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# **BIG PICTURE BLOCKING: STAGING YOUR PLAY OUTSIDE- IN**

## **Instructor**

TODD ESPELAND

## **Materials**

Video modules, Handouts, Transcripts, MP3 Files, PDF of Powerpoint Slides, Completion Certificate

## **Course length**

10 modules  
2 hours, 3 minutes of video  
6 credit hours

## Course Description

Working in educational theatre I know how easy it is to get bogged down in actor coaching and away from the bigger picture storytelling when directing a show. I saw a need for a method of text analysis and physical staging tools that help the director stay focused on the bigger picture of telling the story of the play.

This class is in two parts: The first consists of the text analysis tools P.A.S.T.O and Major Dramatic Question. From these tools you will brainstorm keywords to define your vision of the story.

In the second part of the class you will focus on taking the information generated in the text analysis and crafting the ideas into vibrant physical pictures through an exercise called Starburst.

## About the Instructor

Todd is Artistic Director of the Kalamazoo Civic Theatre, the founder and former Artistic Director of Commedia Zuppa and a graduate of the world renowned Dell' Arte International in Blue Lake California. While at Dell Arte, Todd did extensive post-graduate work in Mask, Clown, Commedia Dell' Arte and Physical Theatre.

He has an MFA in Directing from the University of Nevada Las Vegas, where he directed such plays as On the Verge, Equus and toured work to the Adelaide Fringe Festival in Adelaide Australia. While in Las Vegas, he was a Clown consultant on Cirque du Soleil's show Zumanity, working alongside lead Cirque clown Shannan Calcutt. With Commedia Zuppa Todd has toured work nationally and internationally. He has also directed, served as a Master Teacher and artist in residence Off-Broadway for the Rosebud Theatre Company, and at many regional theatres, colleges and universities. He is a specialist in mask and movement actor training.

Todd has also served as a Guest Artist/visiting Assistant Professor at Kalamazoo College where he taught classes in acting, mask performance and directed recent productions of Peer Gynt and Romeo and Juliet. In 2002 his mask show BOXHEAD was nominated for a Brickenden Award for best touring production by the London Free Press. His production of Richard the Third won the Civic Theatre Production Excellence award (2015).

## Course Curriculum

### Lesson 1: Introduction 4:49

### Lesson 2: Warmups 11:46

This module covers the importance of warmups for both your body and mind in the theatre classroom. Warmups help to lay the foundation for what you are going to do next. Two specific warmup examples are introduced and demonstrated.

### Lesson 3: PASTO 17:40

Learn this method of text analysis that will help you identify the major pillars of storytelling in the play and to come up with ideas to help conceive the play and actually put the play into production.

### Lesson 4: Keywords 15:22

Keywords create specific ideas that you can then implement on-stage to tell the story of the play.

### Lesson 5: PASTO & Hamlet 18:40

This module takes what you've learned about PASTO and Keywords and gives you concrete examples using Shakespeare's Hamlet.

### Lesson 6: Starburst 10:56

Starburst is going to consist of learning a series of design elements that are used in dance and that are used in visual arts. These design elements are intended to create harmony, direction, tension, and storytelling within your pictures.

### Lesson 7: Starburst: Part Two 14:52

This module continues on with the tools of the "Starburst" model.

### Lesson 8: Building Pictures 13:05

This module reviews the elements of Starburst and then walks the viewer through actually building pictures using the elements such as repetition and filling space.

### Lesson 9: Starburst, PASTO & Hamlet 10:04

This module continues to build on the work done with PASTO, Hamlet and Starburst. You're offered concrete examples of the exercises as well as side coaching information.

### Lesson 10: Wrap Up 5:57

A review of the tools presented in this class that will help you to become a visionary director and craft plays that are vibrant and are exciting worlds for your actors to play in and for your audience to experience.

# Standards Connections

## National Core Arts Standards

### Generate and conceptualize artistic ideas and work - Grade 6

TH:Cr1.1.6.a - Identify possible solutions to staging challenges in a drama/theatre work.

### Select, analyze, and interpret artistic work for presentation - Grade 6

TH:Pr4.1.6.a - Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.

### Generate and conceptualize artistic ideas and work - Grade 7

TH:Cr1.1.7.a - Investigate multiple perspectives and solutions to staging challenges in a drama/theatre work.

### Select, analyze, and interpret artistic work for presentation - Grade 7

TH:Pr4.1.7.a - Consider various staging choices to enhance the story in a drama/theatre work.

### Generate and conceptualize artistic ideas and work - Grade 8

TH:Cr1.1.8.a - Imagine and explore multiple perspectives and solutions to staging problems in a drama/ theatre work.

### Generate and conceptualize artistic ideas and work - High School Proficient

TH:Cr1.1.HSI.a - Apply basic research to construct ideas about the visual composition of a drama/theatre work.

### Generate and conceptualize artistic ideas and work - High School Advanced

TH:Cr1.1.HSIII.a - Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/ theatre work.

### Organize and develop artistic ideas and work - Grade 6

TH:Cr2.1.6.a - Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.

TH:Cr2.1.6.b - Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.

### Organize and develop artistic ideas and work - Grade 7

TH:Cr2.1.7.a - Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, background knowledge, and historical and cultural context.

### Organize and develop artistic ideas and work - Grade 8

TH:Cr2.1.8.b - Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.

### Organize and develop artistic ideas and work - Grade HS Proficient

TH:Cr2.1.HSI.b - Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

### Organize and develop artistic ideas and work - Grade HS Accomplished

TH:Cr2.1.HSII.b - Cooperate as a creative team to make interpretive choices for a drama/theatre work.

### Organize and develop artistic ideas and work - Grade HS Advanced

TH:Cr2.1.HSIII.b - Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised

or scripted drama/theatre work.

### Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation - Grade 8

TH:Cr3.1.8.a - Use repetition and analysis in order to revise devised or scripted drama/theatre work.

### Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation - Grade HS Proficient

TH:Cr3.1.HSI.a - Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.

TH:Cr3.1.HSI.b - Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

## Common Core

### Reading: Literature

CCSS.ELA-LITERACY.RL.9-10.1 - Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.9-10.3 - Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CCSS.ELA-LITERACY.RL.9-10.4 - Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

### Reading: Informational Text

CCSS.ELA-LITERACY.RI.9-10.4 - Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

CCSS.ELA-LITERACY.RI.9-10.6 - Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

### Language

CCSS.ELA-LITERACY.L.9-10.5 - Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

## California VAPA Standards (2019)

### 6.TH:Cr1 Generate and conceptualize artistic ideas and work

6.TH:Cr1.a - Identify possible solutions to staging challenges in a drama/theatre work.

### 6.TH:Pr4 Select, analyze, and interpret artistic work for presentation.

6.TH:Pr4.a - Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.

### 7.TH:Cr1 Generate and conceptualize artistic ideas and work

7.TH:Cr1.a - Investigate multiple perspectives and solutions to staging challenges in a drama/theatre work.

### 7.TH:Pr4 Select, analyze, and interpret artistic work for presentation.

7.TH:Pr4.a - Consider various staging choices to enhance the story in a drama/theatre work.

### **8.TH:Cr1 Generate and conceptualize artistic ideas and work**

8.TH:Cr1.a - Imagine and explore multiple perspectives and solutions to staging problems in a drama/ theatre work.

### **Prof.TH:Cr1 Generate and conceptualize artistic ideas and work**

Prof.TH:Cr1.a - Apply basic research to construct ideas about the visual composition of a drama/theatre work.

### **Adv.TH:Cr1 Generate and conceptualize artistic ideas and work.**

Adv.TH:Cr1.a - Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technical theatre elements to create the visual composition of a drama/ theatre work.

### **6.TH:Cr2 Organize and develop artistic ideas and work.**

6.TH:Cr2.a - Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.

6.TH:Cr2.b - Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.

### **7.TH:Cr2 Organize and develop artistic ideas and work.**

7.TH:Cr2.a - Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, personal experience, and historical and cultural context.

### **8.TH:Cr2 Organize and develop artistic ideas and work.**

8.TH:Cr2.b - Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.

### **Prof.TH:Cr2 Organize and develop artistic ideas and work.**

Prof.TH:Cr2.b - Investigate the collaborative nature of the actor, director, playwright, and designers and their interdependent roles in a drama/theatre work.

### **Acc.TH:Cr2 Organize and develop artistic ideas and work.**

Acc.TH:Cr2.b - Cooperate as a creative team to make interpretive choices for a drama/theatre work.

### **Adv.TH:Cr2 Organize and develop artistic ideas and work.**

Adv.TH:Cr2.b - Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.

### **8.TH:Cr3 Refine and complete artistic work.**

8.TH:Cr3.a - Practice collaboration, analysis and reflection to refine a devised or scripted drama/theatre work.

### **Prof.TH:Cr3 Refine and complete artistic work.**

Prof.TH:Cr3.a - Rehearse and revise a devised or scripted drama/theatre work using theatrical conventions.

Prof.TH:Cr3.b - Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

## **Florida Sunshine State Standards**

### **Critical Thinking & Reflection**

TH.912.C.1.5 - Make and defend conscious choices in the creation of a character that will fulfill anticipated audience

response.

TH.912.C.2.1 - Explore and describe possible solutions to production or acting challenges and select the solution most likely to produce desired results.

TH.912.C.2.7 - Accept feedback from others, analyze it for validity, and apply suggestions appropriately to future performances or designs.

TH.912.C.2.8 - Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism.

### **Innovation, Technology & the Future**

TH.912.F.1.1 - Synthesize research, analysis, and imagination to create believable characters and settings.

### **Skills, Techniques & Processes**

TH.912.S.1.6 - Respond appropriately to directorial choices for improvised and scripted scenes.

TH.912.S.2.4 - Sustain a character or follow technical cues in a production piece to show focus.

TH.912.S.3.2 - Exercise artistic discipline and collaboration to achieve ensemble in rehearsal and performance.

## **Georgia Performance Standards - Theatre Arts**

### **Grade 6 - Creating**

TA6.CR.1 - Organize, design, and refine theatrical work., a. Identify artistic choices, utilize theatre vocabulary, and demonstrate non-verbal communication skills in the rehearsal process., b. Interpret a character's motivation by understanding the relationship between their background and their behavior., c. Identify the variety of relationships between characters., d. Identify, define, and classify character traits., e. Recognize and demonstrate the roles, responsibilities, and skills associated with collaborative performance., f. Use resources to identify and create technical elements of theatre.

TA6.CR.2 - Develop scripts through theatrical techniques., a. Identify the elements of a story., b. Identify the theme and structure of a play., c. Articulate creative ideas in oral and written forms., d. Use the dramatic writing process to generate a script., e. Demonstrate the conventions of dialogue and stage directions.

### **Grade 6 - Performing**

TA6.PR.1 - Act by communicating and sustaining roles in formal and informal environments., a. Demonstrate effective verbal and non-verbal communication skills (e.g. rate, pitch, volume, inflection, posture, facial expression, physical movement), b. Execute character creation in a performance., c. Demonstrate a variety of types of theatre performances.

### **Grade 7 - Creating**

TA7.CR.1 - Organize, design, and refine theatrical work., a. Identify and rehearse effective communication skills., b. Compare and contrast character types and relationships by analyzing character motivations, objectives, and goals., c. Compare the physical, emotional, vocal, and social dimensions of a character., d. Investigate the role and responsibility of the cast and crew., e. Identify and model ensemble skills in the rehearsal process., f. Utilize staging and blocking choices to enhance the performance., g. Compare, contrast, and design elements of technical theatre., h. Utilize theatre vocabulary throughout the rehearsal process.

TA7.CR.2 - Develop scripts through theatrical techniques., a. Create ideas for stories., b. Analyze the theme and structure

of a play., c. Use the dramatic writing process to generate a script., d. Utilize dramatic conventions in the scriptwriting process (e.g. stage directions, dialogue, scenes).

### **Grade 7 - Performing**

TA7.PR.1 - Act by communicating and sustaining roles in formal and informal environments., a. Execute effective verbal and non-verbal communication skills in performance (e.g. rate, pitch, volume, inflection, posture, facial expression, physical movement)., b. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or theatre performance., c. Engage in various performance styles.

### **Grade 8 - Creating**

TA8.CR.1 - Organize, design, and refine theatrical work., a. Differentiate the physical, emotional, vocal, and social dimensions of a variety of characters., b. Compare the relationships and interactions between characters by analyzing character motivation (objectives, obstacles, strategy, action, stakes, outcome)., c. Incorporate dramatic elements through improvisation., d. Connect theatre vocabulary to the application of theatre performance., e. Identify and demonstrate both ensemble and leadership skills in the rehearsal process., f. Evaluate the effectiveness of artistic and technical elements used in a theatre production., g. Design and create scenery, props, costumes, lighting, and sound., h. Assume different roles and responsibilities in the rehearsal process.

### **Grade 8 - Performing**

TA8.PR.1 - Act by communicating and sustaining roles in formal and informal environments., a. Demonstrate the physical, emotional, vocal, and social dimensions of a character in different types of theatre performances (e.g. rate, pitch, volume, inflection, posture, facial expression, motivation, physical movement)., b. Demonstrate appropriate ensemble skills throughout a performance., c. Use appropriate listening and response skills during performances.

### **Grades 9-12 - ACTING LEVELS I-IV - Creating**

TAHSA.CR.1 - Organize, design, and refine theatrical work., a. Use script analysis in the development and presentation of formal and informal theatre performances., b. Examine various theories of dramatic structure., c. Engage in and apply meaningful cultural, literary, and historical research to create acting choices or directorial concepts.

### **Grades 9-12 - ACTING LEVELS I-IV - Performing**

TAHSA.PR.1 - Act and direct by communicating and sustaining roles within a variety of situations and environments., a. Examine and implement the voice, body, observation, and imagination as tools of the actor in presentations of formal and informal theatre., b. Research and assess the development of acting skills for character creation and performance including historical movements, personal experience, and cultural influences., c. Act by developing, communicating, and sustaining roles within a variety of situations and environments., d. Identify and examine the responsibilities and tasks of an actor in relationship with directors, designers, and technical crew., e. Use the skills and tools of a director to conduct rehearsals for performance.

### **Grades 9-12 - ADVANCED DRAMA LEVELS I-IV -Creating**

TAHSAD.CR.1 - Organize, design, and refine theatrical work., a. Examine various theories of dramatic structure., b. Engage in and apply meaningful cultural, literary, and historical research to create acting choices or directorial concepts.

### **Grades 9-12 - ADVANCED DRAMA LEVELS I-IV**

#### **-Performing**

TAHSAD.PR.1 - Act and direct by communicating and sustaining roles within a variety of situations and environments., a. Examine and implement the skills and tasks associated with acting, incorporating voice, body, observation, and imagination to create characters for formal and informal performances., b. Implement the duties of the stage manager, including communication and safety procedures, that will assist the director in all areas of production., c. Develop a schedule and organizational plan to prepare a scene for performance, including a rehearsal schedule and a prompt script., d. Conduct rehearsals and present a full theatrical presentation to a live audience.

### **Grades 9-12 - FUNDAMENTALS OF THEATRE LEVELS I-IV**

#### **- Creating**

TAHSFT.CR.1 - Organize, design, and refine theatrical work., a. Recognize and/or employ realistic and conventional speech patterns within dialogue or dramatic verse., b. Incorporate dramatic elements through improvisation., c. Recognize and interpret artistic choices in performance.

### **Grades 9-12 - FUNDAMENTALS OF THEATRE LEVELS I-IV**

#### **- Performing**

TAHSFT.PR.1 - Act by communicating and sustaining roles in formal and informal environments., a. Observe and demonstrate aspects of verbal and non-verbal techniques in common human activity for performance (e.g. voice, breathing, posture, facial expression, physical movement)., b. Construct and interpret artistic choices in performance including the objectives, decisions, and actions of characters., c. Explore various acting methods and techniques (e.g. Stanislavski, Uta Hagen, sense memory, emotional recall) for the purpose of character development., d. Perform acting choices for an audience based on critiques.

### **Grades 9-12 - MUSICAL THEATRE LEVELS I-IV -**

#### **Performing**

TAHSMT.PR.1 - Act and direct by communicating and sustaining roles within a variety of situations and environments., a. Examine and implement the skills and tasks associated with acting, singing, and dancing, incorporating vocal and movement technique, observation, and imagination to create characters for formal and informal performances., b. Identify and examine the responsibilities and tasks of an actor in relation to directors, designers, choreographers, technical crew, and production staff., c. Use the skills and tools of a director to develop a presentation of formal and informal musical theatre performances., d. Conduct rehearsals to present a musical theatre performance for a live audience.

## **North Carolina Essential Standards**

### **Beginning High School Standards - Culture**

B.CU.2.2 - Use acting conventions, such as stage presence, subtext, style, and ensemble work, to perform formal or informal works.

### **Intermediate High School Standards - Culture**

I.CU.2.2 - Use production conventions, such as blocking or style, as given by directors or as indicated by playwrights.

### **Proficient High School Standards - Analysis**

PA.1.1 - Analyze full-length plays in terms of plot structure, pacing, given circumstances, and character development.

PA.1.2 - Distinguish the evolution of written texts to theatrical performances.

### **Advanced High School Standards - Communication**



A.C.2.2 - Interpret scripts through formal and informal presentations.

### **Advanced High School Standards - Aesthetics**

A.AE.1.1 - Use technical knowledge and design skills to formulate designs for a specific audience.

### **Advanced High School Standards - Culture**

A.CU.2.2 - Integrate conventions and structures of theatre when creating formal or informal theatre productions.

## **Texas Essential Knowledge and Skills for Theatre Arts**

### **MS 117.212 LII - Creative Expression: performance**

B.2.G - create improvised scenes that include setting, character, and plot.

### **MS 117.213 LIII - Creative Expression: performance**

B.2.C - create characters, dialogue, and actions that reflect dramatic structure in improvised and scripted scenes, individually and collaboratively.

### **HS 117.315 LI - Foundations: Inquiry and Understanding**

C.1.G - analyze and describe the interdependence of all theatrical elements.

### **HS 117.315 LI - Creative Expression: performance**

C.2.D - use physical, intellectual, emotional, and social awareness to portray believable characters and convey a story when applying acting concepts, skills, and techniques.

### **HS 117.316 LII - Creative Expression: performance**

C.2.D - apply physical, intellectual, emotional, and social interactions to portray believable characters and convey a story when applying acting concepts, skills, and techniques.

### **HS 117.317 LIII - Creative Expression: performance**

C.2.C - analyze characters from various genres and styles, describing physical, intellectual, emotional, and social dimensions.

C.2.D - experiment with improvisation and scripted scenes of various styles to portray believable characters.

### **HS 117.318 LIV - Creative Expression: performance**

C.2.D - interpret scripted scenes of various styles to portray believable characters.

## **Alberta, Canada**

### **Improvisation Drama 10**

11 - apply the essential elements of a story: character, setting, conflict, climax and plot in planned and unplanned scenes

13 - communicate meaning without words

30 - demonstrate understanding of and apply the concepts of a character's objectives and motivation

5 - create experiences through imaging, visualizing and fantasizing

### **Improvisation Drama 20**

35 - demonstrate understanding of how the use of levels and planes can focus the stage picture

### **Improvisation Drama 30**

38 - demonstrate various ways of creating and communicating mood

### **Acting Drama 20**

12 - analyze script for clues to create antecedent action

3 - demonstrate understanding of and identify motivation and objectives (overall, main and immediate).

5 - demonstrate a character's main objective within a scene

### **Acting Drama 30**

20 - physicalize character through selected and economical movement and gesture

### **Movement Drama 10**

1 - display the ability to be still

10 - demonstrate focus, concentration and energy in all movement and gesture

14 - create physically shapes in space

16 - create and repeat patterns of movement

21 - demonstrate the ability to extend a movement

22 - translate words, images and emotions into movement

24 - demonstrate understanding of mood, and communicate mood

8 - extend flexibility

### **Directing - Drama 30**

3 - recognize that a directorial concept should lead to artistic unity

6 - demonstrate understanding of the terms composition, picturization and stage movement

7 - demonstrate understanding of the compositional methods of emphasis: body position, stage area plane, level, contrast, space, repetition

### **Junior Goal II Objectives**

develop the body and voice as tools of communication

explore specific techniques demanded by various dramatic forms

### **Junior Orientation**

listen effectively

work cooperatively and productively with all members of the class in pairs, small groups and large groups

### **Movement Level I - Beginning**

12 - use levels

14 - create shapes with the body

17 - use movement to communicate non-verbally

5 - move individual body parts

7 - demonstrate awareness of his or her own body and its movement potential

8 - display increased freedom of movement

9 - travel through space in a variety of ways e.g., running, creeping and jumping

### **Movement Level II - Intermediate**

20 - extend body flexibility

23 - plan, repeat and combine movement patterns

### **Movement Level III - Advanced**

26 - use contrast in movement

28 - coordinate movement and movement patterns with other students

### **Improvisation/Acting Level I - Beginning**

11 - create a dramatic situation in response to varied stimuli: objects, pictures, music

2 - respond to directions without breaking concentration-side coaching

4 - create experiences through imaging, visualizing and

fantasizing

### **Improvisation/Acting Level II - Intermediate**

- 23 - demonstrate understanding of character motivation
- 25 - demonstrate understanding of focus and the processes of sharing, giving and taking

### **Junior Goal I Objectives**

- explore and develop physical and vocal capabilities
- extend development of sensory awareness
- extend the ability to explore meaning through abstract concepts
- extend the ability to think imaginatively and creatively
- strengthen powers of concentration

### **Theatre Studies Level III - Advanced (The script)**

- 11 - demonstrate understanding of plot structure
- 12 - analyze a script to identify character, setting and plot

### **Senior Goal I Objectives**

- demonstrate the ability to consider decisions, act upon them and accept the results
- demonstrate the ability to contribute effectively and constructively to the group process

### **Senior Goal II Objectives**

- explore various approaches to analyzing a script for purposes of study and/or presentation
- gain knowledge of disciplines that enhance dramatic process and product

## **British Columbia (2018)**

### **GRADE 6 - ARTS - Exploring and creating**

Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play

Intentionally select and apply materials, movements, technologies, environments, tools, and techniques by combining and arranging artistic elements, processes, and principles in art making

### **GRADE 6 - ARTS - Reasoning and reflecting**

Reflect on works of art and creative processes to understand artists' intentions

Research, describe, interpret and evaluate how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments in the arts

### **GRADE 6 - ARTS - Communicating and documenting**

- Express, feelings, ideas, and experiences through the arts
- Interpret and communicate ideas using symbols and elements to express meaning through the arts
- Take creative risks to express feelings, ideas, and experiences

### **GRADE 7 - ARTS - Exploring and creating**

Intentionally select and apply materials, movements, technologies, environments, tools, and techniques by combining and arranging artistic elements, processes, and principles in art making

### **GRADE 7 - ARTS - Reasoning and reflecting**

Research, describe, interpret and evaluate how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments in the arts

### **GRADE 7 - ARTS - Communicating and documenting**

- Experience, document, choreograph, perform, and share creative works in a variety of ways
- Express, feelings, ideas, and experiences through the arts
- Take creative risks to express feelings, ideas, and experiences

### **GRADE 8 - ARTS - Reasoning and reflecting**

Describe, interpret and evaluate how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate ideas

### **GRADE 8 - ARTS - Communicating and documenting**

- Experience, document, choreograph, perform, and share creative works in a variety of ways
- Take creative risks to express feelings, ideas, and experiences

### **GRADE 9 - DRAMA - Exploring and creating**

Create dramatic works both collaboratively and as an individual, using ideas inspired by imagination, inquiry, and purposeful play

Select and combine dramatic elements and principles to intentionally create a particular mood, effect, and meaning

### **GRADE 9 - DRAMA - Reasoning and reflecting**

Receive, offer, and apply constructive feedback

### **GRADE 9 - DRAMA - Connecting and expanding**

Collaborate through reciprocal relationships during creative processes

Demonstrate respect for themselves, others, and the audience

### **GRADE 10 - DRAMA - Explore and Create**

Create dramatic works with an intended audience in mind

Develop performance skills in a variety of contexts

Experiment with a range of props, processes, and technologies

Explore dramatic works through presentation or performance

Intentionally select and combine drama conventions

### **GRADE 10 - DRAMA - Reason and reflect**

- Apply feedback to develop and refine ideas
- Describe, analyze, and respond using drama-specific language

### **GRADE 10 - DRAMA - Connect and expand**

Demonstrate respect for self, others, and the audience

### **GRADE 11 - DRAMA - Explore and Create**

Create dramatic works for an intended audience

Develop and refine performance skills in a variety of contexts

Experiment with a range of materials, props, processes, and technologies to create and refine performances

Improvise and take creative risks using imagination, exploration, and inquiry

Purposefully select and combine dramatic elements and conventions

### **GRADE 11 - DRAMA - Reason and reflect**

Demonstrate awareness of self, others, and audience

### **GRADE 11 - DRAMA - Connect and expand**

Demonstrate awareness of self, others, and audience

### **GRADE 12 - DRAMA - Explore and Create**

Create, rehearse, and refine dramatic works through collaborative and individual presentation or performance

Develop and refine performance skills in a variety of contexts

Develop dramatic works for an intended audience

Experiment with a range of props, processes, and technologies to create and refine innovative dramatic works

Improvise and take creative risks using imagination, exploration, and inquiry

Intentionally select and combine dramatic elements and conventions

### **GRADE 12 - DRAMA - Reason and reflect**

Receive, provide, and apply constructive feedback to refine dramatic works

Use self-reflection and awareness of audience to refine ideas

### **GRADE 12 - DRAMA - Connect and expand**

Demonstrate respect for self, others, and audience

## **Ontario, Canada**

### **Grades 9 & 10 - Foundations - Responsible Practices**

C.3.3 - demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts (e.g., as a performer: show willingness to take direction and behave appropriately towards other actors; as a viewer: demonstrate respect for performers and other audience members by paying attention, not interrupting or talking, and applauding when appropriate)

### **Grades 9 & 10 - Foundations - Concepts and Terminology**

C.1.1 - identify the drama forms, elements, conventions, and techniques used in their own and others' drama works, and explain how the various components are used, or can be used, to achieve specific effects, with a focus on ensemble drama works (e.g., how a comic drama form can be used to convey a serious message, how setting and time period can be used to sharpen the focus on a moral dilemma, how characters can be used to vary the mood within a drama)

C.1.2 - demonstrate an understanding of and use correct terminology to refer to the forms, elements, conventions, and techniques of drama, with a focus on ensemble drama works (e.g., chorus, protagonist, ingénue, supporting role, act, scene, climax, resolution, improvisation, mask, freeze-frame image)

C.1.3 - demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works (e.g., set design, costume design, lighting plot, light cue sheet, sound cue sheet, prompt book, set sketch, set model)

### **Grades 9 & 10 - Reflecting, Responding and Analyzing - Connections Beyond the Classroom**

B.3.2 - identify skills they have developed through drama activities and explain how they can be useful in work and other social contexts (e.g., explain in a journal how their brainstorming and negotiation skills support teamwork in a variety of contexts)

### **Grades 9 & 10 - Creating and Presenting - Presentation Techniques & Technologies**

A.3.1 - identify and use a variety of techniques to influence the audience in specific ways (e.g., have actors enter the performance space from the audience to increase audience

connection to the drama; use blocking to focus audience attention on key characters or relationships between characters)

A.3.2 - use a variety of voice and movement techniques to support the creation of character or atmosphere during rehearsal (e.g., use voice and movement to suggest an airport, circus, or factory environment)

### **Grades 9 & 10 - Creating and Presenting - Elements and Conventions**

A.2.1 - select and combine the elements of drama to achieve a variety of purposes in ensemble presentations (e.g., use the elements of character, time, and place in a drama about making a difficult choice; use the elements of time and place to clarify the focus in a drama about a historical event)

A.2.2 - use a variety of conventions to create a distinct voice that reflects a particular global, social, or personal perspective (e.g., use voices in the head, role on the wall, and hot seating to create a complex character from another region or country)

### **Grades 9 & 10 - Creating and Presenting - The Creative Process**

A.1.2 - select and use appropriate forms to present identified issues from a variety of perspectives (e.g., use a radio play, improvisation, or series of tableaux to present two opposing views about a political, social, or environmental issue)

A.1.3 - use role play and characterization to explore personal and social issues (e.g., with a partner, create or assume a role that explores an issue such as bullying; create a scenario that reveals details about a character's motivation)