



Dramatic Arts 110

Dramatic Arts 120

August 2021

Acknowledgments

The Department of Education and Early Childhood Development of New Brunswick gratefully acknowledges the contributions of the following groups and individuals toward the development of the New Brunswick Dramatic Arts 110 and Dramatic Arts 120 Curriculum Documents:

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1. Introduction

1.1 Mission and Vision of Educational System

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

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

1.2 New Brunswick Global Competencies

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

New Brunswick Global Competencies are statements describing the knowledge, skills and attitudes expected of all learners who graduate high school. Achievement of the New Brunswick Global Competencies prepare learners to continue to learn throughout their lives. These competencies describe expectations not in terms of individual school subjects but in terms of knowledge, skills and attitudes developed throughout the curriculum. They confirm that learners need to make connections and develop abilities across subject boundaries if they are to be ready to meet the shifting and ongoing demands of life, work, and study today and in the future. Click [here](#) for more information.

2. Pedagogical Guidelines

2.1 Diverse Cultural Perspectives

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

Each learner’s culture will be unique, influenced by their community and family values, beliefs, and ways of viewing the world. Indigenous culture views the world in a much more holistic way than the dominant culture. Disciplines are taught as connected to one another in a practical context, and learning takes place through active participation, oral communication, and experiences.

Newcomer learners may also be a source of alternate world views and cultural understandings. Cultural variation may arise from the differences between urban, rural, and isolated communities. It may also arise from the different value that families may place on academics or athletics, books, or media, theoretical or practical skills, or on community. Providing a variety of teaching and assessment strategies to build on diversity will provide an opportunity to enrich learning experiences for all learners.

2.2 Universal Design for Learning

The curriculum has been created to support the design of learning environments and lesson plans that meet the needs of all learners. The [Planning for All Learners Framework](#) will guide and inspire daily planning.

2.3 English as an Additional Language Curriculum

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

2.4 Assessment Practices

Assessment is the systematic gathering of information about what learners know and can do. Performance is assessed using the information collected throughout the learning cycle. Educators use professional skills, insight, knowledge, and specific criteria to determine learner performance in relation to learning outcomes. Assessment is more effective if it is ongoing, participatory (formative assessment), rather than reserved for the end of a period of learning to determine a mark (summative evaluation). Each type of assessment has a different purpose, but all should be used to inform decisions regarding teaching and learning. Classroom assessment practices should be “balanced” (i.e., include both types), but the emphasis needs to be placed on ongoing formative assessment.

Evidence of learning needs to be collected from a variety of sources throughout the year. Some examples of assessment practices include:

Questioning	Projects and Investigations
Observation	Checklists/Rubrics
Conferences	Responses to texts/activities
Demonstrations	Reflective journals
Presentations	Self and Peer assessment

Role Play	Career portfolios
Technology applications	

Formative Assessment

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

Learners should be encouraged to monitor their own progress through goal setting, co-constructing criteria, and other self-and peer-assessment strategies. As learners become more involved in the assessment process, they are more engaged and motivated in their learning. Additional details can be found in the [Formative Assessment](#) document.

Summative Assessment

Summative evaluation is used to inform the overall achievement for a reporting period for a course of study. Rubrics are recommended to assist in this process. For further reading in assessment and evaluation, visit the Department of Education and Early Childhood Development’s Assessment and Evaluation site.

2.5 Cross-Curricular Literacy

Literacy occurs across learning contexts and within all subject areas. Opportunities to speak and listen, read, and view, and write and represent are present every day in and out of school. All New Brunswick curricula include references to literacy practices and materials are available to embed explicit strategies for strengthening comprehension and to help educators strengthen their learners reading skills.

Key documents that highlight specific cross-curricular strategies include: K – 2 Literacy Look Fors, 3 – 5 Literacy Look Fors, Cross-Curricular Look Fors (Grades 6-12), and Cross Curricular Reading Tools. These documents describe learning environments and key strategies that support cross-curricular literacy practices.

3. Subject Specific Guidelines

3.1 Rationale

Dramatic Arts 110

Dramatic Arts 110 is an introductory course designed for any student interested in developing skills related to creativity, performance, and production. This course is highly participatory and requires consistent attendance to facilitate the development of collaborative projects and student engagement in new experiences.

Dramatic Arts 120

Dramatic Arts 120 is a course that assumes an enhanced level of theatrical experience. Successful completion of Dramatic Arts 110 is highly encouraged, but not required. In collaboration with their teacher and peers, students are encouraged to direct their learning and decide how to demonstrate the acquisition of skills. Students will collect evidence of learning and expand upon the skills acquired in Dramatic Arts 110.

3.2 Course Description

Dramatic Arts 110 is a performance-based course designed to encourage students to develop their dramatic skills through exposure to a variety of challenges and opportunities that require creative and higher-order thinking skills. Dramatic Arts 120 expands on the skills acquired in Dramatic Arts 110.

In each course, students will be required to work individually, independently, in small groups, and in larger ensembles. Projects and research activities are encouraged to be activity-based experiential learning. Students will be exposed to a wide range of dramatic conventions and styles for the purposes of creating, analyzing, conducting research, and performing. In Dramatic Arts 120, students will be expected to have more involvement and ownership of their learning and subsequent assessment.

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

3.3 Curriculum Organizers and Outcomes

Organizers

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

- **Create** (Creating, Making and Presenting)
- **Connect** (Understanding and Connecting Context of Time, Place and Community)
- **Communicate** (Perceiving, Reflecting and Responding)

These three strands promote and support a balanced, comprehensive, and developmental program. It is of the utmost importance that all outcomes are addressed, thereby ensuring the intended breadth of all programs.

Outcomes

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

General Curriculum Outcomes (GCOs) are overarching statements about what learners are expected to learn in each strand.

1. **Create:** Creating, making, and presenting involves creative and technical development; that is, their ability to use and manipulate media – images, words, sound, silence, and movement, to create art that expresses and communicates ideas and feelings. Through this work, learners provide evidence of achievement, both as the work is being developed and in its final form.
2. **Connect:** This strand focuses on evidence, knowledges, understanding, and valuing the arts in a variety of contexts.
3. **Communicate:** This strand is concerned with the ability to respond critically to art works through increasing knowledge and understandings of, and responses to, the expressive qualities of art works.

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

Guidelines for Implementation and Delivery of the Curriculum

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

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

Learning Outcomes Summary Chart

Create

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

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

Connect

GCO 3	Students will acquire knowledge of self and others through participation in and reflection on dramatic experience.
SCO 3.1	Students will synthesize personal feedback and observation of others work to refine their dramatic practice.
SCO 3.2	Students will demonstrate personal growth through participation and engagement in the dramatic process.

Communicate

GCO 4	Students will express personal voice, cultural identity and perspectives using the skills, language and techniques of drama.
SCO 4.1	Students will be able to demonstrate how the role of drama has developed in various contexts including historical and cultural.
SCO 4.2	Students will critically respond to both their own work and the works of others.

4. Curriculum Outcomes

Create

GCO 1 Students will demonstrate proficiency in implementing the processes and elements involved in creating works of dramatic art.		
SCO 1.1 Students will practice and consistently implement voice and movement techniques.		
Concepts and Content	Achievement Indicators 110	Achievement Indicators 120
Body language: <ul style="list-style-type: none"> • Walk • Posture • Facial expressions • Pantomime • Space Work Voice: <ul style="list-style-type: none"> • Diction, Enunciation, Pronunciation • Projection • Breathing & Posture • Tone • Pace & Rhythm • Voice • Modulation & Pitch • Dynamics 	Demonstrate strategies to physically and vocally embody characters. Make choices appropriate to the context of the character, scene or dramatic work. Demonstrate an understanding of the importance of physical and vocal warmups before performance.	Demonstrate proficiency in their ability to physically and vocally embody characters. Justify choices appropriate to the context of the character, scene or dramatic work. Effectively lead physical and vocal warmups before performance.
Resources		
Video	Website	Texts
		Jones, Justine, and Mary Ann Kelly. <i>Improv Ideas: A Book of Games and Lists</i> . Meriwether Pub., 2006. Spolin, Viola. <i>Theatre Games for the Classroom: A Teachers Handbook</i> . Northwestern University Press, 1986.

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

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

SCO 2.1 Students will demonstrate the collaborative process of creating a dramatic work.

Concepts and Content	Achievement Indicators 110	Achievement Indicators 120
<p>Various text forms including:</p> <ul style="list-style-type: none"> • Scene study • Monologues (classical, contemporary, original) • Dialogues • Choral speaking • 1 act plays • Micro drama <p>Interaction and chemistry:</p> <ul style="list-style-type: none"> • Cohesion • Relationships with others • Participating willingly and positively in the collaborative process • Group dynamics 	<p>Apply feedback from peers and teacher to the creative process and work created.</p> <p>Integrate individual choices with the choices of others.</p> <p>Develop skills to interpret various forms of text through exposure to multiple genres.</p>	<p>Consistently apply feedback from peers and teacher to the creative process and work created.</p> <p>Effectively integrate individual choices with the choices of others.</p> <p>Demonstrate ability to interpret various forms of text in multiple genres, including works of Canadian playwrights.</p>

Resources

Video	Website	Texts
		<p>Irvine, Kirsty Cunningham, et al. <i>Drama Works</i>. Emond Montgomery Publications, 2013.</p> <p>Pura, Talia. <i>Stages: Creative Ideas for Teaching Drama</i>. J. Gordon Shillingford Publishing, 2013.</p> <p>Levy, Gavin. <i>275 Acting Games, Connected: A Comprehensive Workbook of Theatre Games for Developing Acting Skills</i>. Meriwether Pub., 2010.</p>

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

SCO 2.3 <i>Students will apply practical terminology associated with the dramatic process.</i>		
Concepts and Content	Achievement Indicators 110	Achievement Indicators 120
Build and analyze a script Choosing a part Blocking, levels, and stage direction Giving and taking focus Transitions	Justify choices made as a character. Demonstrate skill in specific and constructive critique of self and others. Demonstrate competency in basic stage direction.	Justify why they choose a role to explore. Demonstrate proficiency in critique of themselves and others. Consistently apply stage direction to improve performance. Effectively design stage direction for performance.
Resources		
Video	Website The Stage and the School	Texts Irvine, Kirsty Cunningham, et al. <i>Drama Works</i> . Emond Montgomery Publications, 2013. Schanker, Harry H., and Katherine Anne Ommanney. <i>The Stage and the School</i> . Braille Jymico Inc., 2004. Tanner, Fran Averett. <i>Basic Drama Projects</i> . Perfection Learning, 2015.

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

SCO 3.1 *Students will synthesize personal feedback and observation of others work to refine their dramatic practice.*

Concepts and Content	Achievement Indicators 110	Achievement Indicators 120
Team building activities Improvisation and situational scenes Self-assessment through formal and informal feedback (formative and summative assessment) Co-constructing criteria for rubrics and other forms of assessment	Apply strategies associated with effective group dynamics. Reflect on their personal growth using various forms of expression.	Effectively and consistently apply strategies associated with effective group dynamics. Reflect on their personal growth using various forms of expression. Demonstrate the ability to articulate the artistic growth in others.

Resources

Video	Website	Text
	Can-i-get-a.com : Improv suggestions at the touch of a button	Johnston, Chris, and Ken Livingstone. <i>Drama Games for Those Who like to Say No</i> . Nick Hern Books, 2016.

SCO 3.2 <i>Students will demonstrate personal growth through participation and engagement in the dramatic process.</i>		
Concepts and Content	Achievement Indicators 110	Achievement Indicators 120
Journaling Interviewing/Conferencing Theatre Games Monologues/dialogues Theatre reviews Self and peer assessment Post-performance deconstruction Audition skills	Evaluate progress and personal growth throughout the semester. Develop personal growth goals with guidance and create strategies for improvement as needed.	Analyze progress and personal growth throughout the semester. Independently develop personal growth goals and create strategies for improvement as needed.
Resources		
Video	Website Theatrefolk.com	Texts Franco, Betsy. <i>21 Monologues for Teen Actors</i> . Cats on the Keyboard, 2011. Irvine, Kirsty Cunningham, et al. <i>Drama Works</i> . Emond Montgomery Publications, 2013. Kimmel, Mike, and Anita Barone. <i>Acting Scenes for Kids and Tweens: 60 Original Comedy and Drama Scenes for Young Actors</i> . Ben Rose Creative Arts, 2017.

GCO 4 Students will express personal voice, cultural identity and perspectives using the skills, language and techniques of drama.		
SCO 4.1 <i>Students will be able to demonstrate understanding of the role of drama in various contexts including historical and cultural.</i>		
Concepts and Content	Achievement Indicators 110	Achievement Indicators 120
Benefits of storytelling: Narration Movement Pantomime Tableaux The role of story and narrative, oral tradition Power structures and prevailing societal attitudes	Discuss why oral tradition continues to be important to dramatic arts. Identify bias and cultural relativism, cultural appropriation, and stereotypes in dramatic works.	Demonstrate the impact of oral traditions through performance. Challenge bias and cultural relativism, cultural appropriation and stereotypes in dramatic works and justify their responses.
Resources		
Video	Website	Texts Irvine, Kirsty Cunningham, et al. <i>Drama Works</i> . Emond Montgomery Publications, 2013. Nyman, Debbie et al. <i>Truth in Play: Drama Strategies for Building Meaningful Performances</i> . Playwrights Canada Press, 2014. Maliseet & Mikmaq: First Nations in the Maritimes – Robert M. Leavitt

SCO 4.2		Students will critically respond to both their own work and the works of others.	
Concepts and Content		Achievement Indicators 110	Achievement Indicators 120
Appropriateness of material considering: Community Age School Context Effectiveness of a piece of dramatic work Theatre reviews		Explore the concept of appropriate content for specific audience. Justify what makes an effective dramatic work. Demonstrate responsibility to each other and to intended audience. Constructively contribute to class activities and discussions.	Identify whether content is appropriate for the intended audience. Execute an effective dramatic work. Demonstrate responsibility to each other and to intended audience through a variety of genres. Constructively contribute to and lead class activities and discussions.
Resources			
Video	Website	Text	
		Irvine, Kirsty Cunningham, et al. <i>Drama Works</i> . Emond Montgomery Publications, 2013. Co-constructed criteria for prior work Variety of sample scripts to spark discussion Newspaper columns of theatre reviews	

5. Resource Suggestions

- Universal Design for Learning, Center for Applied Special Technology ([CAST](#))
- Nelson, Loui Lord (2014). *Design and Deliver: Planning and Teaching Using Universal Design for Learning*. 1st Edition, Paul H. Brooks Publishing Co.
- [Artist in Residency \(Tourism, Culture & Heritage/Education and Early Childhood Development\)](#)
- [Broadway Teachers Workshop](#)
- [Stratford Festival – Teaching Shakespeare School](#)
- [NB Provincial Middle/High School Drama Festival \(DramaFest\)](#)

Websites:

- [BBC.com](#)
- [Broadway.com](#)
- [Can-i-get-a.com](#)
- [DramaNotebook.com](#)
- [TheatreFolk.com](#)
- [TheTechniciansToolbox.co.uk](#)
- [The Stage and the School](#)

Texts:

- Franco, Betsy. *21 Monologues for Teen Actors*. Cats on the Keyboard, 2011.
- Irvine, Kirsty Cunningham, et al. *Drama Works*. Emond Montgomery Publications, 2013.
- Johnston, Chris, and Ken Livingstone. *Drama Games for Those Who like to Say No*. Nick Hern Books, 2016.
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- Levy, Gavin. *275 Acting Games, Connected: A Comprehensive Workbook of Theatre Games for Developing Acting Skills*. Meriwether Pub., 2010.
- Nyman, Debbie et al. *Truth in Play: Drama Strategies for Building Meaningful Performances*. Playwrights Canada Press, 2014.
- Pura, Talia. *Stages: Creative Ideas for Teaching Drama*. J. Gordon Shillingford Publishing, 2013
- Schanker, Harry H., and Katherine Anne Ommanney. *The Stage and the School*. Braille Jymico Inc., 2004.

- Spolin, Viola. *Theatre Games for the Classroom: A Teachers Handbook*. Northwestern University Press, 1986.
- Tanner, Fran Averett. *Basic Drama Projects*. Perfection Learning, 2015.