

CREATIVE ARTS
TEACHERS' GUIDE
FOR SECONDARY SCHOOLS



DRAMA

GRADES 7 – 9 (FORMS 1-3)



Funded by the Government of
St. Vincent & the Grenadines and
World Bank

CREATIVE ARTS: DANCE

A Teachers' Guide for Secondary Schools Grades 7 – 9 (Forms 1-3)



**Compiled by
David "Darkie" Williams
2008**

TABLE OF CONTENTS

<i>Acknowledgements.....</i>	<i>i</i>
<i>Message from Chief Education Officer.....</i>	<i>ii</i>
<i>Foreword.....</i>	<i>iv</i>
Drama in Education.....	1
Grade 7: Strands 1, 2 & 3.....	2
Grade 8: Strands 1, 2 & 3.....	8
Grade 9: Strands 1, 2 & 3.....	14
Glossary of Terms.....	20

Acknowledgements

The Government of St. Vincent and the Grenadines
and
The Ministry of Education
wish to express special thanks
to the following persons
for their invaluable assistance
in the creation of this Document

Sylvia Jack: Local Consultant

Deborah Bacchus: Senior Education Officer/Curriculum

David “Darkie” Williams for compilation of the document

Delise Jones for the refinement and layout of the document

Message from the Chief Education Officer

Globalization and the knowledge economy pose numerous challenges to small island developing states. St. Vincent and the Grenadines is no exception. With the transformation of entire economies and cultures, schools are expected to keep pace, and educators have to rethink and reform the education system to grapple with these challenges by increasing access and providing opportunities for the student population to acquire skills and gain knowledge for living and production.

The curriculum is a powerful instrument through which education reform is pursued. The curriculum has to provide opportunities for personalizing learning by introducing flexibility in what is taught. It has to be relevant and engaging for all pupils. The curriculum should create learning opportunities for each child by considering the range of abilities, aptitudes and diverse backgrounds of all students. The foundation skills - literacy, numeracy and ICT are also of utmost importance but initiative, creativity and problem solving must transform the way of thinking and doing.

The new curriculum and assessment framework makes provision for new approaches and the use of innovative modalities to encourage teachers to change from traditional to interactive approaches; to foster critical thinking and problem-solving while engaging teachers in proper assessment practices which will enable them to provide evidence-based-intervention strategies for all learners.

The framework also allows practitioners to hone the latent energies and abilities of students through the Design and Technology, Physical Education and Creative Arts curricula. This, it is hoped, will provide

future citizens with skills and knowledge to be employable, competitive, self-sufficient and to increase civic and democratic responsibility.

Through the use of the curriculum, from Kindergarten to Grade 9, the education received will determine the citizens' capacity to prosper and to help the economy to bloom.

The new thrust to introduce teachers' guides into schools strengthens the initiative to provide the appropriate resources to allow teachers to implement all programmes of learning. I urge teachers to make maximum use of these resources so that the nation's children will continue to benefit from the opportunities provided in all classrooms.

Susan Dougan
Susan Dougan (Mrs.)
Chief Education Officer

FOREWORD

The phased introduction of Universal Secondary Education (USE), completed in 2005, highlighted the need for appropriate curricula to meet the varying needs and interests of the increased, more diverse student population entering secondary schools.

USE led to a further fragmentation of the current curricula as different secondary schools adopt different coping strategies to meet their diverse students' needs.

Hence for USE to be deemed effective there was an urgent need for the Government of St. Vincent and the Grenadines and in particular the Ministry of Education to provide a uniform curriculum framework for all secondary schools, thus providing more equitable access for all.

The Education Act of 1992 and the ESDP (2002-2007), sought to address these issues by providing for the development of a National Curriculum and Assessment Framework (NCAF), which provides flexibility for schools to customize the curriculum, subject to policy requirements, to best meet the needs of their students.

This National Framework, developed through a wide-ranging consultative process and participatory methodologies, led to the development of National Curriculum Programmes of Learning (POLs) and Teachers Guides in nine (9) subject areas: *Creative Arts (Dance, Art, Drama and Music)*, *Design and Technology*, *Foreign Languages (French and Spanish)*, *Health and Family Life Education*, *Language Arts*, *Mathematics*, *Physical Education and Sports*, *Science and Social Sciences*.

These Programmes of Learning seek to raise the performance and standards of teachers and students by providing Attainment Targets and basic Learning Outcomes and Achievement Indicators that ALL students are expected to achieve.

The *Attainment Targets* describe what each student should know, be able to do and the desirable attitudes they should display.

The *Learning Outcomes* are derived directly from the Attainment Targets. They indicate the basic depth and breadth of what students should know, be able to do, and the desirable attitudes they should demonstrate.

The *Achievement Indicators* state what the students should know, be able to do and the values and attitudes they must display in order that the teachers and students can know that a Learning Outcome has been achieved.

The Teachers' Guides are designed to enable ALL students to achieve the national goals for secondary education. They aim to illustrate the integration of teaching, learning and assessment.

Each Guide has been designed to suit the particular needs of each subject area. Furthermore, the Guides include sample lesson plans, assessment strategies, activities and the major resources/materials needed to effectively deliver the programmes. These documents should therefore serve as a guide for the development of instructional programmes to be implemented at the classroom level.

These Guides should therefore provide opportunities for the enhancement of teaching and learning at the classroom level and so contribute to the cognitive, affective and psychomotor development of the child.

The teacher, the main user of these Guides is envisaged as someone who:-

- Plans for teaching according to different learning styles and needs of his/her students
- Is flexible and creative
- Is knowledgeable of the subject he/she teaches.

The teacher of the NCAF is therefore someone who is confident in the delivery of the subject matter.

At the Ministry of Education, we are confident that these Guides will significantly enhance teaching and learning in secondary schools and eventually contribute towards the achievement of school graduates who are:-

- Literate and numerate in all domains
- Capable of sound moral and ethical judgments
- Confident and emotionally secure
- Capable of working independently and cooperatively
- Lifelong learners
- Hardworking with positive work ethics
- Knowledgeable and appreciative of their creative and artistic expressions

It is our hope that principals and teachers continue to play their roles in ensuring that these Guides are used for the enhanced development of the Nation's children as we work together to produce better citizens in St. Vincent and the Grenadines.

DBacchus

Deborah Bacchus (Mrs.)
Senior Education Officer - Curriculum

DRAMA IN EDUCATION

One of the main aims of DRAMA in Education is **to develop the children's imaginative thinking**.....In so doing, **it should be acknowledged that the CHILDREN** are the ones who should be challenged to produce the ideas of which they are quite capable.

It is also necessary for **the teacher** to **provide the appropriate stimulus** A 'drama class' should not only be an exercise which implies that the teacher's subjects or ideas are legitimate or important to the class, but also that students have worthwhile contributions which can enrich the drama sessions.

The Teacher therefore should not be viewed "know-it-all" person, but as one sharing his/her experience, sometimes asking the difficult questions and challenging the learners'/students' assumptions. He/she (teacher) **is there to guide and should never be seen as** the person directing or **giving orders**.

Most teachers know that the children cannot be underestimated, so it should be made very clear that their interests are important and exciting enough to be considered.

Discovering things is a strong component of and in human learning, hence, discovery should be one of the aims of every 'drama' class. This may not always be achieved because of the amount of time, which is allotted to drama on the timetable.

Drama/Art/Theatre as a subject is viewed as an easy option but it could very well be the most difficult activity the children are asked to do at school because it demands their full and complete concentration.

Acting is a skill which demands a special talent which every student might not possess . . . Drama therefore, should help that "non-talent" student to be able to stand in someone else's shoes and not to necessarily become that someone else.

In such an exercise, it is usually difficult to achieve desirables such as: better empathy with other person's circumstances, working as a group in collaboration with others; shared co-operation; However it could become much easier to achieve these desirable among students/youths.

The DRAMA class cannot and should not always be associated with acting. It must be noted that oratory skills and self confidence are also developed and enhanced.

In addition, at every grade level, students will use a variety of topics and themes from literature, historical and current events to create presentations in which they communicate their interpretation of situations and the motives of various characters.

Subject: DRAMA**Grade 7****STRAND 1: CREATING, INTERPRETING AND PRESENTING**

Attainment Target: Students would be able to demonstrate knowledge and skills to create, interpret and present different work in each art form.

Learning Outcomes

- Have complete control of all body parts and voice.
- Show that he/she can isolate and combine movement/sound to make a wholesome presentation.

Achievement Indicators

Students should be able to:

1. show that they understand and could demonstrate the meaning of terms such as: Intonation, Articulation and projection.
2. show that they could manoeuvre the body within a certain size box (space) and be able to experiment with body positions.
3. Show awareness and understanding of the difference between movement and stillness, and how these differences could effectively create contrasts in drama.
4. show that they know the basic body movements and are aware of how to use these basic movements to enhance the drama.
5. have a knowledge of basic dance positions that can assist with presenting different types of plays.

Suggested Teaching/Learning Activities

1. The class sits or stands in a circle. One by one a student is placed in the centre of the circle. He/she is standing in an imaginary box/room – $10^1 \times 10^1 \times 10^1$. The walls of this room (box) begin to close in on him/her. . . . based on his/her reactions, the rest of the class will be able to detect the reducing size of this imaginary room/box where that student ends up.

2. The teacher asks the students to walk around the classroom. Before they do so, the teacher establishes a code of hand claps, for example, two hand claps mean slower pace . . . three handclaps mean faster pace et cetera. This code dictates the pace at which the students will move at any given point in the exercise. The teacher may also instruct the students to “freeze”. While walking around the teacher will call “freeze” at which point students will “freeze” (stop) in whatever position they find themselves when the call came. They will hold that position for a few seconds until the teacher “unfreeze” them by one of the handclap codes. This could be repeated several times and could also be used for physical warm-up.
3. The class is standing in a circle. The teacher or a student stands in the centre of the circle. He/she instructs the class to take in a deep breath on a count of four and let out the air of that breath out with a long “oooh!” sound. This is repeated several times. At some point the person in the centre of the circle could use his/her hand to control the volume with which the rest of the students sound their “oooh!” for example, if she/he keeps her hand(s) at an established level the “oooh!” sound will be normal, if the hand(s) are lowered the “oooh” comes out in a lower pitch If the hands are held higher, the “oooh” comes out at a higher pitch et cetra.
4. A short passage is chosen for reading . . . A chair is placed at the front of the class. A student is placed in the chair and asked to assume the character of a **Newscaster**. The **Newscaster** reads the selected passage. . . He/she must not stumble/hesitate/pause unnecessarily (This exercise is for fluency and self-control. The reader must aim to be as articulate as possible).
5. Have a dancer as a guest teacher to do a few dance classes with the students (or use Audio/Visual aids). This will help them to understand/appreciate their bodies and the functions of certain muscles in movement and speech, as well as, the concept of rhythm and timing.

Materials

Space

Audio/Visual tapes/equipment

Reading/Writing Materials (notebooks etc.)

Vocabulary

- | | | | |
|------------------|--------------------|---------------|---------------|
| 1. Articulation | 4. Coordination | 7. Intonation | 10. Stillness |
| 2. Concentration | 5. Dance Positions | 8. Movements | |
| 3. Contrast | 6. Focus | 9. Projection | |

Subject: DRAMA**Grade 7****STRAND 2: PARTICIPATING & COLLABORATING**

Attainment Target: Students would be able to demonstrate personal and Interpersonal skills through individual and group participation in arts and cultural activities.

Learning Outcomes

1. Use body mechanics to produce proper and appropriate gestures in a given situation.
2. Be able to use those gestures to depict given character, based on themes from life. . .
3. Be able to demonstrate his/her physical potential and ability in creating “mood” of in a given situation....

Achievement Indicators

- 1.Be able to use their body and facial muscles to express a variety of emotions associated with a given character in a given situation.
- 2.Show a firm willingness to experiment with creative ideas on using body shapes and positions for/with speech.
- 3.Show a clear understanding of the dramatic effects of the contrasts between movement/sound and stillness.
- 4.Be able to select sounds and music, and suggest lighting designs for the enhancement of the mood of a specific situation or scene in a play.
- 5.Be able to do oral written and oral written critique of a viewed performance.

Suggested Teaching/Learning Activities

The students may be asked to:

1. Compose a picture by using the bodies of “other” students for a cricket game. . . . The other students are placed in a “still” position as batsman, bowlers, umpire etc... in a regular cricket game.....At a call of “action” the “still” picture could become a moving

picture by having the components actually going through the actions of playing a cricket game....At a call of "still" or "freeze" the moving picture resorts to a "still" picture.

2. Become the character of a politician or a preacher addressing a large group of listeners. The speaker is expected to display all the habits and antics of the character selected.
3. Think about the simple objects provided as something other than what it actually is, for example, if the object is a slipper, the student may think of it as a steering wheel....He/she is asked to take the object and use it to demonstrate what he thought the object is.he/she will then use the slipper as a steering wheel guiding a vehicle on the road.
4. Do oral critique of each other's presentation during activities 1, 2 and 3.
5. View a video tape of a Theatrical production with a view to identifying the use of lights and music/sound in creating mood. Do a written report on this activity.

Materials

Space

Sound Equipment (Portable CD, Cassette)

Notebook, pen (Chalkboard)

Vocabulary

- | | | |
|------------------|--------------|--------------------|
| 1. Composition | 5. Focus | 9. Sound |
| 2. Concentration | 6. Lights | 10. Transformation |
| 3. Creativity | 7. Mood | 11. Transition |
| 4. Drama | 8. Sculpting | |

Subject: DRAMA**Grade 7****STRAND 3: EXPRESSING AND COMMUNICATING**

Attainment Target: Students should be able to analyse and use multiple forms of communication and expression in arts and culture.

Learning Outcomes

Display the ability to use motif(s) from gestures and/or other similar visual stimulants to create character and patterns of movement sequences.

Achievement Indicators

Students should be able to:

1. Do dramatisations through the use of mime tableau and improvisation.
2. Do dramatic presentations and have them rated by peers and teacher(3.)
3. Do written exercises on selected cultural topics.
4. Write and perform in dialogue and or monologue.

Suggested Teaching/Learning Activities

The students may be asked to:

1. Walk around the classroom in a circle. . . . The teacher will instruct on how/where they are walking and the emotional response to the situation.....they are walking through shin high mudor; walking through a cool refreshing pool of water.....or; walking barefooted on hot concreteor; they are being pursued by a ferocious dog.
2. Select a topic is selected....(perhaps a folk proverb). The class is divided into groups of four or five students to a groupEach group is given five minutes to prepare a short skit which they will present to the rest of the class. At the end of each presentation, the other groups will assess what they saw of their peers and give them a gradingThe Teacher will do the same.
3. Stand in front of the class, individually or in pairs and mime simple actions....for pouring and serving tea.....or; slicing bread and making a sandwich.....or; stoning a mango and picking it up after it falls from the tree. Et cetera.

4. Write a dialogue or monologue script (or both) on a given topic and present it to the class for performance and/or assessment.

Materials

Space

Writing material (Notebook, pen)

Vocabulary

- | | | |
|------------------|------------------|------------|
| 1. Acting | 4. Focus | 7. Mime |
| 2. Drama | 5. Impromptu | 8. Skits |
| 3. Co-ordination | 6. Improvisation | 9. Tableau |

Subject: DRAMA

Grade 8**STRAND 1: STRAND 1: CREATING, INTERPRETING AND PRESENTING**

Attainment Target: Students would be able to demonstrate knowledge and skills to create, interpret and present different work in each art form.

Learning Outcomes

1. Show that they are familiar with local, regional and international cultural forms
2. Be able to do research, write, and present scripts based on given themes or from their own creative ideas.

Achievement Indicators

Students should be:

1. Knowledgeable about festival, celebrations, ritualse.g. carnival, masquerade, flower festivals, religious rites.....
2. Knowledgeable about Caribbean folklore, myths, legends, and be able to write scripts based on these.....
3. Be able to define theatre in relation to their own experiences and use those experiences to create/formulate works for the Theatre....
4. Identify differences and similarities between aspects of National festivals National cultures (SVG and Grenada J'ouvert)
5. Know the history of Drama and Theatre by starting with the Ancient Greek, Roman, English, Italian Opera and Caribbean Theatre.

Suggested Teaching/Learning Activities

1. The teacher plays a piece of Music once to the entire classthe music is played a second time during which the students are asked to close their eyes, capture the mood of the music and create a mental picture (complete with characters) of a situation consistent with the mood of the musical pieceAt the end of the music,

each student is asked to either describe their individual situation (picture) or act it out for the class.....the class can decide on one or two of the pieces on which further work can be done for presentation to a future class.

2. View Audio/Visual recording(s) or printed clippings of a specific festival – for example Junkanoo festival Do group/class discussion on the differences and similarities between what is seen and what the corresponding experience is in vincy mas.... Make/take note during discussion.
3. Do written exercise/quizzes from information gleaned through Achievement Indicators 2 to 5.
4. View a film or Audio visual recorded play. Discuss specifics of the material seen. for example Languages, period in which ‘piece’ is set....costumes etc. .. have students take/make notes on these specifics. Assignments could be given to students to research the culture and habits of the specific period covered in the “piece” . . . in a follow up class Teacher may ask students to portray/depict a character or scene based on information from their research....

Materials

- | | |
|------------------------------|--|
| -Space | -Projector and screen |
| -VCR | -other viewing Devices |
| -TV | -Newspapers or Magazine clippings |
| -DVD | -Writing material (Notebook, pen etc.) |
| -Player or Video | -Video Tapes, DVDs |
| -Pictures (Photo, Paintings) | |

Vocabulary

- | | | |
|---------------|-----------------|---------------|
| 1. Creativity | 4. History | 7. Variations |
| 2. Culture | 5. Similarities | |
| 3. Difference | 6. Transitions | |

Subject: DRAMA

Grade 8**STRAND 2: PARTICIPATING & COLLABORATING**

Attainment Target: Students should be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Cultural activities.

Learning Outcomes

1. Show that they could make Group presentations out of research done on any cultural form or festival using the costumes, dances, mimes et cetera of the selected form.
2. Create characters (and characterisations) consistent with the nature of that cultural form.
3. Show that they understand the importance of Group work in Drama and in Life generally.

Achievement Indicators

1. Do oral and written Reports individually and in Groups on specified cultural forms.
2. Be set Designers, Property (pro) Managers, Stage managers, Costume Designers and Makers, Director and other crew members.

Suggested Teaching/Learning Activities

The Teacher will:

1. Prepare handouts on the role and responsibilities of the various backstage and offstage technical crew and cast. . . Role of the Director; set designer, stage manager, etc and organize quizzes and questions for oral and written presentation from information handed.
2. (In conjunction with the class, Identify common threads in the Reports submitted and guide the class into perhaps listing these commonalities by grouping ideas of a similar nature kind. The Class is then divided into groups of three or four and each group is given the responsibility for one of the components of Activity # 1 for example. writers group,. . .stage managing group, . . . set designing group et

cetera . A written script is prepared for presentation. (This exercise will not be completed in one or two lessons of forty (40) minutes duration. Suggested time is 160 minutes.

3. Make full presentation of prepared reports and formulate scripts based on the contents of the said reports (The Performance) medium could be used here)
4. Select a folk tale (Anansi story or Jumbie story) or a song for example The Promise by Kenny Rogers. The students will listen to the story or song. . . . Each group (from Activity #1) will be asked to prepare a proposal on how they intend to present the requirements of the assigned responsibility. That is set Design will describe (Perhaps with drawings) – their location and how they propose to make this location conducive to the plot of the presentation . . . Writers will say how they propose to use the dialogue and action to maximize effect and mood, et cetera.. . .
5. Will use Improvisational methods with the Acting Group from Activity # 1 & Activity 2. . . . The students construct the ideas for dialogue and movement action, using their acting skills. . . All verbal exchanges will be recorded and later used by the writing group to put the script together. . . following this the Directing group will take charge of preparing the presentation. Teacher can use the tape-recorded to record improvised dialogue which can be used by the writing group (entire class comes together as a group to produce script for presentation.

Materials

Space	Notebook
Chalkboard	Tape Recorders
Cardboard	Glue

Vocabulary

Coordination	Group Work	Pens
Pieces of Lumber	Interdependency	Mood
Dialogue	Improvisation	Paint for set

Subject: DRAMA

Grade 8**STRAND 3: EXPRESSING AND COMMUNICATING**

Attainment Target: Students should be able to analyze and use multiple forms of communication and expression in Arts and Culture.

Learning Outcomes

1. Display the ability to observe and discuss the effects of a variety of rhythms sounds and music on mood, feelings and atmosphere in a selected performance.
2. Show that they understand and could highlight conflict(s).
3. Show that they have a reasonable knowledge of the use of the stage, (Stage craft) and could offer acceptable demonstrations of the knowledge.

Achievement Indicators

1. Display the ability to prepare scripts using all the elements of Theatre. . . e.g. acting, dance, mime, music et cetera....
2. Stage a theatrical presentation based on the development of their own creative insights and efforts.
3. Show that they understand meaning of terms such as blocking, masking, status and other terms of the **Acting** and **Directing Lingo**, and have retained the knowledge of stage positions et cetera.

Suggested Teaching/Learning Activities

The students will be asked to:-

1. View a performance, following which the performance will be discussed with a view to identifying the various elementsfor example. what effects did the story have on them? . . . What effect did the sound and/or music have on them? . . How did the set(s) enhance the spectacle of the production? The students must write notes as the discussion proceeds.
2. Select a motif from the viewed performance, and use it as a theme or topic for the development of their own production.
3. Move around the classroom space:- They should view everyone else in the room as a virusHence, in moving they will not want to come into physical contact

with anyone for fear of being contaminated by the virus. . . . In moving around though, they will be carving out their own territory and will not want anyone else to encroach on their personal territory.

4. Go through character status transitions for example, a person is a king or queen who is later overthrown grace, and is now a commoner or affluent person who has lost everything reduced to the status of a pampers.

Materials

Space
Pen

Notebook
Audio/Visual

Equipment

Vocabulary

Conflict
Concentration
Production
Create

Plot
Retention
Interpretation

Elements
Focus
Lingo

Status
Drama
Spectacle

Subject: DRAMA

Grade 9**STRAND 1: CREATING, INTERPRETING AND PRESENTING**

Attainment Target: Students would be able to demonstrate knowledge and skills to create, interpret and present different work in each art form.

Learning Outcomes

1. Demonstrate that they have a good understanding of, and ability to comment extensively on the various aspects of Theatre and Drama.
2. Show that they have acquired the competence to utilize the several elements of Theatre in a production and/or a presentation.

Achievement Indicators

1. Show sound knowledge of the element of Drama, Theatre and Stagecraft.
2. Be able to incorporate and demonstrate that knowledge (of elements of drama, theatre and stage craft) in a performance or presentation.
3. Show understanding of how to effectively use stage and body positions in relation to the audience.
4. Show understanding of the status of the Actor in a particular scene relative to that Actor's position on stage.
5. Be able to do oral and written critique of a production, identifying such factors as conflict, characters, setting, rhythm and pace, theme and structure.....

Suggested Teaching/Learning Activities

The teacher would:

- Take the students on a field trip to look at a performance (or they may view a video or tape. They are instructed to look at the performance ... with the aim of observing identifying aspects such as, feelings, movement, interaction, mood, emotions and

now focus is placed on particular actors/actresses..... At the end of the viewing, they will be required to write down their observations which the teacher will grade.

- Place a group of students from the class on stage in various positions. The rest of the class will be asked to identify the position where a particular student is standing Later, one by one, the persons on stage will be asked to move from one position to the next. the rest of the class will be asked to correct flaws in turning, crossing etc. . . and to identify incidents of masking, upstaging etc. . .

Materials

Space	Notebook
Pen	Makeup
Sound Equipment	

Vocabulary

Critique	Masking	Upstaging
Crossing	Observing	Turning
Interaction		

Subject: DRAMA**Grade 9****STRAND 2: PARTICIPATING & COLLABORATING**

Attainment Target: Students should be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Cultural activities.

Learning Outcomes

1. Show the ability to use selected text from Literature classes to formulate plays for presentation.
2. Display the ability to prepare and present a written commentary on an already published statement, whether verbal or written....

Achievement Indicators

1. Analyse and interpret written text and create a script for presentation.
2. Select appropriate sound and/or music to be used in making a presentation.
3. Show improved/increased tendency to working with lights, sets, costume, make-up.....
4. Show ability to “Block” the play.

Suggested Teaching/Learning Activities

The teacher will:

1. Select a passage (perhaps a short story) from the literature text, and ask the class (students) to read and study the selected passage with a view to finally writing a script based on the selected passage script could be an Adaptation based on the students own creative interpretation of the passages, or it could be straight forward rewrite using dialogue.

2. Conduct/guide group discussions about the passage during which the student will make notes. . . . They will then be asked to write a commentary (script) based on the format agreed upon during the group discussions.
3. Make a field trip to a venue where there is sound and lighting facilities e.g. Peace Memorial Hall or a Learning Resource Centre. . . . Notes of the instruction given at the Hall/Centre should be made. . . They will be discussed later in the classroom, and a written exercise (Quizz) given for oral or written answers.
4. Ask two or three student to “enter” the stage space and speak to each other, applying movement to their verbal expressions. . . . Attention will/must be paid to speech and movement and to correcting incidents of masking, poor projection, monotonous speaking and poor or limited interaction between the person on stage.. . . Levels balance and the status of characters must also be emphasized The rest of the class will be asked to comment on the exercise, and to write down their comments.
5. Have students bring in pieces of clothing, fabric and other articles that could be used as costume They will dress-up each other based on their understanding of the look of the character(s) in the selected passage from which they are working from They will also apply make-up consistent with the look of the character.

Materials

Space	Notebook	Lighting Equipment
Pen	Makeup	Sound Equipment
Lumber	Cardboard	Glue
Nails	Tool for use in construction of Sets	Paint

Vocabulary

Adaptation	Composition	Lighting (Mood)	Speech
Analysing	Dialogue	Monotone	Status
Articulation	Interpretation	Movement	
Balance	Intonation	Projection	
Blocking	Levels	Sound (mood)	

Subject: DRAMA**Grade 9****STRAND 3: EXPRESSING AND COMMUNICATING**

Attainment Target: Students should be able to analyze and use multiple forms of communication and expression in Arts and Culture.

Learning Outcomes

1. Present Group work and scenarios and do self and Group analysis. . .
2. Communicate ideas and feelings about Drama through Physical and verbal expressions, Dialogue and vocabulary.

Achievement Indicators

1. Do improvisational skits and plays using a combination of verbal and body language.
2. Participate in Group discussions about Drama and Theatrical activities and make the connection between these activities and everyday life.
3. Show understanding of the importance/working of group dynamics in problems solving.
4. Present scenarios through the use of Dance, mime and Tableau...

Suggested Teaching/Learning Activities

The teacher will ask the students to:

1. Select a famous personality from History, e.g. "Joan of Arc". . . and create a Tableau (Picture) about one of her famous achievements or activity by using other students.

2. Do a Dance presentation of a well known story, e.g. "Samson fighting /defeating the Philistines with the Jawbone of an Ass."
3. Have a student tell a tale while a pair of other students create a mime presentation based on that tale. This is repeated until each student in the class gets a chance to do so.
4. Do an impromptu skit on a given topic using both verbal and appropriate body language.
5. Place about four persons on seats on the front of the class as a panel of Reporters. They are asked questions on matters pertaining to some of the exercises previously done in the Drama class, or on topical issues. . . the composition of the "panel" will change as often as desired until the each of student in the class gets a chance of being a "panellist".

Materials

Space
Pen

Notebook

Vocabulary

Drama
Dynamics

Group Work
Impromptu

Improvisation
Language

Participatory

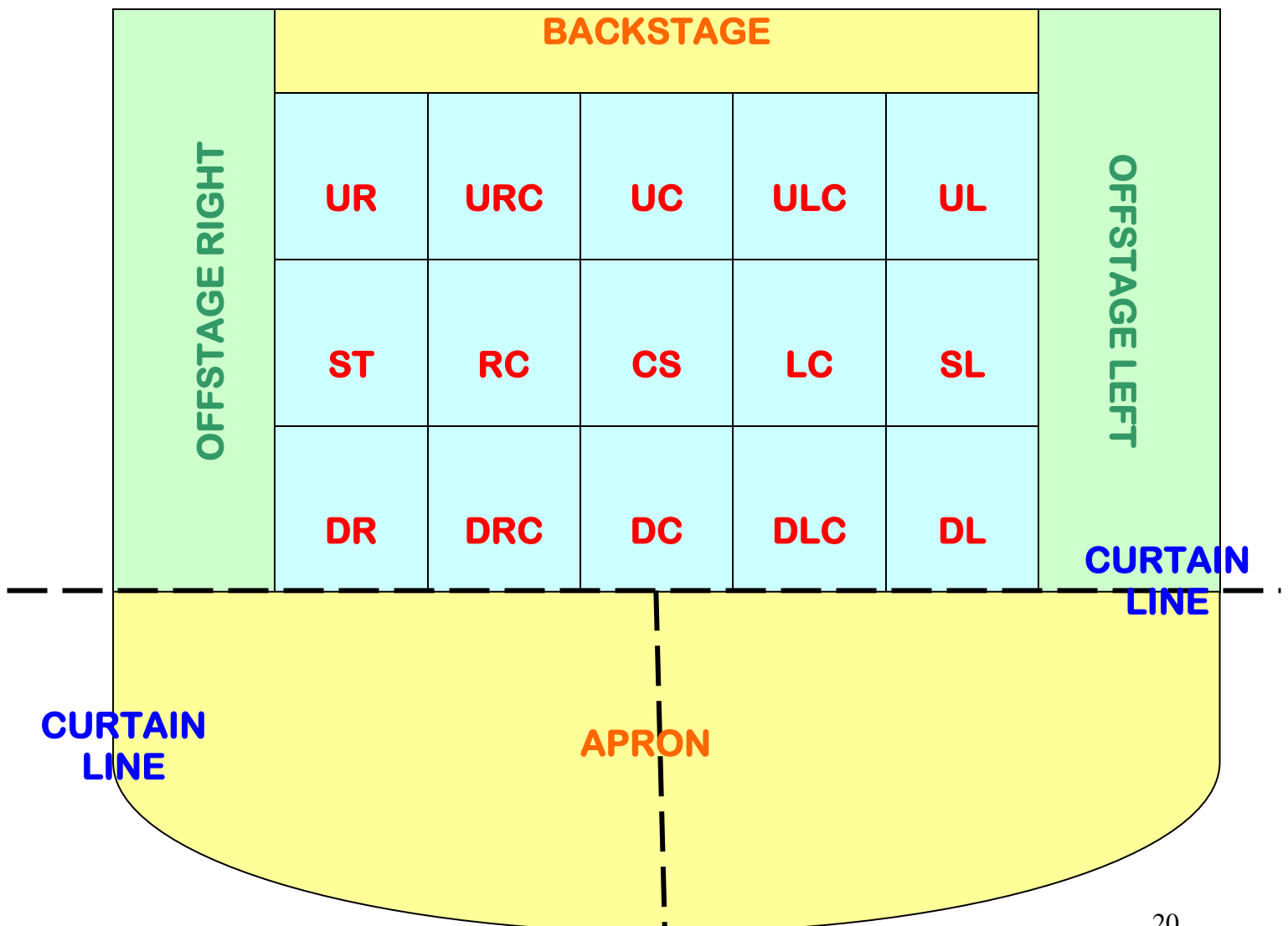
A GLOSSARY OF TERMS (STAGE LINGO)

Use in the practice of Drama and theatre.

Write some Information taken from

- a) "The Theatre Experience". . . . 7th edition by Edwin Wilson
McGraw-Hill, Incorporated.....1998
- b) "Acting is Believing". . . . 5th edition by Charles McGraw and Larry D. Glark
Holt, Rinehart and Winston2001

1. Stage Areas (Sometimes referred to as stage Geography)



1. UR:.....Up Right or Upstage Right
2. URC:.....Up Right Centre or Upstage Right of Centre
3. UC.....Up Centre or Upstage Centre
4. ULC.....Up Left Centre or Upstage Left Centre
5. UL.....Up Left or Upstage Left of Centre
6. SR.....Stage Right or Right of Stage
7. RC.....Right Centre or Right of Centre
8. CS.....Centre Stage
9. LC.....Left Centre or Left of Centre
10. SL.....Stage Left or Left of Stage
11. DR.....Down Right or Downstage Right
12. DRC.....Down Right Centre or Downstage Right of Centre
13. DC.....Down Centre or Downstage Centre
14. DLC.....Down Left Centre of Downstage Left of Centre
15. DL.....Down Left or Downstage Left of Centre

Onstage – The part of the stage enclosed by the setting (set) that is visible to the audience.

Offstage – All other parts of the stage not enclosed by the setting (set).

Backstage – Usually the entire stage portion of the Theatre Building in contrast to/with the Auditorium which is designated out front.

Wings – An offstage space at the right or left of the acting area (set or setting) where actors or performers wait to make their entrance.

Cyclorama – A permanent fixture or wall (spanning most or all of the width of the stage) used to mask the rear and sides of a stage; usually representing an open space.

STAGE DIRECTIONS

Blocking The Director's arrangements of the actors movements on stage with respect to each other and the stage space (setting or set). Blocking is used to tell the story, develop characterization, set mood and atmosphere, create suspense and assist with verbal (vocal expression and enunciation).

Stage Right To the Actor's right as he stands onstage facing the Audience.

Stage Left To the Actor's left as he stands onstage facing the Audience.

Downstage Towards the Audience.

Upstage Away from the Audience

Below To move closer to the audience (same as downstage of)

Above To move further away from the audience (same as upstage of)

In To move toward the centre stage

Out To move away from the centre of the stage

BODY POSITIONS

- Open** An open position is one in which the actor is facing toward the audience.....(effective communication requires that the actor be 'seen' and 'heard', hence he must, without sacrificing believability, keep himself as open as possible unless otherwise instructed to do so by the director).
- Closed** A closed position is one in which the actor is turned away from audience.
- Share** when two actors "share" a scene where they are both open to an equal degree allowing the audience to see them equally well.
- Give/Take** When two actors are not equally open and one receives a greater emphasis than the other, the more emphasized actor is said to TAKE the scene...the less emphasized actor is said to GIVE the scene.
- Cross** The movement of an actor from one area to another area of the stage.
- Counter cross** A movement in an opposite direction in adjustment to the crossing or movement of another actor. The instruction given would be counter left or counter right.
- Cover** An actor is said to be covered when another actor moves into a position between him and the audience thus obstruction him from the view of the audience.... This is also referred to as "Masking" and must be avoided.....Generally actors are expected to observe these practices.

- I. Do not stand in front of another actor

- II. If another actor stands in front of you, make a small adjusting movement
- III. Since the moving actor usually receives the attention, be sure to make crosses “below” other actors small enough to avoid covering.

Dress Stage A direction requesting actors to adjust their position in order to improve the compositional effect of the overall stage picture in the particular scene.

Stage Business – Small, obvious, detailed, occupational movement of the actor on stage to reveal the strength of the character he plays and to aid action, and establish and sustain mood.....for example. smoking, eating, using a fan, telephoning, tying a necktie et cetera .

PROPERTIES (PROPS)

Properties are objects that are used by performers on stage or are necessary to complete the setting (set) “Props” are divided into several categories.

- I. Hand Props small objects that an actor handles or uses on stagefor example books, knife, a letter et cetera.
- II. Personal Props Hand props that are carried on the actors person and are used only by him.....for example watches, spectacles, a cigarette case et cetera. An actor is solely responsible for taking care of his personal props during rehearsals and performances.
- III. Costume Props Costume accessories used by the actor in executing business on stage for example a fan, a walking stick, a handbag, etcetera.
- IV. Stage Props Objects used for dressing the stage (set) that might not

necessarily be used by the actor in executing their business...for example a couch, a television, a vase of flower et. cetera.

- V. Props Table Table placed offstage (Right and left) accommodate props that actors carry on an off the set. . . . The Property Master and Stage Manager are responsible for placing these props. . . . It is the actor's responsibility to return to the table every prop he onto and off the set.

LINES AND DIALOGUE (ACTING)

- Ad Lib This term applies to unscripted lines supplied by the actor where ever they may be required to fill in where there is or would be an undesirable pause during a performance. To improvise lines of a speech.
- Aside A line spoken by an actor that is totally audible to the audience by is not supposed to be heard by other actors on stage....Thoughts spoken by other actors on stage. . . . Thoughts spoken by one character (to audience) without being noticed by other characters.
- Build To increase the tempo or volume (or both) in order to reach a climax.
- Cue The last words of a speech or the end of an action indicating the time for another actor to speak or act or make an entrance or exit . . . cues should be memorized just as keenly as lines are.
- Pick-up A direction for the actor to begin speaking immediately on cue without allowing any lapse in time.
- Pointing Giving special emphasis to a word, Phrase, movement or piece of stage business.
- Tag Line The last line of a scene or act. . . . It usually needs to be POINTED so as to create some level of expectancy among the audience.

Telescoping	Overlapping speeches so that one actor speaks before that one actor speaks before the other actor is finished. . . . This technique could be used to accelerate the pace of the scene and building to a climax.
Top	To build a line higher than the one that preceded it.

MISCELLANEOUS TERMS

Apron	That part of the stage that extends toward the Audience in front the curtain. (Sometimes referred to as the forestage or front curtain).
Auditions	The reading and/or presentation of specific roles by actors before the director in order to determine casting.
Backdrop	The "Drop" farthest upstage in any setting (set). A large Drapery or painted canvas which provides the scenery enhancements of the setting (set) upstage).
Bit Part	A small part in a drama presentation with few lines.
Call Board	A Backstage Bulletin Board on which notices, information and important reminders to actors are posted.
Casting	Selecting and fitting actors and performers into their roles.
Character Part	Contrasted to a "straight Part", this is a role usually depicting a specific trait in the character....for example, an eccentric personality, an old person.. . a drunk and etcetera.
Composition	The arrangement of bodies (actors) and objects (props) on the stage (or in the rehearsal space) in an order with emphasis being heavily placed on balance, so as to present an acceptable picture of a pleasing visual effect.
Concentration	Giving complete attention to the activity being performed Allowing one's "self" to become completely immersed into a focus

on specific objects and feelings. . . . Developing a “spine” or “through line” which runs through a role from the beginning to the end of a play.

(concentration helps the actor to achieve a sense of inner truth in a role . . . That inner truth makes acting believable, and believability is the key objective of any acting or the playing of any role. . . .).

Conflict	The test of character and personality. . . . process of challenges and response (s). . . . Tensions between two or more characters that leads to a climax A fundamental struggle or imbalance involving actions, ideologies, personalities et cetera., underlying the plot of the play. (Conflict is said to be the essence of the drama in a play . . . It could manifest itself as a clash of “man against man”, “man against nature” [external] “man against himself” [internal] for example fear, indecision, etcetera).
Crowd Scene	Scenes involving a number of extras or “bit part” players.
Curtain Call	The re-appearance of actors onstage to acknowledge the applause of the audience, following the closing of the curtains (or blackout) after the completion of a performance.
Creativity	The use of one’s imagination to produce workable ideas for a performance or presentation.
Dialogue	The lines spoken by characters in a play.
Double	To play more than one role in a single play. . . . (sometimes referred to as “Doubling-up”).
Elements	A part, or feature, or component of the Theatrical presentation or of the Dramatic Structure.
Ensemble Acting	A drama or Theatrical presentation where the acting stresses the unity of the Group performance rather than the individual performance. . .

Exit	To leave the stage An opening in the setting through which actors may leave.
Entrance	To come onto the stage (set) during a performance The manner and effectiveness with which an actor comes into a scene as well as the actual coming onstage. . . . The way this is prepared for by the playwright.
Extra	A small, non-speaking part.
Flats	The canvas covered rectangular frames that are used to create the walls of the set.
Fly	The space above the stage from which props or scenery is suspended and lowered onto the stage.
Focus	The total concentration of all of one's attention and energy on the specifics of the character or activity at hand.
Fourth Wall	The open space in the proscenium wall through which the action of a play is viewed by the audience.
Ground Plan (Floor Plan)	A drawing or rough diagram outlining the arrangement of props et cetera for a set. . . . (The set designer prepares the Ground Plan in collaboration with the director who explains the plan at an early rehearsal . . . Each Actor should draw the Diagram).
Improvisation	The spontaneous invention of lines and business by performers the spontaneous development of a scenario by actors and a director that extemporaneously tells a story which unfolds during the course of the performance rather than rely on a written text.
Intention	The actors real reason for performing an action mood.
Lights	Theatrical lighting Any lighting arrangement installed for the purpose of illuminating the stage for the theatrical performance (light are effectively used to create mood and indicate passages of time in a dramatic or theatrical performance for example passage of time, Time of day. . . A Gloomy environment, et. Cetera.)

Mood	The quality of the environment in which the action of the play (or scene) takes place.
Motivation	Why the character acts or behaves in a particular way.
Pacing	The rate of speed at which actors speak their lines, pick up their cues, . . do their business and perform their actions. . . . Also, the length and number of pauses. (pace is a subtle but a vital element of a performance)
Places	An instruction or direction given by the stage manager for everyone to get into their proper position in preparation for the beginning of a scene; an act; or a general performance.
Projection	Speaking clearly and distinctly . . . to throw the voice into the Audience so that it penetrates the uttermost reaches of the Theatre.
Proscenium	The wall dividing the stage from the Audience
Proscenium Opening	- The Arched opening in the proscenium wall through which the audience can see the stage.
Run Through	The uninterrupted rehearsal of a scene; an Act; or the entire play or performance.....In contrast to the "Running" rehearsal is the "Working" rehearsal in which either the director, stage manager or the actor(s) may stop the action to work on specific details.
Sculpting	To make out or compose a well defined picture or image by using mainly the bodies of other person.
Stealing	A movement that will not receive the audience's attention. . . Taking the audience's attention when it should be elsewhere. A director will indicate whether stealing be intentional or unintentional.
Straight Part	A role with marked eccentricities (Opposite to character part)
Subtext	The actor's contiguous thoughts, emotions and tensions not directly expressed in the text, but gives meaning to the dialogue, business and stage directions.

Sounds	A carefully selected and deliberately projected Audial device used to enhance, and highlight mood and emotions of a particular scene or moment of a theatrical presentation. (sound could be "live" or electronically projected)
Tableau	A static scene on stage which features performers in costume. These static scenes (picture) would eventually come to life and brought in to the main flow of the action of the presentation.
Trap	An opening in the stage floor which could be used for special effects.
Transition	A seamless change over from one scene or one idea to another without losing or masking the flow of either the new or the previous idea.
Try out	Auditions.
Type Casting	When a specific person (Actor) is selected to play a particular role because he is believed to resemble the character to the enacted.
Walk on	A small part without lines An extra. . . A Bit Part.

Prepared and Produced by
Curriculum Development Unit
Ministry of Education
Halifax St.
Telephone # 1(784) 457-1466
1(784) 456-1111 ext 450