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# INTRODUCTION TO TEACHING MASK

## **Instructor**

ALLISON WILLIAMS

## **Materials**

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

## **Course length**

13 modules  
2 hours, 13 minutes of video  
6 credit hours

## Course Description

In Introduction to Teaching Mask, Allison Williams gives you a toolkit of mask and movement exercises to teach students to make big, confident physical choices, to work in their bodies, and play different characters - masked and unmasked.

Access to masks is required, but previous experience with masks is not.

## About the Instructor

Allison Williams trained in mask and movement theatre and playwriting, and holds a BA in Theatre from Eckerd College and an MFA in Playwriting from Western Michigan University.

She has been a member of the theatre faculty at Western Michigan University and Kalamazoo College, and served as a guest artist in residence at Rollins College, University of Missouri-Kansas City, University of Nevada-Las Vegas, Otterbein College, the University of South Florida, Writer's Wing in Mumbai, India, and the International Community Theatre Conference in Monaco. Allison has guest directed for the Kentucky Shakespeare Festival, the Kalamazoo Symphony Orchestra, American Stage and The Rosebud Company (Off-Broadway).

Her plays include the Heidemann Award finalist MISS KENTUCKY, the Mark Twain Humor Writing Award finalist POSTCARDS FROM SHAKESPEARE and the London Fringe Best Of Fringe winner, TRUE STORY as well as several scripts widely produced in high schools. Her radio trilogy, DEAD MEN DON'T CARRY HANDBAGS, DEAD MEN DON'T JAYWALK, and DEAD MEN DON'T CATCH BOUQUETS aired on National Public Radio.

She has also written for Canadian Broadcasting Corporation, The New York Times and The Christian Science Monitor. As a storyteller, Allison has performed at London's Theatre Royal and Rich Mix, Filocafe in Mumbai and The Kautilya Society in Varanasi, India. She is a two-time winner of The Moth StorySLAM.

Currently, Allison is the Artistic Director of Aerial Angels, and has led the creation of Fallen (Bible women + circus), Sleepwalkers (Grand Guignol + circus) and Stand Up 8 (reality circus). Their company outreach program, Starfish Circus, trains 2000 K-12 students every year in circus arts, problem-solving and courageous action.

Allison splits her time between the USA and the United Arab Emirates, where she also freelances as an event producer for Dolphin Creative.

## Course Curriculum

### Module 0: Introduction 6:23

We use masks as a way to explore physical movement and expand a character's physical range, a way to create mask characters for plays like comedias or movement or mask-based plays, and as a way to develop their physical characterization that they can later use playing a regular role without a mask.

### Module 1: The Running Man 3:51

Explanation and video demonstration of two different students performing the exercise "The Running Man".

### Module 2: Exploring the Architecture of the Mask 5:49

Identifying specific shapes in mask and encouraging our students to get specific with what they see, and how to put those shapes into a character's body.

### Module 3: Character Zero 24:59

Definition of character zero, how we use the body to create a character zero, how to physically commit to that body before moving, how to coach your students to make bigger choices both in their character zeroes and their movement.

### Module 4: The Qualities of Movement 28:58

The eight qualities of movement as described by Rudolph Laban, how to instruct you students in the physical exploration of these qualities, how to coach the specific effort factors of each quality, how to bring the students from a n exaggerated expression of the quality to a more subtle realization.

### Module 4B: The Qualities of Movement in Mask 4:30

How to apply the qualities of movement to mask work.

### Module 5: Mask and Countermask 13:15

How to apply the qualities of movement to mask work.

### Module 5B: The Qualities of Movement With Countermask 3:11

What is countermask and how to apply the qualities of movement with countermask.

### Module 6: Mask Scenes 6:20

How your students can create short solo and duo improvised mask scenes, and how your students can start acting as mask characters.

### Module 7: Using Mask Technique to Explore an Unmasked Role 8:58

How to take everything learned so far and apply these exercises to a 'normal' play; how to leads students in mask exercises in a way that supports character development.

### Module 8: Taking Mask into Text 16:06

How to lead students in mask exercises that physicalize the text; how to associate specific gestures with text; and how to scale down mask-work into realistic acting.

### Module 8B: Using Qualities of Movement to Explore Text 5:13

Exercise exploring the qualities of movement and how to coach students to go from those exaggerated expression to a more subtle version that can be used with a script.

### Module 9: Wrap Up 5:28

Review of overall objectives, course materials, and how to take these newly-learned techniques directly into the classroom.

# Standards Connections

## National Core Arts Standards

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

TH:Pr4.1.6.b - Experiment with various physical choices to communicate character in a drama/theatre work.

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

TH:Pr4.1.HSII.a - Discover how unique choices shape believable and sustainable 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.

TH:Cr1.1.HSIII.c - Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama/theatre work.

### Develop and refine artistic techniques and work for presentation - Grade 6

TH:Pr5.1.6.a - Recognize how acting exercises and techniques can be applied to a drama/theatre work.

### Develop and refine artistic techniques and work for presentation - Grade 7

TH:Pr5.1.7.a - Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.

### Develop and refine artistic techniques and work for presentation - Grade 8

TH:Pr5.1.8.a - Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.

### Develop and refine artistic techniques and work for presentation - Grade HS Proficient

TH:Pr5.1.HSI.a - Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

### 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 6

TH:Cr3.1.6.b - Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

### Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation - Grade 7

TH:Cr3.1.7.b - Develop effective physical and vocal traits of characters in an improvised 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.b - Refine effective physical, vocal, and physiological traits of characters in an improvised 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.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.9-10.3 - 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.9-10.6 - Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

## California VAPA Standards (2019)

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

6.TH:Pr4.b - Experiment with various physical choices to communicate character in a drama/theatre work.

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

Acc.TH:Pr4.a - Discover how unique choices shape believable and sustainable 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.

Adv.TH:Cr1.b - Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama/theatre work.

### 6.TH:Pr5 Develop and refine artistic techniques and work for presentation.

6.TH:Pr5.a - Recognize how acting exercises and techniques can be applied to a drama/theatre work.

### 7.TH:Pr5 Develop and refine artistic techniques and work for presentation.

7.TH:Pr5.a - Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.

### 8.TH:Pr5 Develop and refine artistic techniques and work for presentation.

8.TH:Pr5.a - Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.

### Prof.TH:Pr5 Develop and refine artistic techniques and work for presentation.

Prof.TH:Pr5.a - Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

### 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.

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

6.TH:Cr3.b - Identify effective physical and vocal traits of characters in a drama/theatre work.

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

7.TH:Cr3.b - Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

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

8.TH:Cr3.b - Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted drama/theatre work.

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

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.

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

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

### **Organizational Structure**

TH.912.O.2.2 - Perform a scene or monologue in a non-traditional way that stays true to its dramatic structure and can be justified within the script.

## **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.

TA8.CR.2 - Develop scripts through theatrical techniques., a. Classify different points of view in a story., b. Identify, analyze, and articulate the structure of a script., c. Utilize improvisation techniques to generate script ideas., d. Use the dramatic writing process to generate a script.

### **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 -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 - ADVANCED DRAMA LEVELS I-IV -Responding**

TAHSAD.RE.2 - Critique various aspects of theatre and other media using appropriate supporting evidence., a. Utilize constructive criticism and appropriate theatre terminology to modify and improve performance choices.

### **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.

## **North Carolina Essential Standards**

### **Beginning High School Standards - Communication**

B.C.1.1 - Use non-verbal expression to illustrate how human emotion affects the body and is conveyed through the body.

B.C.2.1 - Use improvisation and acting skills, such as observation, concentration, and characterization in a variety of theatre exercises.

### **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 - Communication**

I.C.1.1 - Use non-verbal expression to illustrate how human motivations are prompted by physical and emotional needs.

I.C.2.2 - Interpret scenes through formal and informal presentations.

### **Proficient High School Standards - Communication**

P.C.1.1 - Use non-verbal expression and physical self-awareness to communicate movement elements and characterization, including size, weight, and rate of movement.

P.C.1.3 - Create original works, such as monologues, scenes, or performance pieces.

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

A.C.1.1 - Use non-verbal expression and physical self-awareness to communicate movement elements and characterization, including differentiation between multiple characters.

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

A.CU.1.1 - Interpret theatre arts from personal, cultural, and historical contexts.

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 - Foundations: Inquiry and Understanding**

B.1.C - create expressive movement and mime to define space and characters.

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

B.2.A - demonstrate safe use of the voice and body.

B.2.B - portray characters through familiar movements and dialogue.

## **Alberta, Canada**

### **Improvisation Drama 10**

13 - communicate meaning without words

15 - initiate a dramatic situation in response to a given stimulus

19 - demonstrate techniques for creating effective entrances and exits, consistent with character

3 - maintain concentration during exercises

### **Improvisation Drama 20**

33 - sustain a single character in a variety of situations

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

### **Improvisation Drama 30**

37 - demonstrate various ways of expressing emotions that are consistent with a character

### **Acting Drama 20**

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

6 - demonstrate a character's immediate or moment-to-

moment objectives within a scene

### **Acting Drama 30**

20 - physicalize character through selected and economical movement and gesture

22 - display appropriate character relationships with all other characters in a scene

### **Movement Drama 10**

11 - demonstrate the ability to move isolated body parts

12 - demonstrate knowledge of elements of space

16 - create and repeat patterns of movement

21 - demonstrate the ability to extend a movement

23 - demonstrate non-verbally the who, what, where, why and when of a story

4 - perform a physical warmup

### **Improvisation/Acting Level III - Advanced**

27 - identify and create a believable emotional build

28 - use contrast such as dramatic elements (movement and stillness, light and dark, sound and silence) and groupings (solo and group) in scenes

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

13 - control focus and energy in movement and gesture

14 - create shapes with the body

16 - demonstrate freezing of movement

17 - use movement to communicate non-verbally

2 - demonstrate awareness of personal and shared space

5 - move individual body parts

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

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

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

21 - display clarity of movement and gesture

22 - use exaggerated movement and gesture

25 - communicate environment, character and situation nonverbally

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

26 - use contrast in movement

27 - create and sustain mood through movement

28 - coordinate movement and movement patterns with other students

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

2 - respond to directions without breaking concentration-side coaching

3 - demonstrate the ability to be still

4 - create experiences through imaging, visualizing and fantasizing

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

13 - recognize the techniques of offering, accepting, advancing and blocking

15 - use the body and body language to enhance characterization

16 - demonstrate economy in movement and speech

24 - recognize that relationships exist between characters in given situations

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

Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts

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**

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**

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 7 - ARTS - Communicating and documenting**

Express, feelings, ideas, and experiences through the arts

Take creative risks to express feelings, ideas, and experiences

### **GRADE 8 - ARTS - Exploring and creating**

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

Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts

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

### **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**

Interpret and communicate ideas using symbols and elements to express meaning through the arts

Take creative risks to express feelings, ideas, and experiences

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

Take creative risks to experience and express thoughts, emotions, and meaning

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

Receive, offer, and apply constructive feedback

## **British Columbia (2018)**

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

### **GRADE 9 - DRAMA - Communicating and documenting**

Compose, interpret, and expand ideas using symbolism, imagery, and elements

### **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 and create dramatic works to express ideas and emotions

Explore dramatic works through presentation or performance

Improvise and take creative risks to express meaning

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

Apply feedback to develop and refine ideas

### **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

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

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

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

Demonstrate awareness of self, others, and audience

Receive and apply constructive feedback to develop and refine ideas

### **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

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

### **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 - Communicate and document**

Experience and express emotions through dramatic conventions

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

Demonstrate respect for self, others, and audience

## **Ontario, Canada**

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

C.3.2 - identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works (e.g., use active listening and cooperative problem-solving skills; practise punctuality; use tact in suggesting changes and improvements; demonstrate willingness to accept criticism and build consensus)

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 - Reflecting, Responding and Analyzing - Drama and Society**

B.2.4 - identify ways in which dramatic exploration contributes to their understanding of diverse cultures and traditions (e.g., identify insights they gained through exploring the role of ritual in Greek theatre and/or Aboriginal ceremonies)

### **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)