

# **Canterbury High School**

Ottawa-Carleton District School Board

## **Department**

Semester II – 2010 / 11 – Course Outline

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**Course Title: Grade 12 drama**  
**Course Code: ADA4MK**  
**Prerequisite: ADA3AK/ADD3MK**

**Grade Level: 12**  
**Credit Value: 1**

### **Course Overview** 110 hours

This course requires students to experiment with forms and conventions in dramatic literature, and to create/adapt and perform dramatic presentations. Students will do research on dramatic forms, conventions, themes, and theories of acting and directing from different historical periods, and apply their knowledge of these in analysis and interpreting dramatic literature, including Canadian works and works from various cultures in the late twentieth century. Students will also examine the significance of dramatic arts in various cultures. Students will analyze, interpret, and perform works of drama from various cultures, including Western plays from around 1900 and beyond. Students will also do research on different acting styles and conventions for their presentations, create original works, and analyse the functions of playwright, director, actor, producer, designer, technician, and audience

### **Strands:**

#### **Course Expectations**

The overall expectations for each strand have been taken from the Ministry of Education and Training documents as a basis for describing the Dramatic Arts course. Strands may be taught in an independent or an integrated manner; they are listed in no particular order below. Different interpretations of the curriculum will arise in schools based on the needs of their student population or program needs.

#### ***Strand***

**Theory: Overall expectations** *By the end of this course, students will:*

- describe various approaches to acting, directing and playwriting
- describe how the elements, principles and techniques of dramatic arts can be applied or considered when creating, presenting or analyzing theatrical works
- describe the origins and characteristics of different dramatic forms from a variety of cultures and periods, including the late twentieth century.
- demonstrate an understanding of various aspects of the elements, principles, and techniques of dramatic arts;
- describe the background and conventions of dramatic forms, sources, and scripts from the turn of the twentieth century.

#### ***Strand***

**Creation: Overall expectations** *By the end of this course, students will:*

- interpret a variety of roles/characters, using the theories and conventions of specific acting

- methods, as well as historical and cultural styles of acting and character development
- identify strategies for audience involvement and response, and incorporate them in the creation and performance of dramatic presentations;
- use technology to develop a drama, or to enhance the communicative power of a drama
- script and produce an original dramatic work, using a range of dramatic forms and processes and demonstrate an understanding of their audience.

### **Strand**

**Analysis: Overall expectations** *By the end of this course, students will:*

- evaluate their personal and collective contributions to all aspects of production, using appropriate dramatic arts terminology
- analyze and evaluate theatre presentations, using the terminology of dramatic arts correctly
- analyze the personal, social and cultural impact of dramatic arts
- identify and research post secondary options in dramatic arts and arts related fields
- interpret a variety of roles/characters, using the techniques of character development
- create and present an original or adapted dramatic work
- identify strategies for audience involvement and response, and incorporate them in the creation and performance of dramatic presentations
- use technology, to develop a drama, or to enhance the communicative power of a drama

### **Units of Study**

<b>Unit No.</b>	<b>Name</b>	<b>weeks</b>	<b>%</b>
Unit 1	Shakespearean History	1	
Unit 2	Audition – process and background information	2	
Unit 3	Canadian Theatre – Research	2	
Unit 4	Acting for the Camera	3	
Unit 5	Physical Theatre - Commedia	4	
Unit 6	Summative – Shakespeare Theory & Performance	6	

### **Assessment and Evaluation:**

(Based on school assessment and evaluation policies and Drama expectations)

Determination of Final Grade

70% of the grade will be based on evaluations conducted throughout the course.

- Knowledge/Understanding 15%
- Thinking/Inquiry 15%
- Communication 15%
- Application 25%

30% of the final grade in all courses will be based on a final evaluation that will be administered at or towards the end of the course.

- This summative evaluation may take the form of an examination, portfolio, class test, essay, and/or other methods of evaluation suitable to the course content in specific areas of study.
- The summative evaluation process will allow the students to fully demonstrate the key course expectations across the four Achievement Chart categories.

## **Teaching Strategies**

Warm-ups

Main activity Extension

Reflection

Brainstorming

case studies

interview talk & listen ("talking stick",

drama exercises ceremony presentation discussion, in-role sound

drawing \* designing research tape, interview)

games interview forum theatre

improvisation research video tape writing (diary, journal, letter)

movements role playing script, in-role writing)

practice \* scripting career sketch book

teacher in role a simulation community \*taped journal

soundscaping "take our kids to work" video taping

tableau field trips multi-media

teacher-in-role extracurricular (school play)

group role play

## **Assessment and Evaluation Strategies**

Personal Communication

Performance assessment

self assessment

presentation ~ performance

student-teacher conference

role play / -simulation

roving conferences

production design

Reflection

Observation

learning log / response journal

teacher formal/information observation

self / peer assessment

student observation

## **Assessment tools will include:**

Quizzes  
Checklists  
Tests  
marking schemes  
reviews  
rubrics  
anecdotal comments  
Paper and Pencil

## **Evaluation Summary**

### **SUMMATIVE – SHAKESPEARE THEORY AND PERFORMANCE**

#### *Unit Objectives*

- to become familiar with and achieve a comfort level with the use of Shakespearean text
- to be able to analyze speeches from an actor's point of view
- to become familiar with several Shakespearean plays and characters not studied in English classes through reading and viewing live productions to experience a natural and a presentational acting style with an Elizabethan text

#### *Content*

- identification of difficulties with Shakespearean text
- looking at language: obsolete words, altered meanings, sentence structure
- imagery: connotations, references metaphors, levels of meaning
- verse: unnatural vs. natural, understanding of rhythms
- practise in vocalizing text using short passages making words meaningful and alive
- physicalizing to interpret and to personalize text
- indicating balance/contrast/opposition, punctuation and run- on lines with inflection
- making contact with the listener/audience, use of objectives, use of verse
- characteristics and effects of various verse feet (iambic, trochaic, spondaic. etc
- iambic pentameter as standard form for natural speech rhythm. break in pattern for

effect

- comparison with other verse forms - use of broken lines or missing syllables to

indicate

pauses

#### **Analysis, rehearsal, and presentation** of monologues and soliloquies.

- versification, rhythms, through-lines, imagery, punctuation, parsing, use and repetition of particular sounds for particular effects
- rehearsal games, "as if" games for character; location, intent. paraphrasing, inner monologues, sensual being, status
- voice and speech -exercises for breathing, diction. projection. quality

- private vs. public situations, intents and demands on listener -performance of speech for audience
- use of Shakespeare's Folio for intended sentences ie. long spellings capitalized words. use of - punctuation, mono- vs. polysyllabic lines
- Elizabethan presentational acting style, display, dialectic. rhetoric

**Written analysis** of a production, preferably Shakespearean

- analysis of actor's and director's interpretation of script