, and experiences. A response journal provides sustained opportunity to explore, analyze, question, interpret, or reflect in order to gain new insights and enriched appreciation or understanding. During this subtask, the students should be tracking things in their journals and reflecting upon the process of the production. The following items could be explored:

- a) different ways to engage an audience (lighting, comic timing, character relationships etc)
b) identify the interests and needs of the community (i.e. children's theatre in a young community)
c) when all the technical responsibilities have been described, students can discuss the different career

The Production Staff

Assemble the Play

4 hours

opportunities that are available in the theatre business.

2-Discussion: Using the above topics for discussion , the teacher will solicit responses and comments from the class. After each discussion, the students can individually respond to these topics in their journals.

Students discussion is purposeful talk through which students explore their responses to ideas, the processing of information and the articulating of their thoughts in verbal exchanges with peers and teachers. Discussion is used to promote and clarify understanding of concepts, ideas and information in all subject areas. It places the emphasis on students talking and listening to each other. Students use discussion to make connections between ideas and experience and to reflect on a variety of meanings and interpretations of texts, experiences, and phenomena.

3-Activity/Learning Centres: The teacher reinforces the purpose of working in learning centers. Centres should be set up around the class room where students will be involved in ticket design, poster making, advertising and financial planning. Each centre should have a detailed description of the centre. Students explore these centres, to gain hands on experience and information that will help them complete the final projects for this unit.

Adaptations

Resources



Program Biography

BLM #3 - Program Biography.cwk



Local Parent Council

Your Council President

Notes to Teacher

Since students demonstrate creativity in different ways it is important to have access to a variety of outlets for generating ideas. Teachers may arrange to have access to art materials, computer equipment including desktop publishing software, scanners and printers, photographic equipment, recording and sound equipment and resource people to help facilitate the marketing process and equipment use. Parent councils can be an excellent resource when seeking community support.

Teacher Reflections

The Production Staff

Assemble the Play

9 hours

Description

Aspects of set design and construction are addressed. Students gather materials and construct costumes, sets and props to suit the needs of the production.

CGE 5h - A Collaborative Contributor: Applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

CGE 5c - A Collaborative Contributor: Develops one's God-given potential and makes a meaningful contribution to society.

CGE 4b - A Self-Directed, Responsible, Lifelong Learner : Demonstrates flexibility and adaptability.

CGE 4c - A Self-Directed, Responsible, Lifelong Learner : Takes initiative and demonstrates Christian leadership.

CGE 4e - A Self-Directed, Responsible, Lifelong Learner : Sets appropriate goals and priorities in school, work and personal life.

Expectations

- AN2.01 A – analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;
- THV.02 · demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- CR2.03 – identify different performance spaces in both the school and the community, and compare them with regard to effectiveness;
- TH1.03 – demonstrate an understanding of subtext, motivation, and status in the development of a character.
- CRV.01 · apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;
- ANV.01 · analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;

Groupings

Students Working In Small Groups

Teaching / Learning Strategies

Activity/learning Centres

Assessment

Teachers will be looking for students to be actively engaged in each of the activities in the learning centers. They should also be looking for quality workmanship in the products that are being produced as well as the care and attention taken when handling materials, tools and equipment.

Assessment Strategies

Performance Task
Response Journal

Assessment Recording Devices

Rubric

Teaching / Learning

1-Activity/Learning Centres: The teacher continues to reinforce the purpose of working in learning centers. Centres should be set up around the class room where students are involved in set design, construction,

The Production Staff

Assemble the Play

9 hours

painting, prop management and costume making. Each centre should contain a detailed description of the centre. Students explore these centres to gain and get hands-on experience and information that will help them complete the final projects for this unit.

2-Response Journal: During this subtask, the students should be tracking their day-to-day progress through entries in their journals. An example of a lead question for the students journals could be comment on how the regular setup and cleanup of the work area contributes to the efficiency of the construction task.

Adaptations

This is an ideal area for students who enjoy hands-on experiential learning. The work performed here is mainly "hands-on" including the development of various life skills.

Resources



Local Parent Council

Your Council President

Notes to Teacher

Materials for set construction and costumes are often costly and are not always readily available. Teachers may wish to visit local businesses which, when approached, are often more than willing to donate items as a goodwill gesture or in exchange for advertizing during the performance. Parent councils often have the personal connections to facilitate this process.

Teacher Reflections

The Production Staff

Assemble the Play

Technical Department

Subtask 4

5 hours

Description

Sound, lighting and make-up are covered in this activity. Students design and operate a "lighting scene". They explore the various ways of using make-up to enhance character. They examine sound reinforcement and its associated problems.

Expectations

- ANV.01 · analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;
- AN2.01 A – analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;
- CRV.05 · use technology appropriately in the presentation of drama.
- CR1.06 A – demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in an ensemble to create a drama (e.g., generate ideas and consider others' ideas, analyse suggestions, make artistic decisions) and to rehearse a drama (e.g., attend all rehearsals, be willing to step into any role if needed);
- CR2.03 – identify different performance spaces in both the school and the community, and compare them with regard to effectiveness;
- CR2.04 A – use technology effectively (e.g., sound and lighting effects, music, slides, video) to help communicate theme, character, plot, and setting in the presentation of a drama.
- THV.02 · demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- TH2.03 – identify and describe the elements of a dramatic setting (e.g., time, place, character, theme).
- TH3.02 – describe aspects of the structure of a script (e.g., setting, stage directions, dialogue);

Groupings

Students Working In Small Groups
Students Working Individually

Teaching / Learning Strategies

Activity/learning Centres
Response Journal

Assessment

Teachers are assessing the students' ability to manipulate equipment and materials but also as well as their ability to use them creatively in ways which enhance the quality of the performance. Invariably, when dealing with technology, logistical problems are encountered and teachers should be fostering ways of letting students solve them collaboratively before seeking teacher intervention.

Assessment Strategies

Performance Task
Response Journal

Assessment Recording Devices

Rubric

Teaching / Learning

1-Activity/Learning Centres: The teacher will continue to reinforce the purpose of working in learning centers. Centres should be set up around the class room where students will be involved in sound design, lighting design, equipment operation and makeup. Each centre should contain a detailed description of the centre. Students explore these centres to gain hands-on experience and information that will help them complete the final projects for this unit.

2-Response Journal: During this subtask, the students should be tracking day-to-day progress in their journals including a reflection about how technical resources are used to enhance the dramatic process. An entry can be made regarding the overlapping of these skills with other areas and other potential careers.

The Production Staff

Assemble the Play

5 hours**Adaptations**

This is an ideal area for students who enjoy hands-on experiential learning. The work performed here is mainly "hands-on" including the development of various life skills.

Resources**Sound Cues**

BLM 4 - Sound Cues.cwk

**Lighting Cues**

BLM 5 - Lighting Cues.cwk

**Local Parent Council**

Your Council President

Notes to Teacher

A common problem with sound technology is that sounds coming from different areas and characters may not be balanced ie: one is louder or softer than the other. Teachers must ensure that students who are learning how to control the sound equipment are aware of this problem and are learning how to deal with it effectively. When dealing with sound technology it is important not only to make the actors and background sounds audible, but also to ensure that quality sound is being produced. Not every teacher is an expert in all aspects of theatre technology, therefore, it is advisable to seek the assistance of staff or community members who are able to provide some expertise in these areas.

Teacher Reflections

Description

Students examine the role of Theatre Director, Musical Director, Stage Manager, Props Manager and House Manager in greater detail. Students take part in the process of blocking each scene. Cues and other elements of communication are addressed.

Expectations

- THV.02 · demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- CRV.02 A · use an ensemble approach to create and present drama;
- CR2.03 A – identify different performance spaces in both the school and the community, and compare them with regard to effectiveness;
- AN2.05 – research and describe postsecondary programs and careers in dramatic arts that are related to the personal, social, and career skills that they have acquired through their study of dramatic arts.
- ANV.04 · analyse the personal, social, and career skills acquired through the study of dramatic arts.
- TH1.03 – demonstrate an understanding of subtext, motivation, and status in the development of a character.

Groupings

- Students Working Individually
- Students Working As A Whole Class

Teaching / Learning Strategies

- Advance Organizer
- Discussion

Assessment

Teachers will be looking for students to further develop the skills learned in the subtext assignment in Unit 2 by creating motivated blocking for his/her own character. They should also be making their own decisions and self directing their activities. They should be using their script and score to determine their course of action.

Assessment Strategies

- Performance Task
- Observation
- Response Journal

Assessment Recording Devices

- Rubric
- Anecdotal Record

Teaching / Learning

The teacher instructs the class on some of the basic techniques of blocking. Each students are expected to block out a scene assigned to them and record the character's motivation for that movement (See Appendix 1).

The activity may be presented similar to the following format:

- You've heard actors say: "WHAT'S MY MOTIVATION, HERE PEOPLE?"
- What are they talking about anyhow?
- A character's movement is always motivated.
- There should be a reason for each movement a character makes.
- You are the director.
- Use this birds-eye view of our set to block out your assigned scene.
- Draw a set of your scene and draw in the movement of each character, as shown to you.
- Record the motivation for each movement.

The Production Staff

Subtask 5

Assemble the Play

3 hours

- Each character should be documented in a different colour to make it easier to follow.

Adaptations

Resources



Props List

BLM 6 - Props List.cwk



Costume List

BLM 7 - Costume List.cwk



Blocking Assignment

BLM #8 - Blocking Assign.cwk

Notes to Teacher

Teacher Reflections

The Production Staff

Assemble the Play

Description

Students must demonstrate active participation in the organization process through oral communication and an updated portfolio. They must demonstrate a familiarity with the organizational structure of a theatre production and a more detailed knowledge of the skills associated with their own respective roles.

Expectations

- THV.02 A · demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- CRV.05 A · use technology appropriately in the presentation of drama.
- ANV.01 A · analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;
- CRV.01 A · apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;
- CRV.02 A · use an ensemble approach to create and present drama;
- TH1.01 – identify and describe methods of creating, sustaining, and re-creating roles in a convincing way (e.g., methods involving research, observation, analysis, improvisation);
- CR1.01 – create roles/characters, using a variety of appropriate techniques (e.g., writing in role; analysing a character’s motivation, background, and influences);
- CR1.06 – demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in an ensemble to create a drama (e.g., generate ideas and consider others’ ideas, analyse suggestions, make artistic decisions) and to rehearse a drama (e.g., attend all rehearsals, be willing to step into any role if needed);
- CR1.09 – demonstrate an understanding of the purpose and conventions of rehearsal (e.g., rehearse to determine where revisions need to be made; treat others and their work with respect).
- AN1.02 – identify and analyse the skills and concepts used to create and present a drama;
- AN1.03 – analyse and evaluate the artistic choices made by the actors, director, designer, and technicians in a dramatic presentation;
- AN1.05 – explain the connections between the theatre, themselves, and society (e.g., relevance of cultural rituals in the development of self-awareness; functions of issues-based theatre).

Groupings

- Students Working Individually
- Students Working As A Whole Class

Teaching / Learning Strategies

- Discussion

Assessment

Students should demonstrate a working knowledge of the diverse aspects of a theatre production. The teacher will be looking for the students to communicate using the proper related vocabulary.

Assessment Strategies

- Interview

Assessment Recording Devices

- Anecdotal Record

Teaching / Learning

Adaptations

This field can only be completed by the classroom teacher for a specific student or students in his or her class.

Provide information about any adaptations to the activity required for individual students. These adaptations respond to considerations related to gender, learning style, and accommodations required for students with special needs, ESL/ELD. The Special Education and ESL/ELD companions can provide particular assistance here.



Technical Evaluation

BLM #9 - Technical Eval.cwk



Production Evaluation

BLM #10 - Production Eval.cwk

Notes to Teacher

Teacher Reflections



Appendices

The Production Staff

Assemble the Play
ADD30

Resource List:
Black Line Masters:
Rubrics:
Unit Expectation List and Expectation Summary:

The Production Staff

Assemble the Play An Integrated Unit for Grade 11



Blackline Master / File

- Blocking Assignment** ST 5
BLM #8 - Blocking Assign.cwk
- Costume List** ST 5
BLM 7 - Costume List.cwk
- Job Description** ST 1
BLM #2 - Job Descriptions.cwk
- Lighting Cues** ST 4
BLM 5 - Lighting Cues.cwk
- Production Evaluation** ST 6
BLM #10 - Production Eval.cwk
- Program Biography** ST 2
BLM #3 - Program Biography.cwk
- Props List** ST 5
BLM 6 - Props List.cwk
- Sound Cues** ST 4
BLM 4 - Sound Cues.cwk
- Technical Evaluation** ST 6
BLM #9 - Technical Eval.cwk
- The Contract** Unit
BLM #1 - The Contract.cwk



Parent Community

- Local Parent Council** ST 2
Your Council President
Your Town
- Local Parent Council** ST 3
Your Council President
Your Town
- Local Parent Council** ST 4
Your Council President
Your Town

The Production Staff

Assemble the Play An Integrated Unit for Grade 11

		Selected	Assessed
Dramatic Arts---Theory			
<input type="checkbox"/> THV.02	· demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;	3	2
<input type="checkbox"/> TH1.01	– identify and describe methods of creating, sustaining, and re-creating roles in a convincing way (e.g., methods involving research, observation, analysis, improvisation);	1	
<input type="checkbox"/> TH1.02	– describe the process of portraying a character in a script through voice, gesture, props, and the character's relationships with other characters;	1	
<input type="checkbox"/> TH1.03	– demonstrate an understanding of subtext, motivation, and status in the development of a character.	2	
<input type="checkbox"/> TH2.03	– identify and describe the elements of a dramatic setting (e.g., time, place, character, theme).	1	
<input type="checkbox"/> TH3.02	– describe aspects of the structure of a script (e.g., setting, stage directions, dialogue);	1	
Dramatic Arts---Creation			
<input type="checkbox"/> CRV.01	· apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;	1	1
<input type="checkbox"/> CRV.02	· use an ensemble approach to create and present drama;	1	3
<input type="checkbox"/> CRV.05	· use technology appropriately in the presentation of drama.	1	1
<input type="checkbox"/> CR1.01	– create roles/characters, using a variety of appropriate techniques (e.g., writing in role; analysing a character's motivation, background, and influences);	1	
<input type="checkbox"/> CR1.06	– demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in an ensemble to create a drama (e.g., generate ideas and consider others' ideas, analyse suggestions, make artistic decisions) and to rehearse a drama (e.g., attend all rehearsals, be willing to step into any role if needed);	2	1
<input type="checkbox"/> CR1.09	– demonstrate an understanding of the purpose and conventions of rehearsal (e.g., rehearse to determine where revisions need to be made; treat others and their work with respect).	1	
<input type="checkbox"/> CR2.01	– identify community/audience interests and needs, using a variety of methods (e.g., researching, interviewing, surveying), and present dramatic productions that are suitable for specific audiences;		1
<input type="checkbox"/> CR2.02	– identify and make appropriate use of ways of engaging the audience (e.g., use an appropriate language level for children's theatre);		1
<input type="checkbox"/> CR2.03	– identify different performance spaces in both the school and the community, and compare them with regard to effectiveness;	2	2
<input type="checkbox"/> CR2.04	– use technology effectively (e.g., sound and lighting effects, music, slides, video) to help communicate theme, character, plot, and setting in the presentation of a drama.		1
Dramatic Arts---Analysis			
<input type="checkbox"/> ANV.01	· analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;	2	1
<input type="checkbox"/> ANV.04	· analyse the personal, social, and career skills acquired through the study of dramatic arts.	2	1
<input type="checkbox"/> AN1.02	– identify and analyse the skills and concepts used to create and present a drama;	1	
<input type="checkbox"/> AN1.03	– analyse and evaluate the artistic choices made by the actors, director, designer, and technicians in a dramatic presentation;	1	
<input type="checkbox"/> AN1.05	– explain the connections between the theatre, themselves, and society (e.g., relevance of cultural rituals in the development of self-awareness; functions of issues-based theatre).	1	
<input type="checkbox"/> AN2.01	– analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;		4
<input type="checkbox"/> AN2.05	– research and describe postsecondary programs and careers in dramatic arts that are related to the personal, social, and career skills that they have acquired through their study of dramatic arts.	1	1

The Production StaffAssemble the Play An Integrated Unit for Grade 11

Analysis Of Unit Components

- 6 Subtasks
- 46 Expectations
- 13 Resources
- 46 Strategies & Groupings
- Unique Expectations --
- 23 Arts Expectations

Resource Types

- 0 Rubrics
- 10 Blackline Masters
- 0 Licensed Software
- 0 Print Resources
- 0 Media Resources
- 0 Websites
- 0 Material Resources
- 0 Equipment / Manipulatives
- 0 Sample Graphics
- 0 Other Resources
- 3 Parent / Community
- 0 Companion Bookmarks

Groupings

- 4 Students Working As A Whole Class
- 4 Students Working In Small Groups
- 5 Students Working Individually

Assessment Recording Devices

- 2 Anecdotal Record
- 1 Rating Scale
- 5 Rubric

Teaching / Learning Strategies

- 4 Activity/learning Centres
- 1 Advance Organizer
- 3 Discussion
- 1 Learning Contract
- 1 Note-making
- 2 Response Journal

Assessment Strategies

- 1 Interview
- 1 Observation
- 5 Performance Task
- 1 Questions And Answers (oral)
- 5 Response Journal

The Contract

Drama productions are a team effort. Remember that everyone on the Team is counting on you to carry out your technical job with creativity and enthusiasm. Your job will be done only if you do it.

A contract:

I promise to seek out ways to do my tech job as completely and creatively as I possibly can. I understand that to earn a passing grade on my technical job I must do the following:

- Attempt to solve all problems as maturely as possible and refrain from excessive complaining or negative attitudes.
- Understand that I am working on a Team and will help my teammates to the best of my ability.
- Ask others how I may help.
- Give written reports on progress of my tech job to the Assistant Director on dates stipulated in my tech job directions.
- Complete my tech job by the deadline.
- Take care of my own costume and props. After each performance, place props and costume in their proper place.
- Come to all assigned rehearsals on time.
- Do not wait until there is only a few weeks left to solve problems. By then it may be too late and people may be too busy at the last minute to help.

Date: _____

Student: _____ Teacher: _____

Job Description - Costumer

Your technical job is to costume the show and return the costumes to place of origin.

Talk to me in September about what type of costumes are needed. You will need a list of the cast. Do not do this during class. We will need a lot of time.

Measure the cast. Only you and the costume mistress should do this. Get a measurement list from me. Learn the correct method of measuring. This is very important. If different people measure in different ways, we will have a lot of problems when the costumes arrive. By _____ everyone should be measured. The dancers should not be measured.

Discuss with me where we will get the costumes. Some will be made, some will be bought, some will be rented and some will be borrowed.

On _____, give a list of the following to the Assistant Director: names of character, who is playing the character, sizes of character, and where we are getting the costume. By _____, the order should go out to the costume rental place. Be sure to approve the final list with me. A copy of the order should be made and given to me. On _____, give a report to the Assistant Director. By this date, you should know where we are getting each costume. The only costumes that you will not have y this time are costumes that we will rent. You should have all other costumes.

Very Important! It is your job to take care of costumes. If they are lost you are responsible for them! Be sure that costumes are kept in a secure place. It is up to you to make sure that costumes are locked up after each rehearsal. This job gets difficult during a show and after each performance. It is very important to keep track of all costumes. Everyone will have their own box to keep all the costumes in their original plastic covering and boxes with the original paper slips identifying each costume. It is also up to you to return all borrowed costumes and thank the people who lent them to us with a letter. Give the Assistance Director a copy of all the letters you write before you send them.

Job Description - Property Master

It is your job to collect and take care of all the props.

Make a list of all the props that we will need. This takes a careful reading of the script. After you make your own list, talk to me about what I want to add to the list. Pay attention to all rehearsals to find out what props you will need.

On _____, give a list of props to the Assistant Director including what props you have collected and what props you have yet to find.

Collect all props. Some will be very difficult to find or collect. Be creative and resourceful. Don't hesitate to ask others to help, but it remains your responsibility.

On _____, give a list of all props to the Assistant Director. By this date you are required to have all props ready. Do not wait to the last few days of _____ to find everything you need.

If an actor loses a prop, you have to buy another one. Be sure that all props are locked away after each rehearsal in the same place. Jealously guard all props. Do not let the actors lose anything.

Before each rehearsal and each performance be sure that the props are in their proper place. You are responsible for props during the performances. If a prop is not available because someone lost it, it is your responsibility. If possible, get extra props to prepare for any lost items. After the play, return all props to their proper owner and write letters of thanks. Show the letters to the AD.

Do not let the actors lose any props. This may be the most difficult part of your job.

Job Description - Set Crew

Your job is to help make sure that the set is completed by _____.

Talk the set designer plans who the construction of the stage. All major construction of platforms should be completed by _____.

On _____, give a report to the Assistant Director explaining in detail exactly what you did and what is left to do.

Do not wait to be told what to do! Be creative and resourceful in building the set. Do not allow the tools to be left out after rehearsals. Lock all tools away after each use. After the play, you are in charge of striking the set. Be sure that nothing is left on the stage after the stage has been cleared.

We will set up a "build the set day" where volunteers will help build the main supports. After each rehearsal, check the stage and house to make sure all tools and building supplies are properly secured.

Upon completion of the play, write thank you notes to all the people who helped with the set. Show these letters to the Assistant Director before sending them.

Job Description - Program Biographies

Your tech job is to write biographies on all Drama Team members for the program.

The biographies should be interesting. They should be from one sentence to one paragraph in length. Be sure to write a biography for every Drama Team member plus all adults who have a part in the play. Do not include any "in jokes" that our audience will not understand. Some of the items you may mention include past plays, how the individual feels being part of the Team, what Thespian Festivals they attended and interesting personal facts. Make each biography different. In past programs, the biographer said that every senior will be "sorely missed next year". This was true but makes for monotonous reading.

On _____, show a copy of the biographies to the Assistant Director. Give a copy to the person in charge of the program. Be sure to approve these biographies with me before giving them to the program person.

Don't try to write all the biographies at one time. When you get a good idea about someone, just write it down. Good ideas are usually spontaneous.

You do not have to write all of the biographies yourself, but you are responsible for getting the job done.

Job Description - Makeup

You are responsible for makeup.

Your task is to have a makeup area ready with sufficient tables at least two and a half hours before each performance. Have plenty of tissues, body oil, chairs, and paper towels available. Keep the makeup material clean, neat, and in order. You are responsible for securing the makeup and for keeping the makeup area clean and neat.

Take out the makeup materials before the show and place them on the table. Keep this area neat during the show. After each show, clean, straighten out the materials, and put them away.

During the show, ensure that makeup is maintained on the actors. Powder shiny faces and correct smudges. Some actors may apply part of or their entire makeup.

Know the makeup requirements of this show and be sure that the appropriate makeup is available well in advance of the play. It takes two weeks to ship some makeup. Be sure we are well stocked.

Plan everyone's makeup and talk to me at least a month before the play. Draw a plan for any involved makeup.

You and the director are the only people allowed to use the makeup unless you or the director gives permission for someone else to use it.

Give a report of all the additional makeup we need to get by _____ to the Assistant Director.

On _____, give the drawings you made of makeup plans for any involved makeup to the Assistant Director.

Job Description - Publicity - Poster Distribution

Your job is to make sure we get the posters in time and to hang the posters up.

On _____, give a written report to the Assistant Director listing sixty places you will hang the posters.

The due date for giving the Assistant Director the list of where you placed the posters is _____. Every poster should be hung by that date. Please do not waste any.

These posters are very expensive and took a great deal of effort to make. They definitely add to the professional flavor of the play. It is our responsibility to see that they are hung up and do not get thrown out or kept by cast members until the play is over. Please guard them jealously!

There should be at least one poster in every school in the board and in every church. Bring plenty of scotch tape and tacks with you. Bring a friend. All posters must be hung up. Don't hesitate to get help, but only if you are absolutely sure that the people you give posters to, hang them up. In the past, many expensive posters ended up in the trunks of cars of well-meaning people who forgot to hang them.

Be sure to write thank you notes to everyone who helped especially to the person who designed and manufactured the posters.

Job Description - Stage Maintenance

Your job is to keep the stage spotless and safe.

This is an extremely important job. We cannot afford to have injuries cause by articles being left on the floor of the stage. A clean stage is particularly important for dancers.

It is your job to insure that you come to class and rehearsals early and clear the stage not only of large objects that do not belong, but sweep the stage clean of any smaller particles as well. The stage has to be swept before each rehearsal.

It is your job not only to clear the stage, but to clear off-stage as well. If materials build up off-stage right and left, then it will not be safe for the actors in the dark. Please be creative in answering the questions yourself regarding where to store off-stage objects.

You know that you have done a good job if you can walk on and off stage right and left in the dark and not bump into anything except the wall.

Give a tech report to the Assistant Director on _____, explaining in detail what you did to make it safe.

Check the stage daily to make sure that our stage and set is not being abused on days that we do not have class. Protect the stage!

On _____, give the Assistant Director your second report.

Job Description - Event Planner

Your job is to plan a fun and meaningful party.

Present a written report to the Assistance Director on your project by _____.

The party itself will be held after closing of the last performance. Present a very complete description of the party on _____.

There can be no alcoholic drinks or smoking. Be absolutely sure that you invite everyone involved in the play individually and that you get a count of the number of people attending. Invite all the involved adults as well.

There are no funds budgeted for this party. You should collect money for the party at least two weeks in advance. That is entirely your job. Make sure you collect enough from everyone so you do not end up having a bill. Be creative. Don't just tell everyone to go to a certain restaurant. Make it an event that will be memorable and appropriate.

The party is the appropriate time to thank everyone who contributed to the great effort of staging the play. Buy gifts for the people who helped us that usually do not get enough recognition. This includes but is not limited to the Assistant Director, choreographer, stage manager, set artist, and all the adults that helped. Put some thought into the presents that you buy. A lot of adults have put much work into this production. Make sure that the money you collect from everyone will cover the amount to pay for gifts. Collecting money from the cast is fine.

It is your job to keep the house clean and safe.

The house is the part of the theater where the seats are located. We have to leave the house clean after each rehearsal. If you are not going to be present after a certain rehearsal, be sure someone else cleans up for you.

It is not necessary to sweep away every last piece of dirt. It is necessary to remove all objects such as cans, pizza boxes, books and particularly building supplies and tools. Make sure that all tools, props and Drama Team materials are locked away properly after each rehearsal.

You should not have to be told what to do after each rehearsal. There should be nothing in the house that does not belong there.

On _____, and _____, give a tech report to the Assistant Director that explains in detail what you have done and what you intend to do.

Job Description - Stage Manager

Your job is to insure that the play runs like it is supposed to.

During the actual performances, the Stage manager becomes the Director. It is up to the stage manager to be sure everything is in place before the show. Make lists of everything that should be ready for each performance. This includes, but is not limited to, costumes, props, makeup, etc. During the shows, the stage manager tells the technical director when to start the show, makes sure that the actors are quiet back stage and that they are in position for their entrances for each scene. This last aspect of your job is quite important. Before the show, the stage manager “manages” the rehearsals. This means keeping track of where the cast members are. Making sure that cast members know when they are to show up, and keeping people who are not rehearsing quiet or out of the auditorium. Announce the upcoming rehearsals. Do not assume that actors have read the schedule.

If, for any reason, an actor is not available for rehearsal, let the director know in advance.

Placing large sheets of paper backstage with the actors, acts and scenes listed in large writing will help keep the show running smoothly.

During the show, check, double check, and triple check all cast, crew, and material to eliminate the chance of things going wrong.

Another task of the stage manager is to attempt to deal with problems between team members. The stage manager is a diplomat that tries to prevent personal problem from affecting the show. Be sure that people are thanked for helping out. Do not hesitate to send a thank you note or buy a present. People like to be acknowledged.

If you have questions, do not hesitate to ask the director far in advance. Do not wait for the last minute to solve a problem.

You are in charge of the stage crew. Be sure they are mentioned in the program. Get their names early and give the names to the director so that they can be in the program.

Your busiest time is usually during the intermission and before the play. During these times, you should be checking your lists to be sure all actors props, and techies are ready to perform.

This job has an awesome responsibility.

Job Description - Program Advertisement

You are the person in charge of program ads.

We could not exist without income from program ads. As you know, we receive no money from the school or city for our program.

You should encourage as many people as possible to help you sell ads. The parents may want to help. Contact the person in charge of the volunteers and ask for help in selling ads. Parents may want to include ads of their own to wish their children success in the play. We are not listing "patron and sponsors". That is too much work for a small amount of money. They can, however place an ad. Each Team member must sell at least _____ in ads or VIP tickets.

On _____, give the Assistant Director a list of the ads that you have sold.

Your due date is _____. After that date no ads can be sold. At that date, give me a complete list of ads, and who sold what ads.

As you collect money for ads, put the copy of the ad in an envelope clearly marked with the person who sold the ad, the money, and the name and address of the person who bought the ad, so they can be thanked . Give the sealed envelope to the director. Do not leave the money in your locker. You are responsible for this money. We do not want any money lost or stolen.

This is a critical job.

Job Description - Property Master

Your job is to keep the Drama Room clean and neat.

Please let me know what you are throwing out before you do. Some items may have sentimental value. Keep the posters in good shape. Protect them against other objects. Be sure that nothing is leaning against them.

Be sure that the door is always locked except during rehearsals. The door may be left open during rehearsals so people will not have to constantly ask you for your key.

Be absolutely sure that before you leave each rehearsal that the Drama Room is locked.

Job Description - Technical Crew Coordinator

Your job is to make my job simpler.

I desperately need your help. Here is what you can do:

Study the tech job directions for everyone on the Team. Follow up on people periodically. Make sure that everyone is doing what he or she is supposed to be doing.

Before _____ and _____, remind people that the tech jobs are due. Read the reports. Make sure that everyone hands in reports. Note who is late with reports. Keep a list. It is very important that you meet with the director to discuss the tech job reports. This must be done when there are more than just a few minutes available in order to have time to carefully go over the tech reports and anticipate any developing problems. It is up to you to follow up anything that is decided about these problems.

You are a people-problem solver. Seek out any developing problems. In any play there are bound to be personal problems. You may be in position to smooth out the problems before they develop, but if the problem needs the director's input, do not hesitate to discuss it with him/her.

Let the director know about what is happening. This may include problems with cast members, problems with the performance space, opportunity for promoting our plays, events that may interfere with rehearsals etc. You are the extra eyes and ears that are constantly looking for developing problems and ways to make the director's job easier.

Job Description - Administrative Assistant

Your job is to write letters. Here are some of the letters that you should be writing:

- a) Thank-you letters to all adults that help us with the play. This includes parents, teachers, and other volunteers. You should write these letters even if other students on the Team have written to these same people. We depend on volunteers. A thank-you letter may be important to the person receiving it.
- b) A letter of apology when inevitable problems occur.
- c) Letters to companies if we have to order something.
- d) Any additional letters, as directed.

Print up stationery for yourself. I will give you a blank with your name on it and you can get the school to copy it.

On _____ and _____, give the Assistant Director a list of letters that you have sent out. This is important job.

Your job is to get articles in the newspapers and to publicize in any other way deemed appropriate.

It is up to you to get an audience! If you have questions about your job, ask well in advance of your deadline.

Set up appointments with local news reporters to interview the cast and to take photos. Be polite, you are representing the school and the Drama Team. At the same time, do not take no for an answer. Place notices in the school such as homeroom announcements and articles in the school paper. Send news releases to all community papers and radio stations at various points during the rehearsal process. Do not wait to the end and just send in one notice announcing the play. A press release could include who was accepted for the parts.

Your first written report on _____ should contain a list of exactly what you did and what you plan to do with public relations. By _____ everyone in the school should know what we are doing as a result of our creative efforts. By _____ give a written report to the Assistant Director specifying what you have done to encourage reporters to place articles in local newspapers. The report should include what else you have done with the play in terms of PR.

By the opening of the play, there should be articles with photos of the play in all community newspapers. There should also be creative ways that you have publicized the play in our school and other schools in the system.

Before the opening of the play, write thank you notes to everyone who helped you, particularly the reporters who placed articles and photos in the newspapers. Show these letters to the director before sending them.

Job Description - Ticket Sales

Your job is to encourage the sale of VIP tickets.

VIP tickets have been very successful in the past in terms of raising money. Each ticket has a fee of \$25. This entitles the person whose name is on the ticket, admission to all performances of all productions for the year. Only one person must use each ticket. The only people who can reserve certain seats in the theater, are VIP ticket holders.

You should write a letter to all parents explaining what the VIP tickets are, how much they cost, and that only VIP tickets holders may reserve seats in the theater. Non-VIP ticket holders may not "save" seats in the theater. You are in charge of encouraging fellow students to sell tickets. Each person must sell at least _____ of tickets or ads. Keep a record of who sold how many tickets. Collect the money, write down clearly who sold the tickets, whose name goes on the ticket, and the correct address of the person who is to receive the ticket in the mail. Put all this in an envelope and give it to the director. Do not keep the money in your locker. You are responsible for the money. If it is lost, you pay for it. Do not give me the money until you have the proper address and name of the buyer and have sealed the money in an envelope.

Job Description - Sound Technician

Your job is to protect our sound equipment.

Please contact the sound technician teacher and tell him/her that you promise to personally take the equipment out when needed and lock it up after it is used.

Talk to the director to ascertain when the equipment is needed.

It is your job to protect the equipment during a rehearsal as well as the performance.

Recruit two other people to help you.

Give the Assistant Director a report on _____ listing in great detail exactly what you are going to do before the play, during the play, and after the play concerning the sound equipment.

Another report is due on _____.

After the play is over, you are responsible for making sure that the sound teacher is satisfied that all equipment returned. Write him/her a thank you note. Show it to the Assistant Director before sending it.

Job Description - Assistant Stage Manager

Your job is to keep this play from harming or messing up the school in any way.

You are not responsible for anything inside the theater. That job belongs to someone else. You are only responsible for the area outside the theater (auditorium). The following would come under your job description:

- a) During after school rehearsals, nobody associated with the play (including parents) should do anything that would make the custodians jobs harder such as throwing food on the floor or leaving pizza boxes lying around.
- b) It is your job to check that the cast is not "trashing" parts of the school.
- c) There is no reason for cast or crew members or parents to be in parts of the schools other than the designated areas.
- d) During the play and dress rehearsals, your job becomes even more important since many cast members plus their parents will be in various parts of the school. Protect the interests of the school. Be sure that we leave the school in the same condition that we found it.
- e) You are not a custodian. You do, however, have to be sure that before you leave the bulding after every rehearsal and performance, that nothing is out of place such as cans on the floor, materials that we use, and overly messy washrooms (ie., paper on the floor, makeup in the sink).

On _____, you should give a tech job report to the Assistant Director. This should include everything you have done up to that date and what you expect to be doing during the difficult dress rehearsal dates.

Another, more complete report is due on _____. During rehearsals, you are responsible for making sure that all Drama Team members are in the Theater and not in other parts of the school unless they have permission from the director.

Job Description - Second Assistant Stage Manager

Your job is to take attendance for each class, each rehearsal that you are in, and each performance. It is up to you to note who is not present.

In one sense, you have the most important job of all. If people are not at the rehearsal, we can not do the play. It is up to you to make sure everyone is there. If it is absolutely impossible for someone to be in class or rehearsal, I have to know about it before the rehearsal or class.

Make a neat chart with everyone's name and take attendance at (time) _____ (day) _____. Do not take attendance at the beginning of class. Also get a list of the entire cast. There will be many cast members. It is your job to check off cast members as they show up for the performance. If anyone is not present at least one hour before the play, it is extremely important for the Stage Manager, and the director to know that information.

This is also true of dress rehearsals. If someone is not present, it is up to you to call him or her before you tell us that they are not there. Be sure you always have a list of phone numbers with you.

On _____, give the Assistant Director a list of the attendance up to that point. If anyone is absent for any rehearsal, the director needs to know about that on the same day as the rehearsal. On _____, give the Assistant Director a list of the attendance up to that point, including a copy of the cast list that you will use for dress rehearsals and the performances.

N.B.: It is your job to know who is responsible for what rehearsal and make sure they are available. We have to know in advance if it would be impossible to do a certain rehearsal or hold a certain class. For instance, if many students plan on not going to class because of a field trip or other reason, the director must know about it.

Job Description - Assistant to the Director

You are the director's personal secretary and assistant.

Your job was created to help the director be as organized as possible. It is important to stay close to the director or at least be in sight as much as possible so he/she can give you notes.

Here are some things you can do to make his/her job easier:

- a) Always be the first student in the theater for class and rehearsals. Turn the stage lights on if they are not on.
- b) For class, have everyone get on the stage on the floor in a circle.
- c) Always have a pen a paper for you to write notes for the director. The director is constantly losing pens and paper.
- d) Always know where you can get flashlight. Hide at least three of them in places where you can easily get to them.
- e) Make lists! Make lists! Make lists! This includes things that the director remember at that moment. It also includes organizing the play in any way you can think of creating. You should always have a cast list with phone numbers.
- f) Check on the theater make sure that no one is harming any of our materials.

In general, think of ways that will make the director's life easier.

Job Description - Sergeant at Arms

Your job is to keep everyone quiet when they are supposed to be quiet.

In drama, we encourage people to express themselves. However, with such a large cast size, it is important for everyone, who is not supposed to be talking, to keep quiet and pay attention. This is absolutely critical during a rehearsal or when I am trying to talk. Be polite about it, but be firm. If someone consistently interrupts the rehearsal or class by talking or whispering, they may be placed on probation. Continuing disruptions will result in being dropped from the Team.

Do not wait for the director to ask you to quiet down the class. If you see a problem, take care of it.

Present a written report to the Assistant Director on _____ and _____ with a list of the class members who you had to tell to be quiet.

Job Description - Publicity - Poster Design

Your tech job is to get a sign made and to have it installed by _____.

Here are some rules:

- a) You have to plan your method of attacking this job. Do not try to give your job to parents, friends, or others. Others may make the sign and put it up, but I want you to be fully in charge of this project.
- b) The quality of the drawing on the sign must match the quality of the play itself. An amateur-looking sign will degrade the feeling of the play.
- c) The sign must be in place by _____. This is an absolute deadline. Failure to do this will result in failure of your tech job.

You must get permission to place the sign in the chosen location.

You may use up to (dollar amount) of Drama Team funds for this project. I have to approve any money before you spend it.

Program Biography

Name: _____

Character Name: _____

HOW IT ALL BEGAN: How did you get started in theatre and why?

PAST THEATRE EXPERIENCE: List any other productions or theatre experiences you have had. i.e., drama liturgies, improv teams, drama workshops and classes, feeder school performances.

INFLUENCES AND “THANK YOU’S”: You may wish to mention people who have inspired you or anyone who has helped develop your interest in theatre. Or maybe you might want to thank family and friends who have lent us your time throughout the rehearsal process.

WORDS OF WISDOM OR INSPIRING QUOTE: You may want to begin or end your bio with a favourite quote from a play or musical.

BE CREATIVE! Don't bore your audience with just a list of shows-tell a story, be humourous and stay away from inside jokes. The audience had paid to read bio's that are informative and entertaining.

Blocking Assignment

You've heard actors say: "WHAT MY MOTIVATION, HERE PEOPLE?" What are they talking about anyhow? A character's movement is always motivated. There should be a reasons for each movement a character makes. You are the director. Use this birds-eye view of our set to block out your assigned scene. Draw a set of your scene and draw in the movement of each character, as shown to you. Record the motivation for each movement. Each character should be documented in a different colour to make it easier to follow.

Movements 1-4

MOVEMENT #1:

MOTIVATION #1:

MOVEMENT #2:

MOTIVATION #2:

MOVEMENT #3:

MOTIVATION #3:

MOVEMENT #4:

MOTIVATION #4:

Movements 5-10:

MOVEMENT #5:

MOTIVATION #5:

MOVEMENT #6:

MOTIVATION #6:

MOVEMENT #7:

MOTIVATION #7:

MOVEMENT #8:

MOTIVATION #8:

MOVEMENT #9:

MOTIVATION #9:

MOVEMENT #10:

MOTIVATION #10:

Movements 11-15:

MOVEMENT #11:

MOTIVATION #11:

MOVEMENT #12:

MOTIVATION #12:

MOVEMENT #13:

MOTIVATION #13:

MOVEMENT #14:

MOTIVATION #14:

MOVEMENT #15:

MOTIVATION #15:

Movements 16-20:

MOVEMENT #16:

MOTIVATION #16:

MOVEMENT #17:

MOTIVATION #17:

MOVEMENT #18:

MOTIVATION #18:

MOVEMENT #19:

MOTIVATION #19:

MOVEMENT #20:

MOTIVATION #20:

Technical Evaluation

Name: _____

Date: _____

Criteria	Level One	Level Two	Level Three	Level Four
Technical collaboration	__Collaborates with limited effectiveness	__Collaborates with some effectiveness	__Collaborates with considerable effectiveness	__Collaborates with thorough effectiveness
Use of technology	__Applies principles with limited effectiveness	__Applies principles with some effectiveness	__Applies principles with considerable effectiveness	__Applies principles with thorough effectiveness
Integration of peer suggestions	__Integrates suggestions with limited effectiveness	__Integrates suggestions with some effectiveness	__Integrates suggestions with considerable effectiveness	__Integrates suggestions with thorough effectiveness
Problem-solving	__Solves problems with limited effectiveness	__Solves problems with some effectiveness	__Solves problems with considerable effectiveness	__Solves problems with thorough effectiveness
Use of evaluation strategies for rehearsal and production	Understands and uses strategies with limited effectiveness	Understands and uses strategies with some effectiveness	Understands and uses strategies with considerable effectiveness	Understands and uses strategies with thorough effectiveness
Defence of artistic choices	Defends choices with limited effectiveness	Defends choices with some effectiveness	Defends choices with considerable effectiveness	Defends choices with thorough effectiveness
Analysis of creative process	Analyses process with limited effectiveness	Analyses process with some effectiveness	Analyses process with considerable effectiveness	Analyses process with thorough effectiveness
Total:	High Level 1 57-59 Level 1 54-56 Low Level 1 50-53	High Level 2 67-69 Level 2 64-66 Low Level 2 60-63	High Level 3 77-79 Level 3 74-76 Low Level 3 70-73	High Level 4 94-100 Level 4 87-93 Low Level 4 80-86

Production Evaluation

Name: _____

Date: _____

Criteria	Level One	Level Two	Level Three	Level Four
Production collaboration	__ Collaborates with limited effectiveness	__ Collaborates with some effectiveness	__ Collaborates with considerable effectiveness	__ Collaborates with thorough effectiveness
Production principles	__ Applies technological principles with limited effectiveness	__ Applies technological principles with some effectiveness	__ Applies technological principles with considerable effectiveness	__ Applies technological principles with thorough effectiveness
Integration of peer suggestions	__ Integrates suggestions with limited effectiveness	__ Integrates suggestions with some effectiveness	__ Integrates suggestions with considerable effectiveness	__ Integrates suggestions with thorough effectiveness
Problem-solving	__ Solves problems with limited effectiveness	__ Solves problems with some effectiveness	__ Solves problems with considerable effectiveness	__ Solves problems with thorough effectiveness
Use of evaluation strategies for rehearsal and production	Understands and uses strategies with limited effectiveness	Understands and uses strategies with some effectiveness	Understands and uses strategies with considerable effectiveness	Understands and uses strategies with thorough effectiveness
Defence of artistic choices	Defends choices with limited effectiveness	Defends choices with some effectiveness	Defends choices with considerable effectiveness	Defends choices with thorough effectiveness
Analysis of creative process	Analyses process with limited effectiveness	Analyses process with some effectiveness	Analyses process with considerable effectiveness	Analyses process with thorough effectiveness
Total:	High Level 1 57-59 Level 1 54-56 Low Level 1 50-53	High Level 2 67-69 Level 2 64-66 Low Level 2 60-63	High Level 3 77-79 Level 3 74-76 Low Level 3 70-73	High Level 4 94-100 Level 4 87-93 Low Level 4 80-86

The Rehearsal Process

Preparing for the Performance

Including:
The First Run
Communication Within the Performance
Improvisation
Rehearsal and Assessment
The Dress Rehearsal

An Integrated Unit for Grade 11
Written by:
Richard Linke
Length of Unit: approximately: 35 hours

July 2002

The Rehearsal Process

Preparing for the Performance An Integrated Unit for Grade 11

An Integrated Unit for Grade 11

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The Rehearsal Process

Preparing for the Performance An Integrated Unit for Grade 11

Task Context

The quality of the production becomes the focal point. Students will function in their roles with their performance being assessed on an ongoing basis. The importance of individual competency is raised to a higher level in the context of the overall task.

CGE 5a - A Collaborative Contributor: Works effectively as an interdependent team member.

CGE 5e - A Collaborative Contributor: Respects the rights, responsibilities and contributions of self and others.

CGE 5f - CA Collaborative Contributor: Exercises Christian leadership in the achievement of individual and group goals.

CGE 5g - A Collaborative Contributor: Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

CGE 5h - A Collaborative Contributor: Applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

CGE 7b - A Responsible Citizen: Accepts accountability for one's own actions.

CGE 7j - A Responsible Citizen: Contributes to the common good.

Task Summary

In this unit the focal point is the preparation of the production for public performance. The students refine the roles and responsibilities they assumed in previous units and take them to a new level. They begin to function as an integral part of a larger working unit. Day-to-day work includes rehearsing the play with emphasis on the seamless interaction of parts. Students fine-tune the skills associated with their own respective roles and continues to observe and make notes about each rehearsal session. The assessment and sharing of their findings is an important aspect of this process.

Students learn and develop the skills of assessment and effective communication through the fine-tuning of their own performance skills as well as the development of a greater awareness and appreciation for all the roles in the production.

Assessment is continuous throughout the rehearsal phase and is based upon how the student functions within his/her own respective role. Upon completion of this unit, students will be prepared to present the production for public audience.

Culminating Task Assessment

The students are required to present the production with little or no teacher guidance. They use the improvisational skills that they have acquired to facilitate any problems that may arise in the performance. The students are responsible for consistently playing out their role (technical or performance). The portfolio is handed in and evaluated at this time.

Links to Prior Knowledge

Collaborative group skills are a necessity for this unit. They include role playing, active listening, reading and writing skills. The students' ability to use sources effectively, including character development, blocking and movement directions, are challenged throughout technical responsibilities learned in unit 2 are applicable to this unit.

Considerations

Notes to Teacher

The Rehearsal Process**Preparing for the Performance An Integrated Unit for Grade 11**

1 The First Run

In this activity, students perform the first complete run-thru of the performance. Each group member performs his/her own respective task with a large emphasis on self and group assessment.

2 Communication Within the Performance

In this activity, students are taught how backstage and tech crews effectively and discretely communicate with each other during the course of a performance. Emphasis is on developing concise forms of communication and proper delivery of cues.

3 Improvisation

In this activity, students study the use of improvisation as a means of "covering" performance errors. Exercises are performed where the student is confronted with unfamiliar circumstances within the context of a scene. The objective is to work through problem areas quickly and to bring the scene back into stability.

4 Rehearsal and Assessment

In this activity, each student is expected to have some familiarity with all aspects of the performance. The task involves viewing each rehearsal session and providing constructive feedback to performers and technical crew. Students are expected to make notes throughout every rehearsal.

5 The Dress Rehearsal

The students are required to present the production with little or no teacher guidance. They use the improvisational skills that they have acquired to facilitate any problems that may arise in the performance. The students are responsible for consistently playing out their role (technical or performance). The portfolio is handed in and evaluated at this time.

The Rehearsal Process

Preparing for the Performance An Integrated Unit for Grade 11

Description

In this activity, students perform the first complete run-thru of the performance. Each group member performs his/her own respective task with a large emphasis on self and group assessment.

Expectations

- CR1.02 – apply appropriate voice and movement techniques in rehearsal and performance;
- CR1.04 – re-create roles in performance, demonstrating commitment and insight into character;
- CR1.06 – demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in an ensemble to create a drama (e.g., generate ideas and consider others' ideas, analyse suggestions, make artistic decisions) and to rehearse a drama (e.g., attend all rehearsals, be willing to step into any role if needed);
- CR1.09 – demonstrate an understanding of the purpose and conventions of rehearsal (e.g., rehearse to determine where revisions need to be made; treat others and their work with respect).
- CR2.04 – use technology effectively (e.g., sound and lighting effects, music, slides, video) to help communicate theme, character, plot, and setting in the presentation of a drama.
- AN1.02 – identify and analyse the skills and concepts used to create and present a drama;
- CRV.01 A · apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;
- CRV.02 A · use an ensemble approach to create and present drama;
- CRV.05 A · use technology appropriately in the presentation of drama.
- ANV.01 A · analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;

Groupings

Students Working As A Whole Class

Teaching / Learning Strategies

Simulation

Assessment

Assessment Strategies

Observation

Assessment Recording Devices

Anecdotal Record

Teaching / Learning

Adaptations

The Rehearsal Process

Preparing for the Performance An Integrated Unit for Grade 11

4 hours

Resources

Notes to Teacher

Teacher Reflections

The Rehearsal Process

Subtask 2

Preparing for the Performance An Integrated Unit for Grade 11

2 hours

Description

In this activity, students are taught how backstage and tech crews effectively and discretely communicate with each other during the course of a performance. Emphasis is on developing concise forms of communication and proper delivery of cues.

Expectations

- CR1.09 – demonstrate an understanding of the purpose and conventions of rehearsal (e.g., rehearse to determine where revisions need to be made; treat others and their work with respect).
- CR2.04 – use technology effectively (e.g., sound and lighting effects, music, slides, video) to help communicate theme, character, plot, and setting in the presentation of a drama.
- CRV.05 A · use technology appropriately in the presentation of drama.

Groupings

Students Working As A Whole Class

Teaching / Learning Strategies

Demonstration
Practice And Drill

Assessment

Assessment Strategies

Observation

Assessment Recording Devices

Anecdotal Record

Teaching / Learning

Adaptations

Resources

Notes to Teacher

Teacher Reflections

The Rehearsal Process

Preparing for the Performance An Integrated Unit for Grade 11

2 hours

Description

In this activity, students study the use of improvisation as a means of "covering" performance errors. Exercises are performed where the student is confronted with unfamiliar circumstances within the context of a scene. The objective is to work through problem areas quickly and to bring the scene back into stability.

Expectations

- CR1.02 – apply appropriate voice and movement techniques in rehearsal and performance;
- CR1.07 A – demonstrate an understanding of the purposes and conventions of improvisation (e.g., improvise to develop a character or scene; act in both spontaneous and planned ways, as required; accept the circumstances of the improvisation);
- CR1.08 A – create and revise a script for a scene, using research, improvisation, and rehearsal appropriately;
- CR1.09 A – demonstrate an understanding of the purpose and conventions of rehearsal (e.g., rehearse to determine where revisions need to be made; treat others and their work with respect).
- CR2.02 A – identify and make appropriate use of ways of engaging the audience (e.g., use an appropriate language level for children’s theatre);
- AN1.01 – identify and use specific criteria to evaluate a dramatic presentation;
- AN1.02 – identify and analyse the skills and concepts used to create and present a drama;
- AN1.03 A – analyse and evaluate the artistic choices made by the actors, director, designer, and technicians in a dramatic presentation;
- AN2.02 – explain some benefits of role play (e.g., role play can be used to resolve conflicts, create empathy, or clarify complex issues);
- AN2.04 – explain how the communication skills they have developed through drama can be applied in a variety of contexts;
- CRV.01 · apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;
- ANV.01 A · analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;
- ANV.03 A · explain how role playing and character development foster self- and community awareness;

Groupings

- Students Working In Pairs
- Students Working In Small Groups

Teaching / Learning Strategies

- Role-playing
- Improvisation

Assessment

Assessment Strategies

- Performance Task

Assessment Recording Devices

- Rubric

The Rehearsal Process

Preparing for the Performance An Integrated Unit for Grade 11

2 hours

Teaching / Learning

Adaptations

Resources

Notes to Teacher

Teacher Reflections

The Rehearsal Process

Preparing for the Performance An Integrated Unit for Grade 11

24 hours

Description

In this activity, each student is expected to have some familiarity with all aspects of the performance. The task involves viewing each rehearsal session and providing constructive feedback to performers and technical crew. Students are expected to make notes throughout every rehearsal.

Expectations

- TH1.01 – identify and describe methods of creating, sustaining, and re-creating roles in a convincing way (e.g., methods involving research, observation, analysis, improvisation);
- TH1.02 – describe the process of portraying a character in a script through voice, gesture, props, and the character's relationships with other characters;
- TH1.03 – demonstrate an understanding of subtext, motivation, and status in the development of a character.
- TH2.01 – demonstrate an understanding of the techniques of voice production and projection;
- TH2.02 – describe techniques of movement as they relate to the communication of roles/ characters and dramatic tension;
- TH2.03 – identify and describe the elements of a dramatic setting (e.g., time, place, character, theme).
- TH3.02 – describe aspects of the structure of a script (e.g., setting, stage directions, dialogue);
- AN1.01 A – identify and use specific criteria to evaluate a dramatic presentation;
- AN1.02 A – identify and analyse the skills and concepts used to create and present a drama;
- AN1.03 A – analyse and evaluate the artistic choices made by the actors, director, designer, and technicians in a dramatic presentation;
- AN1.04 A – demonstrate an ability to review a theatre performance presented in the school, in the community, or on video;
- THV.02 · demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- ANV.01 · analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;
- CRV.02 · use an ensemble approach to create and present drama;
- CR1.02 – apply appropriate voice and movement techniques in rehearsal and performance;

Groupings

- Students Working As A Whole Class
- Students Working Individually

Teaching / Learning Strategies

- Rehearsal/repetition/practice
- Reflection

Assessment

Assessment Strategies

- Performance Task
- Response Journal

Assessment Recording Devices

- Rubric
- Anecdotal Record

The Rehearsal Process

Subtask 4

Preparing for the Performance An Integrated Unit for Grade 11

24 hours

Teaching / Learning

Adaptations

Resources



Rehearsal & Cooperative Group Process

BLM #1.cwk



42nd Street Rehearsal

BLM #2 - 42nd Street.cwk

Notes to Teacher

Teacher Reflections

The Rehearsal Process

Preparing for the Performance An Integrated Unit for Grade 11

3 hours

Description

The students are required to present the production with little or no teacher guidance. They use the improvisational skills that they have acquired to facilitate any problems that may arise in the performance. The students are responsible for consistently playing out their role (technical or performance). The portfolio is handed in and evaluated at this time.

Expectations

- CRV.01 A · apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;
- CRV.02 A · use an ensemble approach to create and present drama;
- CRV.05 A · use technology appropriately in the presentation of drama.
- ANV.01 A · analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;
- CR1.02 – apply appropriate voice and movement techniques in rehearsal and performance;
- CR1.07 – demonstrate an understanding of the purposes and conventions of improvisation (e.g., improvise to develop a character or scene; act in both spontaneous and planned ways, as required; accept the circumstances of the improvisation);
- AN1.01 – identify and use specific criteria to evaluate a dramatic presentation;
- AN1.02 – identify and analyse the skills and concepts used to create and present a drama;

Groupings

Students Working As A Whole Class

Teaching / Learning Strategies

Simulation

Assessment

Assessment Strategies

Performance Task

Assessment Recording Devices

Rubric

Teaching / Learning

Adaptations

Resources



Rehearsal Evaluation

BLM #3.cwk

The Rehearsal Process

Preparing for the Performance An Integrated Unit for Grade 11

3 hours

Notes to Teacher

Teacher Reflections



Appendices

The Rehearsal Process

Preparing for the Performance

Resource List:
Black Line Masters:
Rubrics:
Unit Expectation List and Expectation Summary:

The Rehearsal Process

Preparing for the Performance An Integrated Unit for Grade 11



Blackline Master / File

- | | |
|---|-------------|
| <input type="checkbox"/> 42nd Street Rehearsal | ST 4 |
| BLM #2 - 42nd Street.cwk | |
| <input type="checkbox"/> Rehearsal & Cooperative Group Process | ST 4 |
| BLM #1.cwk | |
| <input type="checkbox"/> Rehearsal Evaluation | ST 5 |
| BLM #3.cwk | |

The Rehearsal Process

Preparing for the Performance An Integrated Unit for Grade 11

		Selected	Assessed
Dramatic Arts---Theory			
<input type="checkbox"/> THV.02	· demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;	1	
<input type="checkbox"/> TH1.01	– identify and describe methods of creating, sustaining, and re-creating roles in a convincing way (e.g., methods involving research, observation, analysis, improvisation);	1	
<input type="checkbox"/> TH1.02	– describe the process of portraying a character in a script through voice, gesture, props, and the character's relationships with other characters;	1	
<input type="checkbox"/> TH1.03	– demonstrate an understanding of subtext, motivation, and status in the development of a character.	1	
<input type="checkbox"/> TH2.01	– demonstrate an understanding of the techniques of voice production and projection;	1	
<input type="checkbox"/> TH2.02	– describe techniques of movement as they relate to the communication of roles/ characters and dramatic tension;	1	
<input type="checkbox"/> TH2.03	– identify and describe the elements of a dramatic setting (e.g., time, place, character, theme).	1	
<input type="checkbox"/> TH3.02	– describe aspects of the structure of a script (e.g., setting, stage directions, dialogue);	1	
Dramatic Arts---Creation			
<input type="checkbox"/> CRV.01	· apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;	1	2
<input type="checkbox"/> CRV.02	· use an ensemble approach to create and present drama;	1	2
<input type="checkbox"/> CRV.05	· use technology appropriately in the presentation of drama.		3
<input type="checkbox"/> CR1.02	– apply appropriate voice and movement techniques in rehearsal and performance;	4	
<input type="checkbox"/> CR1.04	– re-create roles in performance, demonstrating commitment and insight into character;	1	
<input type="checkbox"/> CR1.06	– demonstrate the ability to take responsibility, both as an individual and as a member of a group, when working in an ensemble to create a drama (e.g., generate ideas and consider others' ideas, analyse suggestions, make artistic decisions) and to rehearse a drama (e.g., attend all rehearsals, be willing to step into any role if needed);	1	
<input type="checkbox"/> CR1.07	– demonstrate an understanding of the purposes and conventions of improvisation (e.g., improvise to develop a character or scene; act in both spontaneous and planned ways, as required; accept the circumstances of the improvisation);	1	1
<input type="checkbox"/> CR1.08	– create and revise a script for a scene, using research, improvisation, and rehearsal appropriately;		1
<input type="checkbox"/> CR1.09	– demonstrate an understanding of the purpose and conventions of rehearsal (e.g., rehearse to determine where revisions need to be made; treat others and their work with respect).	2	1
<input type="checkbox"/> CR2.02	– identify and make appropriate use of ways of engaging the audience (e.g., use an appropriate language level for children's theatre);		1
<input type="checkbox"/> CR2.04	– use technology effectively (e.g., sound and lighting effects, music, slides, video) to help communicate theme, character, plot, and setting in the presentation of a drama.	2	
Dramatic Arts---Analysis			
<input type="checkbox"/> ANV.01	· analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;	1	3
<input type="checkbox"/> ANV.03	· explain how role playing and character development foster self- and community awareness;		1
<input type="checkbox"/> AN1.01	– identify and use specific criteria to evaluate a dramatic presentation;	2	1
<input type="checkbox"/> AN1.02	– identify and analyse the skills and concepts used to create and present a drama;	3	1
<input type="checkbox"/> AN1.03	– analyse and evaluate the artistic choices made by the actors, director, designer, and technicians in a dramatic presentation;		2
<input type="checkbox"/> AN1.04	– demonstrate an ability to review a theatre performance presented in the school, in the community, or on video;		1
<input type="checkbox"/> AN2.02	– explain some benefits of role play (e.g., role play can be used to resolve conflicts, create empathy, or clarify complex issues);	1	
<input type="checkbox"/> AN2.04	– explain how the communication skills they have developed through drama can be applied in a variety of contexts;	1	

The Rehearsal Process**Preparing for the Performance An Integrated Unit for Grade 11**

Analysis Of Unit Components

- 5 Subtasks
- 49 Expectations
- 3 Resources
- 27 Strategies & Groupings
- Unique Expectations --
- 27 Arts Expectations

Resource Types

- 0 Rubrics
- 3 Blackline Masters
- 0 Licensed Software
- 0 Print Resources
- 0 Media Resources
- 0 Websites
- 0 Material Resources
- 0 Equipment / Manipulatives
- 0 Sample Graphics
- 0 Other Resources
- 0 Parent / Community
- 0 Companion Bookmarks

Groupings

- 4 Students Working As A Whole Class
- 1 Students Working In Pairs
- 1 Students Working In Small Groups
- 1 Students Working Individually

Assessment Recording Devices

- 3 Anecdotal Record
- 3 Rubric

Teaching / Learning Strategies

- 1 Demonstration
- 1 Improvisation
- 1 Practice And Drill
- 1 Reflection
- 1 Rehearsal/repetition/practice
- 1 Role-playing
- 2 Simulation

Assessment Strategies

- 2 Observation
- 3 Performance Task
- 1 Response Journal

42nd Street Rehearsal Schedule - October - December

Date	Act/Scene/Song	Cast Needed	Crew Needed
Wednesday, October 3 rd	Act 1 Sc 1 Pages 1-11 Young & Healthy	Andy, Maggie, Bert, Mac, Phyllis, Lorraine, Diane, Annie, Ethel, Billy, Peggy, Julian, Dorothy, Abner, Oscar	Choreographers - Opening Number (Overture)
Thursday, October 4 th & Friday, October 5 th	Act 1 Sc 1 Pages 11-17 Shadow Waltz	Maggie, Julian, Dot, Andy, Frankie, Dancers, Pat, Annie, Lorraine, Phyllis	Choreographers - Shadow Waltz & Peggy and girls showoff number Stage Hands to set & strike Gypsy Tea
Tuesday, October 9 th	Act 1 Sc 2 Go Into Your Dance	Waitress(3), Maggie, Annie, Phyllis, Peggy, Lorraine, Julian, Andy-Dancers	Choreographers - Go Into Your Dance
Wednesday, October 10 th	Act 1 Sc 3 Your Getting to be a Habit with Me	Chorus, Dancers, Julian, Mac, Andy, Dot, Billy, Abner	Choreographers - Your getting to be a Habit With Me
Thursday, October 11 th	Act 1 Sc 4	Pat, Dot, Peggy, Mac, Billy, Julian, Abner	Stage Hands to set the 42 nd Street set
Thursday, October 11th ***** 3:00 - 5:00 *****	Run Act 1 Scenes 1-4 “VERY ROUGH RUN”	All of the above	All of the above
Friday, October 12 th	Act 1 Sc 5 Getting Out of Town	Dot, Julian, Bert, Maggie, Pat, Thugs, Nick L. Abner *if time dance sequence with Chorus and Dancers	Stage hands to set the 42 nd Street set
Saturday, October 13th ***** 8:30 - 3:00 *****	Painting and Construction of the Set	All are welcome	Anyone signed up for either of these tech jobs.

Date	Act/Scene/Song	Cast Needed	Crew Needed
Monday, October 15 th	Act 1 Sc 6 Dames	Julian, Billy, Mac, All Male Cast Members, Dot, Andy, Peggy, Andy,. Dancers	Stage hands to make minor changes to create the new theatre
Tuesday, October 16 th	Act 1 Sc 7 Pages 40 - 44	Dot, Mac, Bert, Abner, Maggie, Julian, Sarah T., Annie, Andy, Billy, Pat	Stage hands to strike stage and set up hotel and Dot's Room (lots of people needed)
Wednesday, October 17 th	Act 1 Sc 7 I Know Now Review of all choreography thus far	ALL CAST	Stage hands to strike stage and set up hotel and Dot's Room (lots of people needed)
Thursday, October 18 th	Act 1 Sc 8 Pages 46-48 We're in the Money	Billy, Andy, Julian, Mac, Lorraine, Peggy, Annie, Phyllis ALL CAST for dance	Stage hands to set up 42 nd Street stage
Thursday, October 18th *****3:00 - 5:00*****	Run Act 1 Sc 5-8 (up until p.46)	ALL CAST IN SCENES 5-8	ALL CREW INVOLVED IN SCENES 5-8
Friday, October 19 th	P.D. DAY		
Saturday, October 20th *****8:30 - 3:00*****	Painting and Construction of the Set	All are welcome	Anyone signed up for either of these tech jobs.
Monday, October 22 nd	Act 1 Sc 8 Pages 49-51 42nd Street (1 st time)	Julian, Maggie, Dot, Peggy, Mac, Andy ALL CAST for the dance	ALL CREW to set up stage for PRETTY LADY
Tuesday, October 23 rd	Act 2 Sc 1 & 2 Sunny Side	Sc 1 Billy, Andy, Julian, Doctor, Bert, Maggie Sc 2 ALL CHORUS SINGERS & DANCERS, Annie, Phyllis, Lorraine, Gladys	Stage hands to set & strike casts dressing rooms
Wednesday, October 24 th	Act 2 Sc 3 & 4 Lullaby of Broadway	Sc 3 Annie, Julian, Bert, Maggie, Mac, Andy, Billy, Abner Sc 4 FULL CAST for song	Stage hands to set & strike train station

Date	Act/Scene/Song	Cast Needed	Crew Needed
Thursday, October 25 th	Act 2 Sc 5	Julian, Peggy, Mac, Dancers, Andy, Maggie, Bert	Stage hands to set and strike 42 nd Street stage
Thursday, October 25th *****3:00 - 5:00*****	Run Act 2 Scenes 1-5	All cast involved in these scenes	All crew involved in these scenes
Friday, October 26 ^h	Act 2 Sc 6 About a Quarter to Nine	Dot, Peggy, Pat, Phyllis, Annie, Lorraine, Gladys, Julian, Maggie	Stage hands to set and strike Peggy's dressing room
Monday, October 29 th	Act 2 Sc 7 Shuffle Off to Buffalo	FULL CAST for song and dance	Stage hands to set PRETTY LADY stage
Tuesday, October 30 th	Act 2 Sc 7 42nd Street	FULL CAST for song and dance	Stage hands to set and strike PRETTY LADY stage
Wednesday, October 31 st	Act 2 Sc 8	Andy, Bert, Phyllis, Billy, Annie, Abner, Lorraine, Maggie, Peggy, Julian and dancers	Stage hands to set 42 nd Street stage
Thursday, November 1 st	Run Act 1 Stop and Start (rough run)	All Cast in Act 1	All tech crew needed for Act 1
Friday, November 2 nd	Run Act 2 Stop and Start (rough run) Block Curtain Call after run	All Cast in Act 2	All tech crew needed for Act 2
Saturday, November 4 *****10:00 - 1:00*****	Musical Rehearsal with the band. All Act 1 & 2 music.	Anyone that sings a solo song or line	Sound crew
Monday, November 5 th	Run Act 1	All Cast in Act 1	All tech crew needed for Act 1
Tuesday, November 6 th	Run Act 2	All Cast in Act 2	All tech crew needed for Act 2
Wednesday, November 7 th	Run Act 1	All Cast in Act 1	All tech crew needed for Act 1
Thursday, November 8 th	Run Act 2	All Cast in Act 2	All tech crew needed for Act 2
Friday, November 9 th	Run Act 1	All Cast in Act 1	All tech crew needed for Act 1
Monday, November 12 th	Run Show	ALL CAST	ALL CREW

Date	Act/Scene/Song	Cast Needed	Crew Needed
Tuesday, November 13 th	Run Show	ALL CAST	ALL CREW
Wednesday, November 14 th	Run Show	ALL CAST	ALL CREW
Thursday, November 15 th	Run Show	ALL CAST	ALL CREW
Friday, November 16 th	Full dress and make-up	ALL CAST	ALL CREW
Monday, November 19 th	Run Show	ALL CAST	ALL CREW
Tuesday, November 20 th	Run Show	ALL CAST	ALL CREW
Wednesday, November 21 st	Run Show	ALL CAST	ALL CREW
Thursday, November 22 nd	Run Show	ALL CAST	ALL CREW
Friday, November 23 rd	Full dress and make-up	ALL CAST	ALL CREW
Monday, November 26 th	Run Show	ALL CAST	ALL CREW
Tuesday, November 27 th	Run Show	ALL CAST	ALL CREW
Wednesday, November 28 th	Run Show	ALL CAST	ALL CREW
Thursday, November 29 th	Run Show	ALL CAST	ALL CREW
Friday, November 30 th	Full dress and make-up	ALL CAST	ALL CREW
Monday, December 3 rd	Full dress and make-up	ALL CAST	ALL CREW
Tuesday, December 4 th	FINAL DRESS REHEARSAL	ALL CAST	ALL CREW
Wednesday, December 5 th	OPENING NIGHT!!!!!!!!!!!!	Call time 5:00	Call time 5:00
Thursday, December 6 th	We are still basking in the applause from last night!!!!	Call time 5:00	Call time 5:00
Friday, December 7 th	This show is better than amazing!!!!	Call time 5:00	Call time 5:00
Saturday, December 8 th	OUR LAST SHOW - no tears until after the show!!!!	Call time 5:00	Call time 5:00

This schedule is as accurate as possible at this time. The schedule is subject to change; however we will let you know at least a week in advance if there are to be any changes. Dance rehearsals may be added in the month of October, depending on how the initial dance instruction goes. If you are unable to make a rehearsal or a class, for any reason please let us know ASAP, as you know we do not have a lot of time and it is difficult to rehearse when someone is away. All cast and crew **must** have lines and cues memorized by the time we run the scenes Thursdays after school.

Rehearsal Evaluation

Name: _____

Date: _____

Criteria	Level One	Level Two	Level Three	Level Four
Rehearsal collaboration & use of class time	__ Collaborates and remains focused with limited effectiveness	__ Collaborates and remains focused with some effectiveness	__ Collaborates and remains focused with considerable effectiveness	__ Collaborates and remains focused with thorough effectiveness
Interpretation & development of a character or technical responsibility	__ Applies acting principles & technical responsibilities with limited effectiveness	__ Applies acting principles & technical responsibilities with some effectiveness	__ Applies acting principles & technical responsibilities with considerable effectiveness	__ Applies acting principles & technical responsibilities with thorough effectiveness
Problem-solving	__ Solves problems with limited effectiveness	__ Solves problems with some effectiveness	__ Solves problems with considerable effectiveness	__ Solves problems with thorough effectiveness
Use of evaluation strategies for rehearsal and production	Understands and uses strategies with limited effectiveness	Understands and uses strategies with some effectiveness	Understands and uses strategies with considerable effectiveness	Understands and uses strategies with thorough effectiveness
Analysis of creative process	Analyses process with limited effectiveness	Analyses process with some effectiveness	Analyses process with considerable effectiveness	Analyses process with thorough effectiveness
Total:	High Level 1 57-59 Level 1 54-56 Low Level 1 50-53	High Level 2 67-69 Level 2 64-66 Low Level 2 60-63	High Level 3 77-79 Level 3 74-76 Low Level 3 70-73	High Level 4 94-100 Level 4 87-93 Low Level 4 80-86

Performance and Critique

Including:
Perform the Play
The Art of Critique
Theatre as a Window
Theatre As a Mirror
The Production (Final Report)

An Integrated Unit for Grade 11
Written by:
Richard Linke
Length of Unit: approximately: 18 hours

July 2002

Performance and Critique

An Integrated Unit for Grade 11

An Integrated Unit for Grade 11

Written by:

Richard Linke

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This unit was written using the Curriculum Unit Planner, 1999-2001, which Planner was developed in the province of Ontario by the Ministry of Education. The Planner provides electronic templates and resources to develop and share units to help implement the new Ontario curriculum. This unit reflects the views of the developers of the unit and is not necessarily those of the Ministry of Education. Permission is given to reproduce this unit for any non-profit educational purpose. Teachers are encouraged to copy, edit, and adapt this unit for educational purposes. Any reference in this unit to particular commercial resources, learning materials, equipment, or technology does not reflect any official endorsements by the Ministry of Education, school boards, or associations that supported the production of this unit.

Performance and Critique

An Integrated Unit for Grade 11

Task Context

Students perform the production for a specified audience. The integrity of the author and director must be maintained throughout the performances. Comparisons are drawn between this performance and other theatrical productions.

CGE 2c - An Effective Communicator: Presents information and ideas clearly and honestly and with sensitivity to others.

CGE 2d - An Effective Communicator: Writes and speaks fluently one or both of Canada's official languages.

CGE 2e - An Effective Communicator: Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

CGE 3f - A Reflective and Creative Thinker: Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio- economic and ecological) for the development of a just and compassionate society.

CGE 5d - A Collaborative Contributor: Finds meaning, dignity, fulfillment and vocation in work which contributes to the common good.

CGE 7b - A Responsible Citizen: Accepts accountability for one's own actions.

CGE 7j - A Responsible Citizen: Contributes to the common good.

Task Summary

The focus of this unit is on individual and group performance, assessment and critique of the production as well as those of other genres produced by a variety of other performing groups both amateur and professional. Works by Canadian playwrights, docudrama, anthologies and issue-based theatre are included. Students critique their own work after each performance and use this information to enhance the next performance. The students produce a final critique of their production based on the cumulative information they attained from observing both their production and those of other genres and styles. The students are assessed by their peers and evaluated by the teacher throughout the unit, specifically on their assessment skills and the quality of their final performance.

Culminating Task Assessment

The students are responsible for analyzing the show in its entirety. They must demonstrate a familiarity with all technical and performance aspects and provide a detailed critique of the production using correct vocabulary and proper assessment criteria.

Links to Prior Knowledge

Collaborative group skills are a necessity for this unit. They include role playing, active listening, reading and writing skills. The students' ability to use sources effectively, including character development, blocking and movement directions, are challenged throughout technical responsibilities learned in unit 2 are applicable to this unit.

Considerations

Notes to Teacher

Performance and CritiqueAn Integrated Unit for Grade 11

1 Perform the Play

Students perform the selected theatre work for a live audience. They incorporate all of the learned skills in the seamless execution of every aspect of the production. The focus is on the complete integration of all components of the production.

2 The Art of Critique

Students learn how to view a performance and how to properly report their findings, both objectively and subjectively through the examination of critical reviews. Students are required to attend at least three performances, producing a review for each performances viewed.

3 Theatre as a Window

Students learn how theatre provides insight into society and culture. Short works by a variety of playwrights are examined. Students discuss theatre from a social and cultural perspective.

4 Theatre As a Mirror

Students reflect upon and discuss their own experiences with the medium of theatre. Role playing techniques are applied to short "situation" type dramas which involve themes or issues based on real life situations. Students learn how theatre can be used to help people get in touch with values and feelings that are repressed and inaccessible. Students also learn how a background in theatre can be useful in a variety of non-related occupations.

5 The Production (Final Report)

The students are responsible for analyzing the show in its entirety. They must demonstrate a familiarity with all technical and performance aspects and provide a detailed critique of the production using correct vocabulary and proper assessment criteria.

Performance and Critique

An Integrated Unit for Grade 11

Description

Students perform the selected theatre work for a live audience. They incorporate all of the learned skills in the seamless execution of every aspect of the production. The focus is on the complete integration of all components of the production.

Expectations

- THV.02 A · demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- CRV.05 A · use technology appropriately in the presentation of drama.
- CRV.02 A · use an ensemble approach to create and present drama;
- CRV.01 A · apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;
- TH1.03 – demonstrate an understanding of subtext, motivation, and status in the development of a character.
- TH2.01 – demonstrate an understanding of the techniques of voice production and projection;
- TH2.02 – describe techniques of movement as they relate to the communication of roles/ characters and dramatic tension;
- CR1.02 – apply appropriate voice and movement techniques in rehearsal and performance;
- CR2.04 – use technology effectively (e.g., sound and lighting effects, music, slides, video) to help communicate theme, character, plot, and setting in the presentation of a drama.

Groupings

Students Working As A Whole Class

Teaching / Learning Strategies

Simulation

Assessment

Assessment Strategies

Performance Task

Assessment Recording Devices

Rubric

Teaching / Learning

Adaptations

Resources



Theatre: Preparation and Performances

Grote, David

Performance and Critique

An Integrated Unit for Grade 11

Perform the Play

Subtask 1

6 hours

Notes to Teacher

Teacher Reflections

Performance and Critique

An Integrated Unit for Grade 11

Description

Students learn how to view a performance and how to properly report their findings, both objectively and subjectively through the examination of critical reviews. Students are required to attend at least three performances, producing a review for each performances viewed.

Expectations

- AN1.01 A – identify and use specific criteria to evaluate a dramatic presentation;
- AN1.02 A – identify and analyse the skills and concepts used to create and present a drama;
- AN1.03 A – analyse and evaluate the artistic choices made by the actors, director, designer, and technicians in a dramatic presentation;
- AN1.04 A – demonstrate an ability to review a theatre performance presented in the school, in the community, or on video;
- ANV.01 · analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;

Groupings

- Students Working As A Whole Class
- Students Working In Small Groups
- Students Working Individually

Teaching / Learning Strategies

- Discussion
- Round Robin
- Reflection

Assessment

Assessment Strategies

- Classroom Presentation
- Response Journal

Assessment Recording Devices

- Rubric
- Anecdotal Record

Teaching / Learning

Adaptations

Resources



Theatre Review

BLM #1.cwk



Theatre: Preparation and Performance

Grote, David



Us and Them

Campton, David

Performance and Critique

An Integrated Unit for Grade 11

Notes to Teacher

Teacher Reflections

Performance and Critique

An Integrated Unit for Grade 11

1.5 hours

Description

Students learn how theatre provides insight into society and culture. Short works by a variety of playwrights are examined. Students discuss theatre from a social and cultural perspective.

Expectations

- AN1.05 A – explain the connections between the theatre, themselves, and society (e.g., relevance of cultural rituals in the development of self-awareness; functions of issues-based theatre).
- AN2.03 A – explain connections between their own lives and universal truths expressed through drama (e.g., truths derived from the stories of Holocaust survivors, refugees, and heroes);
- AN2.02 A – explain some benefits of role play (e.g., role play can be used to resolve conflicts, create empathy, or clarify complex issues);
- ANV.02 · explain how dramatic arts represent, and contribute to, culture and society;

Groupings

Students Working In Small Groups

Teaching / Learning Strategies

Literature Circles

Assessment

Assessment Strategies

Classroom Presentation

Assessment Recording Devices

Rubric

Teaching / Learning

Adaptations

Resources



Concrete Daisy and Other Plays

Fairhead, Wayne and Mira Friedlander, eds



Concrete Daisy and Other Plays II

Fairhead, Wayne and Mira Friedlander, eds



Never Swim Alone. Modern Canadian Plays, Vol. 2

McIvor, Daniel



St. Nicholas Hotel. Modern Canadian Plays, Vol.2

Reaney, James

Notes to Teacher

Teacher Reflections

Performance and Critique

An Integrated Unit for Grade 11

1.5 hours

Description

Students reflect upon and discuss their own experiences with the medium of theatre. Role playing techniques are applied to short "situation" type dramas which involve themes or issues based on real life situations. Students learn how theatre can be used to help people get in touch with values and feelings that are repressed and inaccessible. Students also learn how a background in theatre can be useful in a variety of non-related occupations.

Expectations

- AN2.01 A – analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;
- AN2.03 A – explain connections between their own lives and universal truths expressed through drama (e.g., truths derived from the stories of Holocaust survivors, refugees, and heroes);
- AN2.04 A – explain how the communication skills they have developed through drama can be applied in a variety of contexts;
- AN2.05 A – research and describe postsecondary programs and careers in dramatic arts that are related to the personal, social, and career skills that they have acquired through their study of dramatic arts.
- AN2.02 A – explain some benefits of role play (e.g., role play can be used to resolve conflicts, create empathy, or clarify complex issues);
- ANV.03 · explain how role playing and character development foster self- and community awareness;
- ANV.04 · analyse the personal, social, and career skills acquired through the study of dramatic arts.

Groupings

Students Working In Small Groups
Students Working Individually

Teaching / Learning Strategies

Reflection
Discussion

Assessment**Assessment Strategies**

Observation
Response Journal

Assessment Recording Devices

Anecdotal Record

Teaching / Learning**Adaptations****Resources**

Acting Skills for Life

Cameron, Ron

Structuring Drama Work

Neelands, Jonathan

Notes to Teacher

Teacher Reflections

Performance and Critique

An Integrated Unit for Grade 11

5 hours

Description

The students are responsible for analyzing the show in its entirety. They must demonstrate a familiarity with all technical and performance aspects and provide a detailed critique of the production using correct vocabulary and proper assessment criteria.

Expectations

- ANV.01 · analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;
- ANV.04 · analyse the personal, social, and career skills acquired through the study of dramatic arts.
- AN1.01 – identify and use specific criteria to evaluate a dramatic presentation;
- AN1.03 – analyse and evaluate the artistic choices made by the actors, director, designer, and technicians in a dramatic presentation;
- AN1.04 – demonstrate an ability to review a theatre performance presented in the school, in the community, or on video;

Groupings

Students Working Individually

Teaching / Learning Strategies

Report

Assessment

Assessment Strategies

Performance Task

Assessment Recording Devices

Rubric

Teaching / Learning

Adaptations

Resources



Scrapbook Portfolio

BLM #2.cwk



Scrapbook Portfolio - Rubric

BLM #3.cwk



Dramatic Arts Scene Performance - Rubric

BLM #4 page 1.cwk



Dramatic Arts Scene Performance - Rubric

BLM #4 page 2.cwk



Interpretation: Working with Scripts

Lundy, Charels and David Booth



Structuring Drama Work

Neelands, Jonothan

Notes to Teacher

Teacher Reflections



Appendices

Performance and Critique

Resource List:
Black Line Masters:
Rubrics:
Unit Expectation List and Expectation Summary:

Performance and Critique

An Integrated Unit for Grade 11



Blackline Master / File

- Dramatic Arts Scene Performance - Rubric** ST 5
BLM #4 page 1.cwk
- Dramatic Arts Scene Performance - Rubric** ST 5
BLM #4 page 2.cwk
- Scrapbook Portfolio** ST 5
BLM #2.cwk
- Scrapbook Portfolio - Rubric** ST 5
BLM #3.cwk
- Theatre Review** ST 2
BLM #1.cwk



Print

- Acting Skills for Life** ST 4
Cameron, Ron
ISBN 0889241953
- Concrete Daisy and Other Plays** ST 3
Fairhead, Wayne and Mira Friedlander, eds
ISBN 0969521901
- Concrete Daisy and Other Plays II** ST 3
Fairhead, Wayne and Mira Friedlander, eds
ISBN 96952191
- Interpretation: Working with Scripts** ST 5
Lundy, Charels and David Booth
ISBN 0774712104
- Never Swim Alone. Modern Canadian Plays, Vol. 2** ST 3
Mclvor, Daniel
ISBN 0889224374
- St. Nicholas Hotel. Modern Canadian Plays, Vol.2** ST 3
Reaney, James
ISBN 0889224374
- Structuring Drama Work** ST 4
Neelands, Jonathan
ISBN 0521376351
- Structuring Drama Work** ST 5
Neelands, Jonathan
ISBN 0521376351
- Theatre: Preparation and Performance** ST 2
Grote, David
ISBN 0673271900

- Theatre: Preparation and Performances** ST 1
Grote, David
ISBN 0673271900
- Us and Them** ST 2
Campton, David
ISBN 0573023468

Performance and Critique

An Integrated Unit for Grade 11

Selected **Assessed**

Dramatic Arts---Theory

<input type="checkbox"/> THV.02	· demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;		1
<input type="checkbox"/> TH1.03	– demonstrate an understanding of subtext, motivation, and status in the development of a character.	1	
<input type="checkbox"/> TH2.01	– demonstrate an understanding of the techniques of voice production and projection;	1	
<input type="checkbox"/> TH2.02	– describe techniques of movement as they relate to the communication of roles/ characters and dramatic tension;	1	

Dramatic Arts---Creation

<input type="checkbox"/> CRV.01	· apply appropriate techniques to create and reinterpret a variety of roles/characters in individual or collective creations;		1
<input type="checkbox"/> CRV.02	· use an ensemble approach to create and present drama;		1
<input type="checkbox"/> CRV.05	· use technology appropriately in the presentation of drama.		1
<input type="checkbox"/> CR1.02	– apply appropriate voice and movement techniques in rehearsal and performance;	1	
<input type="checkbox"/> CR2.04	– use technology effectively (e.g., sound and lighting effects, music, slides, video) to help communicate theme, character, plot, and setting in the presentation of a drama.	1	

Dramatic Arts---Analysis

<input type="checkbox"/> ANV.01	· analyse and evaluate the creation (i.e., the process) and the presentation (i.e., the product) of dramatic arts, using appropriate dramatic arts terminology;	2	
<input type="checkbox"/> ANV.02	· explain how dramatic arts represent, and contribute to, culture and society;	1	
<input type="checkbox"/> ANV.03	· explain how role playing and character development foster self- and community awareness;	1	
<input type="checkbox"/> ANV.04	· analyse the personal, social, and career skills acquired through the study of dramatic arts.	2	
<input type="checkbox"/> AN1.01	– identify and use specific criteria to evaluate a dramatic presentation;	1	1
<input type="checkbox"/> AN1.02	– identify and analyse the skills and concepts used to create and present a drama;		1
<input type="checkbox"/> AN1.03	– analyse and evaluate the artistic choices made by the actors, director, designer, and technicians in a dramatic presentation;	1	1
<input type="checkbox"/> AN1.04	– demonstrate an ability to review a theatre performance presented in the school, in the community, or on video;	1	1
<input type="checkbox"/> AN1.05	– explain the connections between the theatre, themselves, and society (e.g., relevance of cultural rituals in the development of self-awareness; functions of issues-based theatre).		1
<input type="checkbox"/> AN2.01	– analyse, through journal writing, discussion, and questioning, the significance of what they have gained from their artistic experiences;		1
<input type="checkbox"/> AN2.02	– explain some benefits of role play (e.g., role play can be used to resolve conflicts, create empathy, or clarify complex issues);		2
<input type="checkbox"/> AN2.03	– explain connections between their own lives and universal truths expressed through drama (e.g., truths derived from the stories of Holocaust survivors, refugees, and heroes);		2
<input type="checkbox"/> AN2.04	– explain how the communication skills they have developed through drama can be applied in a variety of contexts;		1
<input type="checkbox"/> AN2.05	– research and describe postsecondary programs and careers in dramatic arts that are related to the personal, social, and career skills that they have acquired through their study of dramatic arts.		1

Performance and Critique**An Integrated Unit for Grade 11**

Analysis Of Unit Components

- 5 Subtasks
- 30 Expectations
- 16 Resources
- 29 Strategies & Groupings

- Unique Expectations --
- 23 Arts Expectations

Resource Types

- 0 Rubrics
- 5 Blackline Masters
- 0 Licensed Software
- 11 Print Resources
- 0 Media Resources
- 0 Websites
- 0 Material Resources
- 0 Equipment / Manipulatives
- 0 Sample Graphics
- 0 Other Resources
- 0 Parent / Community
- 0 Companion Bookmarks

Groupings

- 2 Students Working As A Whole Class
- 3 Students Working In Small Groups
- 3 Students Working Individually

Assessment Recording Devices

- 2 Anecdotal Record
- 4 Rubric

Teaching / Learning Strategies

- 2 Discussion
- 1 Literature Circles
- 2 Reflection
- 1 Report
- 1 Round Robin
- 1 Simulation

Assessment Strategies

- 2 Classroom Presentation
- 1 Observation
- 2 Performance Task
- 2 Response Journal

Theatre Review

Name: _____

Date: _____

You are responsible for seeing at least 2 theatre performances this semester. This can include a dance recital, a play, a musical etc. There are 20 different English theatre groups in Ottawa. There are several opportunities to see theatre for little or no money. For example, Ottawa Little Theatre has an open dress rehearsal for each of their plays, that anyone can attend free of charge, high school productions are reasonable priced, and GCTC has Sunday matinees that are “pay what you can” (please always phone for content and appropriateness).

These reviews are to be handed in the week after you see the performance. Do not wait until December to organize what you are going to see. If left to the last minute, and without proper planning, there might not be much playing on the day you want to attend. So PLAN AHEAD. The teacher, prior to seeing the show, must approve performances. Please include ticket stub and program with each theatre critique.

Name of the performance:

Stage:

On a separate piece of paper, answer the following questions in complete sentences:

1. Comment on the use of props, lighting, costume, and sets and how they helped you to imagine the place where the action was taking place. Use at least two examples of each.
2. Choose two actors that interested you most. Comment on how the roles were played by these actors and explain their significance to the plot. Use examples of what the actors did or said to back up your opinion.
3. Decide what you believe the theme of the play is. Did the playwright have a specific message he/she was trying to get across to the audience? What was it? Was the director successful at conveying this message?
4. If you saw a musical/dance performance, give three examples of how dance is representative of emotion and motivation of a character. Describe the emotion or motivation it represents.
5. Timing is everything, give 3 examples of how good timing helped in delivering a line or performing actions.
6. Compare one of these characters to the character you are studying for our musical. Name 2 differences and 2 similarities. What did you observe about the actor that portrayed this character? How can this help you in the portrayal of your character?

Grade 11 Dramatic Arts Production Exam

SCRAPBOOK PORTFOLIO

Name: _____

Date: _____

LET'S CREATE SOME MEMORIES!

We have been working hard all semester creating an unforgettable production and many unforgettable memories. We have all learned so much about how to put a production together. It is now time to take a moment and reflect upon what we have learned and experienced, in these last few months. We are going to create a scrapbook portfolio that will enable you to keep these memories forever.

For the next week we will be working on our scrapbooks in class. Please bring any items you think you will need to create your scrapbook:

- scissors
- glue
- tape
- pictures
- ticket stubs
- program
- stickers
- scrap coloured paper
- photo album or scrapbook
- cards from cast members
- flower petals from bouquets you received

You may include any memorable items you wish in your scrapbook, however the following items MUST be included in your scrapbook:

- signatures from every cast member
- information about the era-background information sheet
- character analysis
- technical checklists or information
- reflections on the rehearsal progress-how your technical/performance job is coming along
- reflections on group dynamics
- reflection on technical/performance job-how did you feel the week of the show
- reflection - looking back on your performance and reflecting on all the positive things that came out of doing the production as a course
- reflection - looking back on our performance and reflecting on the things that could have been improved and explain how you think they could be improved
- reflection - what was it like to participate in a role that you had never participated in before. i.e., if you had never been - how was that experience? Did having more than one responsibility change your perspective at all?
- Final reflection - overall impression of the experience

This is your final exam for this course, so please be creative! This should be something you are proud of. I have included a rubric with your assignment. Please read it and make sure you understand how you are being evaluated - don't forget to include all items. If you have any question please feel free to come ask me - do not wait until the last minute! I hope you enjoy this experience!

Grade 11 Dramatic Arts Production Exam

SCRAPBOOK PORTFOLIO

Name: _____

Date: _____

Criteria	Level one	Level two	Level three	Level four
A. Knowledge and Understanding All aspects included: <ul style="list-style-type: none"> • details on era of play • character analysis • tech check list • reflections (see assignment for specifics) 	Few aspects are included with limited detail	Some aspects are included with satisfactory detail	Most aspects are included with good detail	All aspects are included with excellent detail
B. Communication Presentation <ul style="list-style-type: none"> • organization • neatness • mechanics of language - Character interpretation	Limited organization, neatness, many errors in mechanics of language ___understands the character with limited effectiveness	Some organization, neatness, some errors in mechanics of language ___understands the character with moderate effectiveness	Considerable organization, neat, few errors in mechanics of language ___understands the character with limited effectiveness	Superior organization, neatness, no errors in mechanics of language ___understands the character with thorough effectiveness
C. Conventions/Thinking Depth of Retro-Spective	Minimal Reflection	Adequate Reflection	Relevant Reflection	Insightful Reflection
Total:	High Level 1 57-59 Level 1 54-56 Low Level 1 50-53	High Level 2 67-69 Level 2 64-66 Low Level 2 60-63	High Level 3 77-79 Level 3 74-76 Low Level 3 70-73	High Level 4 94-100 Level 4 87-93 Low Level 4 80-86

Dramatic Arts Scene Performance

Name: _____

Date: _____

Criteria	Level 1	Level 2	Level 3	Level 4
A. Knowledge and Understanding Memorization of lines Blocking was evident and well organized	___has learned lines with limited effectiveness ___character movements was motivated and sequenced with limited effectiveness	___has learned lines with moderate effectiveness ___character movements was motivated and sequenced with moderate effectiveness	___has learned lines with considerable effectiveness ___character movements was motivated and sequenced with considerable effectiveness	___has learned lines with thorough effectiveness ___character movements was motivated and sequenced with thorough effectiveness
B. Communication and Performance Concentration during performance Character interpretation	___demonstrate a limited ability to stay focused and not break character during performance ___understands and portrays the character with limited effectiveness ___relationships between characters were established with limited effectiveness ___reacts to the scene, in between his/her own lines with limited effectiveness	___demonstrate a moderate ability to stay focused and not break character during performance ___understands and portrays the character with moderate effectiveness ___relationships between characters were established with moderate effectiveness ___reacts to the scene, in between his/her own lines with moderate effectiveness	___demonstrate a considerable ability to stay focused and not break character during performance ___understands and portrays the character with considerable effectiveness ___relationships between characters were established with considerable effectiveness ___reacts to the scene, in between his/her own lines with considerable effectiveness	___demonstrate a thorough ability to stay focused and not break character during performance ___understands and portrays the character with thorough effectiveness ___relationships between characters were established with thorough effectiveness ___reacts to the scene, in between his/her own lines with thorough effectiveness

Criteria	Level 1	Level 2	Level 3	Level 4
<p>C. Application</p> <p>All essential components are included:</p> <p>Used the vocal conventions and basic stage movements learned to improve the performance</p> <p>Lights, costumes and props were used to enhance performance</p> <p>They script was followed exactly as written</p>	<p>__demonstrates little improvement in performing stage movement.</p> <p>__uses voice projection with limited effectiveness</p> <p>__few of the components are included with limited effectiveness</p> <p>__the script was followed with limited effectiveness</p>	<p>__demonstrates some improvement in performing stage movement</p> <p>__uses voice projection with moderate effectiveness</p> <p>__most of the components are included with moderate effectiveness</p> <p>__the script was followed with moderate effectiveness</p>	<p>__demonstrates improvement in performing stage movement</p> <p>__uses voice projection with considerable effectiveness and articulation</p> <p>__all components are included with considerable effectiveness</p> <p>__the script was followed with considerable effectiveness</p>	<p>__demonstrates improvement in performing stage movement</p> <p>__uses voice projection with thorough effectiveness, articulation and experiments with different accents</p> <p>__all components are included with thorough effectiveness & creativity</p> <p>__the script was followed with thorough effectiveness & creativity</p>
<p>Total:</p>	<p>High Level 1 57-59</p> <p>Level 1 54-56</p> <p>Low Level 1 50-53</p>	<p>High Level 2 67-69</p> <p>Level 2 64-66</p> <p>Low Level 2 60-63</p>	<p>High Level 3 77-79</p> <p>Level 3 74-76</p> <p>Low Level 3 70-73</p>	<p>High Level 4 94-100</p> <p>Level 4 87-93</p> <p>Low Level 4 80-86</p>