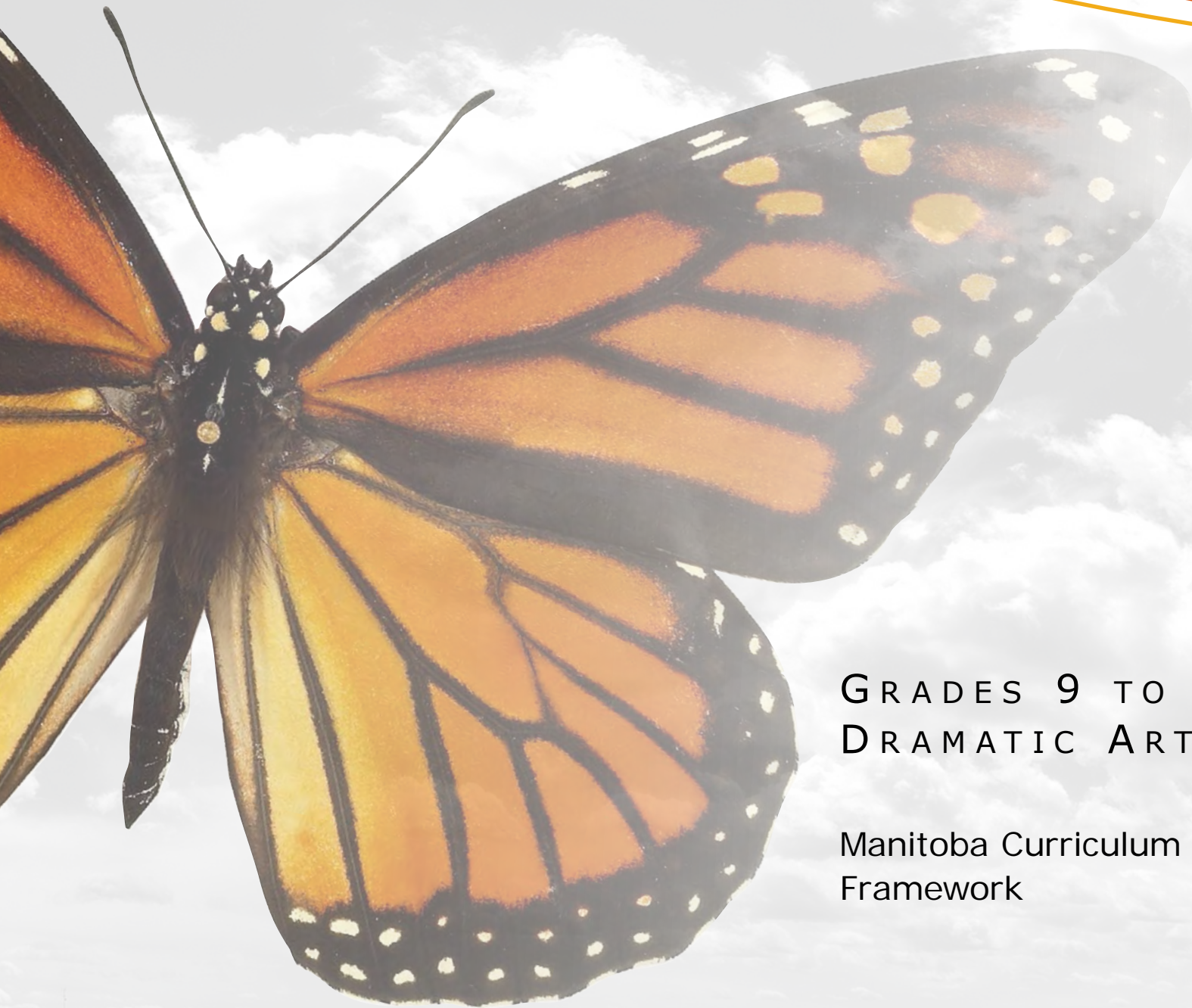




# Grades 9 to 12 Dramatic Arts

Manitoba Curriculum  
Framework





GRADES 9 TO 12  
DRAMATIC ARTS

Manitoba Curriculum  
Framework

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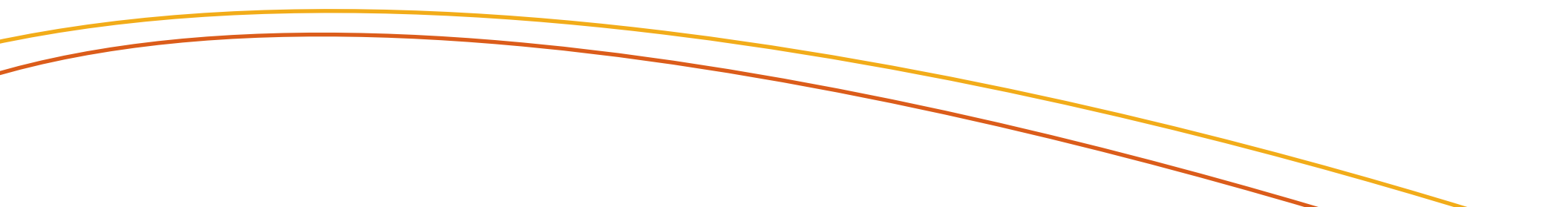
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# INTRODUCTION

## Purpose

The purpose of *Grades 9 to 12 Dramatic Arts: Manitoba Curriculum Framework* (the Dramatic Arts Framework) is to

- support, nurture, and inspire the learning growth of all dramatic arts learners
- support the novice and inspire the veteran dramatic arts educator
- provide direction for learning design, assessment, and evaluation
- set out the philosophical and pedagogical foundations for dramatic arts learning
- articulate a palette of possibilities for learning design
- present the four essential learning areas of the dramatic arts curriculum
- provide guidelines for dramatic arts education programming and implementation and for course development

## Background

In 2003, Manitoba Education developed a draft position statement on *The Arts in Education* (Manitoba Education and Youth) as an initial step in renewing provincial curricula for the arts. The draft statement was distributed to education stakeholders, with an invitation to provide feedback about the proposed direction for curriculum renewal. Responses were published in 2004 in *Responses to The Arts in Education Survey: Summary Report* (Manitoba Education, Citizenship and Youth). The responses to *The Arts in Education* position statement guided subsequent development of arts curricula in Manitoba.

In January 2011, the Western and Northern Canadian Protocol for Collaboration in Education, Kindergarten to Grade 12 (WNCP) prepared *Guiding Principles for WNCP Curriculum Framework Projects* in response to the significant changes in the ways people live and work in today's world. The Dramatic Arts Framework reflects the WNCP guiding principles that aim to meet the needs of today's creative economies and societies.

In September 2011, Manitoba Education published the finalized versions of the Kindergarten to Grade 8 arts education curriculum frameworks:

- *Kindergarten to Grade 8 Dance: Manitoba Curriculum Framework of Outcomes*
- *Kindergarten to Grade 8 Drama: Manitoba Curriculum Framework of Outcomes*
- *Kindergarten to Grade 8 Music: Manitoba Curriculum Framework of Outcomes*
- *Kindergarten to Grade 8 Visual Arts: Manitoba Curriculum Framework of Outcomes*

In September 2014, Manitoba Education and Advanced Learning posted draft versions of the Grades 9 to 12 curriculum frameworks for dance, dramatic arts, music, and visual arts education. The underlying philosophy of the Kindergarten to Grade 8 arts education frameworks was extended to the Grades 9 to 12 frameworks. Key common features include the four interconnected essential learning areas, the recursive learnings, and a learner-centred, socio-cultural, complexivist learning philosophy.

## Content

The Dramatic Arts Framework addresses the purpose, nature, and importance of quality dramatic arts education in Manitoba schools from Grades 9 to 12. It explains the use of the butterfly as a metaphor for learning within the dramatic arts learning landscape and for representing the interconnected parts of the dramatic arts curriculum. The curriculum consists of four essential learning areas, which are further elaborated by recursive learnings, and realized through enacted learnings. Ideas for inquiry questions are also included to support the enacted learnings. The appendix, glossary, and bibliography provide further support for the dramatic arts learnings.

### What Is Dramatic Arts Education?

Dramatic arts education draws from a broad field of dramatic arts practices that include

skits, vaudeville, improvisation, theatre, musicals, collective theatre, routines, drama, docudrama, process-oriented drama, political theatre, dance, carnival, buskers, puppets, mime, cultural theatre, story theatre, drama across the curriculum, mystery plays, comedy theatre, feminist theatre, theatre of the queer, classical theatre, Asian theatre such as Kabuki, children's theatre, children's film, children's animation, and children's live theatre, television, video, multimedia, performance art, chamber theatre, readers' theatre, circus, scripted theatre, creative dramatics, agit prop, choral reading, opera, promenade, community theatre, pantomime, burlesque, reviews, spectacles, ceremony, pageants, rituals, street theatre, and a host of other forms. (Berry 2)

These practices offer multiple ways for learners to engage with, connect with, and respond to their world through various approaches and in diverse dramatic arts education contexts.

Dramatic arts education is not just about learning the language and practices of the dramatic arts, "it is about addressing who we are as people, embracing difference, encountering numerous cultures, interacting and collaborating with others, and inviting response" (Sansom 215–216, referring to dance education, but also applicable to dramatic arts education).

### Why Is Dramatic Arts Education Important?

Dramatic arts education develops important disciplinary and cross-curricular competencies for learning and living well together in an interconnected world. Research indicates that well-designed dramatic arts education contributes to learning engagement, self-efficacy, and a wide range of positive academic, social, and emotional effects. Dramatic arts education offers learners diverse, unique, and powerful ways of perceiving and making meaning about the world.

Dramatic arts education is important because . . .

**1. The dramatic arts have intrinsic value.**

The dramatic arts are a vital, integral part of all human experience, culture, and history, and have expressed and enriched life since the beginning of time. The dramatic arts help develop understanding of self and the world. They profoundly engage body, mind, and spirit to communicate ideas and feelings that often cannot be expressed by any other means.

**2. Dramatic arts education develops creative, critical, and ethical thinking.**

Creative processes, imagination, and innovation developed through dramatic arts education are important for both artistic and *everyday creativity*.<sup>\*</sup> Critical and creative thinking are uniquely positioned in

<sup>\*</sup> See Glossary.

dramatic arts education and are essential for learning in today's world.

Dramatic arts education provides space and opportunities for learners to explore and communicate complex ideas and emotions. Learning in the dramatic arts invites open-ended, emergent, and dialogic thinking. When learners seek possibilities, and envision and consider alternatives, they develop capacities for tolerating ambiguity and uncertainty. Learners become aware that questions have more than one answer, that problems have multiple and sometimes unexpected solutions, and that there are many ways to convey thoughts and ideas.

Through the dramatic arts, learners critically observe, analyze, and act in the world. Critical thinking and reflection in dramatic arts education support the development of ethical thinking. By identifying and discussing ethical concepts and issues related to dramatic arts education, learners apply ethical principles in a range of situations.

### **3. Dramatic arts education expands literacy choices for meaning making.**

In today's multi-faceted world, literacy is defined as much more than the ability to read and write print text. The texts that fill the world of today's learners are multi-modal and combine print, digital, physical, aural/oral, gestural, spatial, and visual texts, along with many more.

Drama/theatre is considered an expressive form of literacy with a unique set of language, skills, knowledge, and practices. The dramatic arts are important ways of knowing that expand learners'

repertoire of literacies needed to make and communicate meaning in diverse and evolving contexts. Ways of knowing in the dramatic arts are unique and powerful *affordances*\* and resources for making meaning that are not always possible through other representational forms.

In this shifting and complex world, literacies are interconnected and codependent. Since all literacies contribute to meaning making in different ways, it is important for learners to develop a diverse range of literacies, including artistic literacies, from which to choose, depending on meaning-making needs and contexts.

A wide range of available literacies creates opportunities for learners to make meaningful literacy choices and to produce and consume new forms of texts by combining and recombining literacy resources.

Drama/theatre literacy empowers learners with new meaning-making resources and facilitates ways of knowing in other forms, such as print-based literacy and numeracy.

### **4. Dramatic arts education contributes to identity construction.**

"The ability to define oneself rather than allowing others to do it for us is one of the advantages offered by the arts" (Canada Council for the Arts).

Through dramatic arts education, learners have profound ways to define themselves and to construct personal and artistic identities. Developing artistic

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\* See Glossary.

identity as a member of a dramatic arts community promotes a sense of belonging, unity, and acceptance.

Learners explore, negotiate, and express personal and artistic identity through creating, consuming, and responding to the dramatic arts. Learners examine the ways that the dramatic arts reflect, shape, and comment upon societal and cultural beliefs and issues to develop understandings about social and cultural identity.

The dramatic arts offer individual and collective means of self-expression—ways of illuminating the inner world and connecting to the outer, and ways of expressing the intangible.

#### **5. Dramatic arts education develops communication and collaboration competencies.**

The dramatic arts provide unique and powerful tools and processes for communication and collaboration that transcend time, place, language, and culture. The collaborative nature of dramatic arts education nurtures positive relationships and interactions. Learners are able to communicate emotion and ideas through an expansive and powerful repertoire of dramatic arts language and practices.

Using dramatic arts language and practices, along with information and communication technology, generates opportunities for learners to build and deepen relationships with other learners, dramatic artists, and communities.

#### **6. Dramatic arts education develops intercultural competencies.**

Through dramatic arts education, learners develop intercultural understandings as they engage with

and learn to value others' cultures, languages, and beliefs. By engaging hearts and minds, the dramatic arts cultivate empathy and compassion for self and others. Understanding how others think and feel is necessary for intercultural awareness and competency and for navigating and negotiating the complexities of the world. These qualities are key to developing leadership, social responsibility, and active democratic citizenship.

#### **7. Dramatic arts education is essential for well-being.**

Dramatic arts education can improve and enhance social, emotional, physical, and spiritual well-being and resilience. Well-being and resilience are vital for positive interpersonal relationships and learning engagement.

The capacity for dramatic arts education to deeply engage learners can enhance self-belief and self-esteem, and sustain perseverance and commitment. These qualities lead to improved school attendance and successful learning.

The dramatic arts offer unique ways and safe spaces for learners to examine and give voice to ideas and feelings that cannot be expressed by words.

#### **8. Dramatic arts education supports sustainable development.**

Dramatic arts education offers opportunities for learners to engage in issues of cultural, social, political, environmental, and economic forms of sustainability.

Dramatic arts education plays an important role in Manitoba's goals for sustainable development. The document *Education for a Sustainable Future: A*

*Resource for Curriculum Developers, Teachers, and Administrators* (Manitoba Education and Training) highlights community and culture, the economic viability of arts and cultural enterprises, and the preservation and nurture of heritage and culture as crucial sustainability issues. Cultural sustainability and social well-being are essential and integrated components of an equitable quality of life and a sustainable future for all Canadians.

Social and personal competencies developed through dramatic arts education foster leadership, social responsibility, and environmental and global awareness, which are crucial for the successful future of sustainable development.

#### **9. Dramatic arts education is transformative learning.**

Learning in the dramatic arts has the potential to foster transformative learning (Mezirow, “Transformative Learning Theory” 19) and change the ways people view the world. Transformative learning draws on new ways of knowing and being so that learners are empowered to challenge assumptions and develop agency, identity, and self-direction for their lives.

Arts-based processes have powerful transformative potential “because they tap into embodied knowing, honor emotions, and create spaces for rehearsal for action . . . and imagining of alternative realities” (Butterwick and Lawrence 44).

The transformative power of dramatic arts education inspires learners to be leaders, innovators, and community builders, and to address critical challenges of their times.

#### **10. Dramatic arts education fosters human flourishing.**

Dramatic arts education brings joy to self and others; it illuminates, deepens, and enriches learning and life.

### What Is Quality Dramatic Arts Education?

Quality dramatic arts education is defined by understandings and beliefs about education informed by current research, theory, and practice. These understandings and beliefs are brought into focus through the lenses of learning, curriculum, learning environment, and assessment.

#### The Learning Lens

The learning lens highlights key understandings about learning that inform quality dramatic arts education practice.

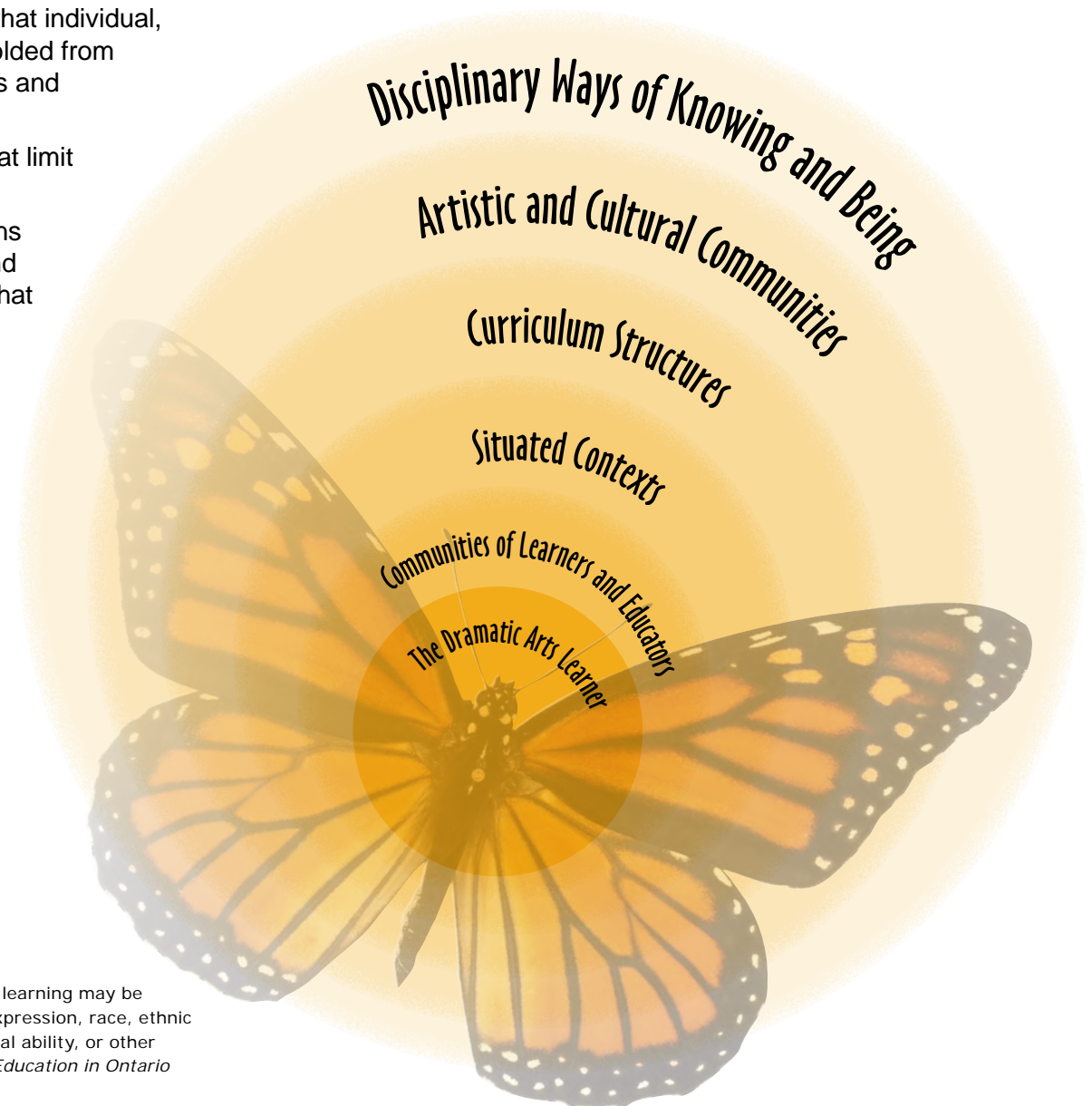
#### Learning

- is an active, embodied, and social process of constructing meaning
- is recursive and shaped by the dynamic interaction of prior knowledge and new experiences
- is uniquely constructed according to personal, social, and cultural ways of knowing
- is personalized so that not everyone learns the same things at the same time
- is engaging when it is personal, relevant, and authentic
- is meaningful when learners have opportunities to reflect on and guide their own learning



- is both individual and group knowing so that individual, personal knowing is enfolded in and unfolded from collective knowing and experience (Davis and Sumara, *Complexity and Education* 65)
- is equitable and ethical when barriers\* that limit learning are understood and eliminated
- is shaped by relationships and interactions between multiple nested levels (Davis and Sumara, *Complexity and Education* 91) that include
  - the individual learner
  - communities of learners and educators
  - situated contexts
  - curriculum structures
  - artistic and cultural communities
  - disciplinary ways of knowing and being

(See adjacent illustration.)



\* Barriers, biases, and power dynamics that limit prospects for learning may be related to "sex, sexual orientation, gender identity, gender expression, race, ethnic origin, religion, socio-economic background, physical or mental ability, or other factors" (Ontario Ministry of Education, *Equity and Inclusive Education in Ontario Schools* 6).

## The Curriculum Lens

The curriculum lens highlights essential aspects of quality dramatic arts education that are illuminated through 13 recursive learnings. Grades 9 to 12 recursive dramatic arts learnings are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning becomes more sophisticated, more complex, deeper, and broader with time and new experiences.

Recursive learning is more than repetition, iteration, accumulation, or the notion of a spiral curriculum. The word *recursive* comes from the Latin verb *recurrere*, which means “to run back” or “to return.” Through the process of returning and reflecting back on previous learning—“a second looking—transformation, growth, development occur” (Doll).

### Recursive learnings in the Dramatic Arts Framework

- focus on why dramatic arts learning is important, what understandings and meanings dramatic arts language and practices can communicate, what the dramatic arts can reveal about culture and identity, and what purpose and meaning drama/theatre have for individuals and communities
- build on prior dramatic arts learning in a reflective, recursive process so that new possibilities emerge and understandings and relationships grow over time and through experience
- are sufficiently rich and substantive to generate deep conceptual understanding and learning

- afford a diverse and broad range of dramatic arts experiences, participatory approaches, and ways of thinking about, knowing, interpreting, responding to, and representing the dramatic arts
- afford opportunities for transformative learning
- connect to the wider dramatic and other arts communities
- are integrated across essential learning areas to develop concepts and skills with meaning, coherence, depth, and competency
- may be assessed and evaluated using the Conceptual Framework for Learning Growth in Dramatic Arts Education (see Appendix)

## The Learning Environment Lens

Quality dramatic arts learning takes place in diverse environments that include physical, pedagogical, and social/cultural spaces in which learners and teachers learn and live well together.

### Physical spaces

- are safe, healthy, and appropriate
- have sufficient material, structural, and technological resources

### Pedagogical spaces

- are safe environments for risk taking
- include opportunities to explore creativity, imagination, flexibility, ambiguity, uncertainty, and student choice

- include multiple approaches to dramatic arts education
- provide learners with opportunities to inquire, question, dialogue, analyze, interpret, reflect, evaluate, and construct and share meaning through multiple perspectives
- include collaborative, diverse knowledge building as it works in the world (WNCP 9)
- require sufficient time to explore all areas of the dramatic arts curriculum in substantive ways

#### Social/cultural spaces

- respect and value the diversity of all learners and all ways of knowing
- support the emotional and social well-being of all learners
- promote interaction, collaboration, and a sense of community
- value the individual and collective voice
- support positive human relationships
- ensure equitable and ethical learning

#### The Assessment Lens

Assessment as part of teaching and learning is essential to quality dramatic arts education. Assessment enhances teaching and learning when it is designed to

- include purposeful assessment *for, as, and of* learning (Earl, Katz, and WNCP)
- ensure that assessment *as* and *for* learning is timely, ongoing, and central to all dramatic arts learning
- ensure that assessment *of* learning is based on best and recent learners' work and on most consistent patterns of learning over time, using shared and/or co-created criteria
- be equitable, fair, transparent, and clearly communicated
- be meaningful and congruent with curricular and learning goals
- enable learners to construct and co-construct individual and collaborative learning goals and criteria for assessment
- provide learners with multiple and various opportunities and ways to demonstrate learning
- be varied and include a broad range of assessment tools and strategies (e.g., portfolios, recordings, interviews, journals, logs, conversations, observations, products, performances)
- encourage rather than limit artistic and creative development

## Dramatic Arts Education in Manitoba Schools

Manitoba offers a distinct framework for four arts education disciplines: dance, dramatic arts, music, and visual arts. Schools have the flexibility to offer the number and combination of arts courses appropriate for their local context, resources, and needs. The number of arts disciplines and courses offered in a school will depend on available resources, allocated instructional time, staffing, and the arts implementation approach used in the school.

The Dramatic Arts Framework provides flexibility for implementation of a variety of dramatic arts education courses, strands, and approaches. Schools may offer arts disciplines individually, in combination with each other, and/or integrated with other subject areas.

Manitoba students can meet optional graduation credit requirements by taking arts education courses designed using the Grades 9 to 12 Dramatic Arts Framework. The Conceptual Framework for Learning Growth in Dramatic Arts Education (see Appendix) may be used to develop dramatic arts courses, to plan for and assess learning in dramatic arts education, and to distinguish course credits for each grade.

Full and half credits in dramatic arts education are based on full implementation of the Dramatic Arts Framework. The Dramatic Arts Framework is considered fully implemented only if all four essential learning areas are explored in comprehensive, substantial, and interconnected ways. The balance and weighting of the four essential learning areas are flexible and depend on the focus and situated context of each dramatic arts education course.

Further information about course codes and credits can be found in the *Subject Table Handbook* (Manitoba Education and Advanced Learning) and on the *Manitoba Dramatic Arts Education* website.

Specialist education, pre-service and in-service education, and other professional learning opportunities are important for quality arts education implementation.

## The Dramatic Arts Learning Landscape

In the Dramatic Arts Framework, the landscape metaphor is used to convey the understanding that learning is dynamic and always in the process of being constructed. New ways of thinking about curriculum involve a

shift in the images we use, away from knowledge pictured as fragmented pieces put together, one piece at a time, in a linear fashion on an assembly line, to an image of knowledge as a complex organic network organized into living fields, territories or “landscapes.” (WNCP 6)\*

Dramatic arts education in Manitoba is conceived as a learning landscape that represents a relational space of pedagogical possibility. In this space, the learner in relationship with other learners, educators, Elders, and the larger dramatic arts community interact and learn together in the dynamic, complex, living field of the dramatic arts. Knowing in the landscape of the dramatic arts “requires a network of connections linking the individual’s location in the landscape to the larger space” (WNCP 20).

The dramatic arts landscape provides multiple locations for diverse learners to enter, and offers various trajectories along which to journey and to continue lifelong transformative travels.



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\* **Landscape Metaphor and Image**

The Manitoba landscape photograph that appears as a background image on this page, and elsewhere in this document, is used with the kind permission of © Stan Milosevic.

The landscape metaphor illustrated by the panoramic Manitoba landscape represents current understandings about curriculum, as described above. The Manitoba landscape image is used to place the Manitoba dramatic arts curriculum butterfly within diverse, authentic settings, contexts, and communities found within Manitoba. Placing the curriculum butterfly within an authentic Manitoba landscape also acknowledges the dedicated efforts of many educators throughout Manitoba who have worked for many years to build the armature that gives form to this curriculum so that the dramatic arts butterfly can take flight and flourish within the Manitoba landscape.

# THE DRAMATIC ARTS FRAMEWORK

## The Dramatic Arts Framework Butterfly

The Manitoba Dramatic Arts Framework philosophy, essential learning areas, and recursive learnings are represented graphically and metaphorically by the image of a butterfly.



## The Butterfly as Graphic Organizer

The dramatic arts curriculum butterfly image is a graphic organizer comprising five interconnected parts: four wings and a main body in the centre of the butterfly to which each of the four wings is connected. Each wing represents one of four essential learning areas into which the recursive learnings of Grades 9 to 12 dramatic arts are classified. The central area or body of the butterfly represents the developing dramatic arts learner.

## The Butterfly as Metaphor

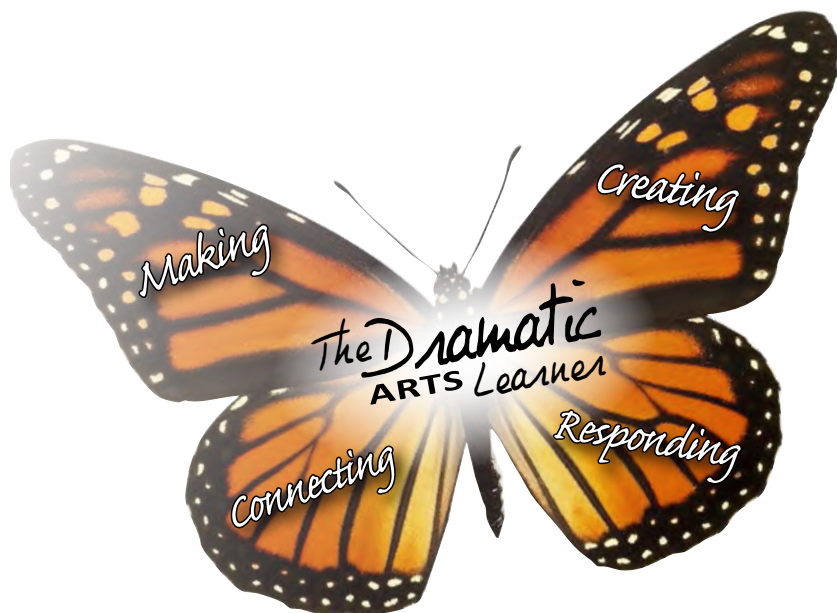
The butterfly also functions as a metaphor for dramatic arts education, alluding to transformation, self-actualization, beauty, and resilience. The butterfly image may stimulate many other associations by those who encounter this Dramatic Arts Framework; such generative thinking is fitting for a framework intended as an impetus to creative, critical, and artistic learning.

The dramatic arts butterfly is a social species. In drama/theatre, individuals and artists grow through interaction and interplay. The dramatic arts butterfly represents a living process that thrives in open spaces. It invites emotions, physical expression, self-awareness, and group negotiation into the learning environment.

## The Centre of the Butterfly

The centre of the butterfly represents the dramatic arts learner in an active, participatory space where learnings from the four wings interact to stimulate and sustain the growth of the dramatic arts learner. In this relational space, the dramatic arts learner draws on all wings of the butterfly to take flight through the wider dramatic arts landscape.

As learners grow as dramatic artists, they journey toward becoming creative and artistically literate adults and citizens who will enrich and transform their own lives and the lives of their future communities.



## The Wings of the Butterfly

Each wing of the butterfly represents an *essential learning area* that highlights disciplinary practices and competencies important for dramatic arts education. The four essential learning areas are

- Making
- Creating
- Connecting
- Responding

Although each essential learning area presents a distinct set of recursive learnings, the areas are not intended to be realized in isolation. Just as real wings work synchronously with each other, the essential learning areas are intended to function together by integrating the recursive learnings.

Dramatic arts language and practices (Making) are connected to how they may be used to create drama/theatre (Creating), what understandings and significance the language and practices can communicate through diverse drama/theatre and life contexts (Connecting), and how critical reflection about the dramatic arts transforms learning and develops identity and agency (Responding).

Each of the four essential learning areas or wings contains the following components:

- **Essential learning area:** Each essential learning area begins with a statement of the overall learning intent of the area or wing.
- **Recursive learnings:** Recursive learnings further elaborate the essential learning areas across Grades 9 to 12. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.
- **Enacted learnings:** Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence for recursive learnings in the dramatic arts.
- **Inquiry questions:** The inquiry questions, presented from the learner's point of view, are intended to provide learners and teachers with ideas for possible entry points and pathways into the study of the dramatic arts. Questions are intended "to stimulate thought, to provoke inquiry, and to spark more questions—including thoughtful student questions" (Wiggins and McTighe 106).

*Essential Learning Area*

*Recursive Learnings*

*Enacted Learnings*

*Inquiry Questions*



## Essential Learning Areas

The Dramatic Arts Framework identifies the following four essential learning areas, along with a statement summarizing the overall learning intent of each area:

### Making

*The learner develops language and practices for making drama/theatre.*

### Creating

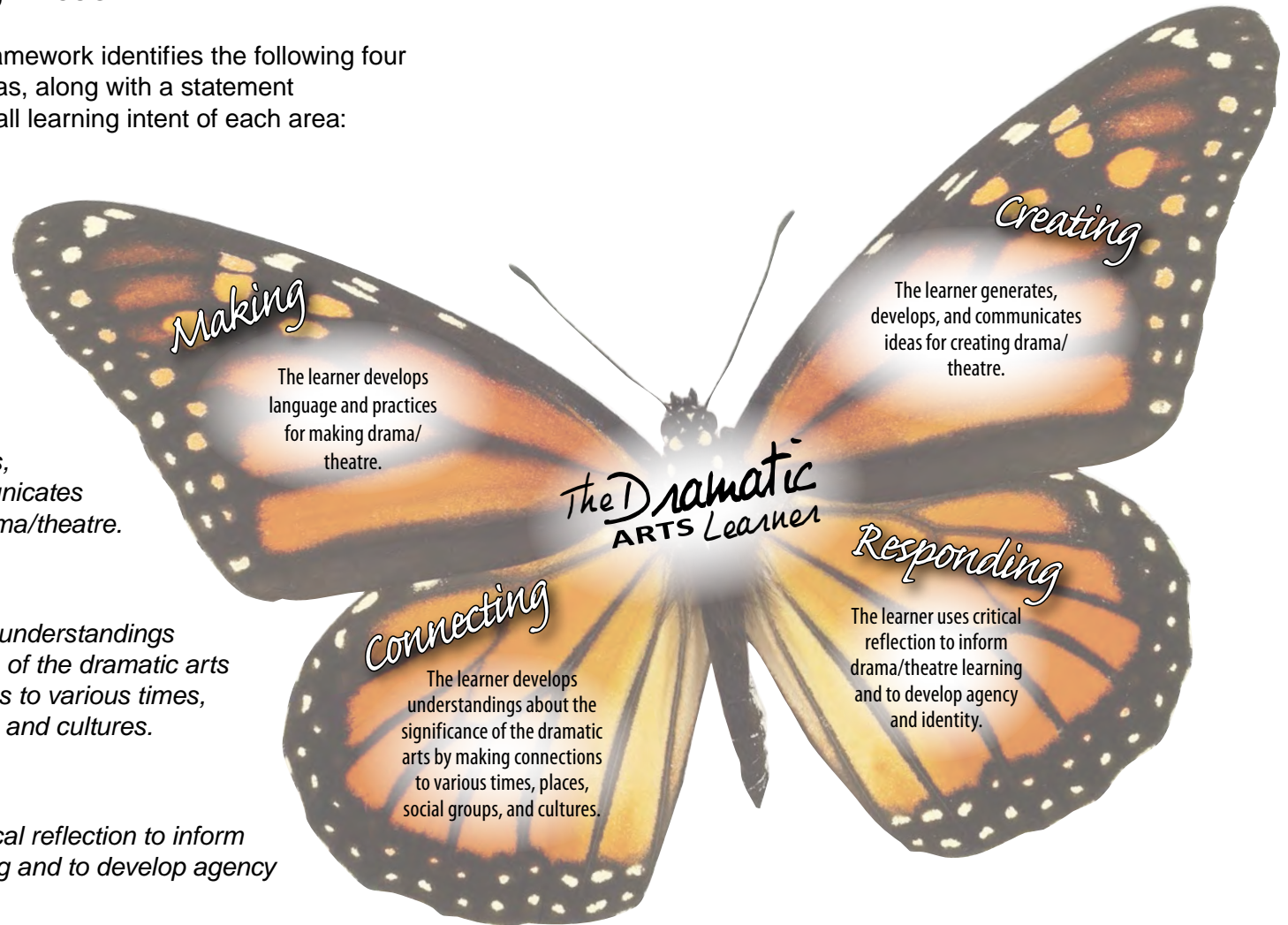
*The learner generates, develops, and communicates ideas for creating drama/theatre.*

### Connecting

*The learner develops understandings about the significance of the dramatic arts by making connections to various times, places, social groups, and cultures.*

### Responding

*The learner uses critical reflection to inform drama/theatre learning and to develop agency and identity.*



## Recursive Learnings

The recursive learnings that relate to the four essential learning areas (M, CR, C, R) in the Dramatic Arts (DR) Framework are identified below.

### Making (M)

The learner develops language and practices for making drama/theatre.

DR–M1 The learner develops competencies for using the tools and techniques of body, mind, and voice in a variety of contexts.

DR–M2 The learner develops competencies for using elements of drama/theatre in a variety of contexts.

DR–M3 The learner develops competencies for using a range of dramatic forms and styles.

### Creating (CR)

The learner generates, develops, and communicates ideas for creating drama/theatre.

DR–CR1 The learner generates ideas from a variety of sources for creating drama/theatre.

DR–CR2 The learner experiments with, develops, and uses ideas for creating drama/theatre.

DR–CR3 The learner revises, refines, and shares drama/theatre ideas and creative work.

## Connecting (C)

The learner develops understandings about the significance of the dramatic arts by making connections to various times, places, social groups, and cultures.

DR–C1 The learner develops understandings about people and practices in the dramatic arts.

DR–C2 The learner develops understandings about the influence and impact of the dramatic arts.

DR–C3 The learner develops understandings about the roles, purposes, and meanings of the dramatic arts.

## Responding (R)

The learner uses critical reflection to inform drama/theatre learning and to develop agency and identity.

DR–R1 The learner generates initial reactions to drama/theatre experiences.

DR–R2 The learner critically observes and describes drama/theatre experiences.

DR–R3 The learner analyzes and interprets drama/theatre experiences.

DR–R4 The learner applies new understandings about drama/theatre to construct identity and to act in transformative ways.



## Making

The learner develops language and practices for making drama/theatre.

- DR-M1 The learner develops competencies for using the tools and techniques of body, mind, and voice in a variety of contexts.
- DR-M2 The learner develops competencies for using elements of drama/theatre in a variety of contexts.
- DR-M3 The learner develops competencies for using a range of dramatic forms and styles.

## Creating

The learner generates, develops, and communicates ideas for creating drama/theatre.

- DR-CR1 The learner generates ideas from a variety of sources for creating drama/theatre.
- DR-CR2 The learner experiments with, develops, and uses ideas for creating drama/theatre.
- DR-CR3 The learner revises, refines, and shares drama/theatre ideas and creative work.

## The Dramatic ARTS Learner

## Connecting

The learner develops understandings about the significance of the dramatic arts by making connections to various times, places, social groups, and cultures.

- DR-C1 The learner develops understandings about people and practices in the dramatic arts.
- DR-C2 The learner develops understandings about the influence and impact of the dramatic arts.
- DR-C3 The learner develops understandings about the roles, purposes, and meanings of the dramatic arts.

## Responding

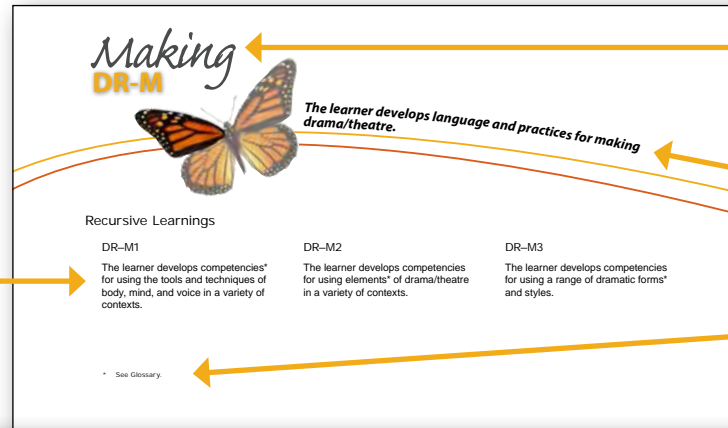
The learner uses critical reflection to inform drama/theatre learning and to develop agency and identity.

- DR-R1 The learner generates initial reactions to drama/theatre experiences.
- DR-R2 The learner critically observes and describes drama/theatre experiences.
- DR-R3 The learner analyzes and interprets drama/theatre experiences.
- DR-R4 The learner applies new understandings about drama/theatre to construct identity and to act in transformative ways.

# Guide to Reading the Dramatic Arts Framework

## Recursive Learnings

Recursive learnings further elaborate the essential learning areas across Grades 9 to 12. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.



## Essential Learning Area

In dramatic arts education, there are four essential learning areas. Each essential learning area begins with a statement of the overall learning intent of the area or highlighted wing of the butterfly.

## Glossary

Some key terms are defined in the glossary.

## Codes

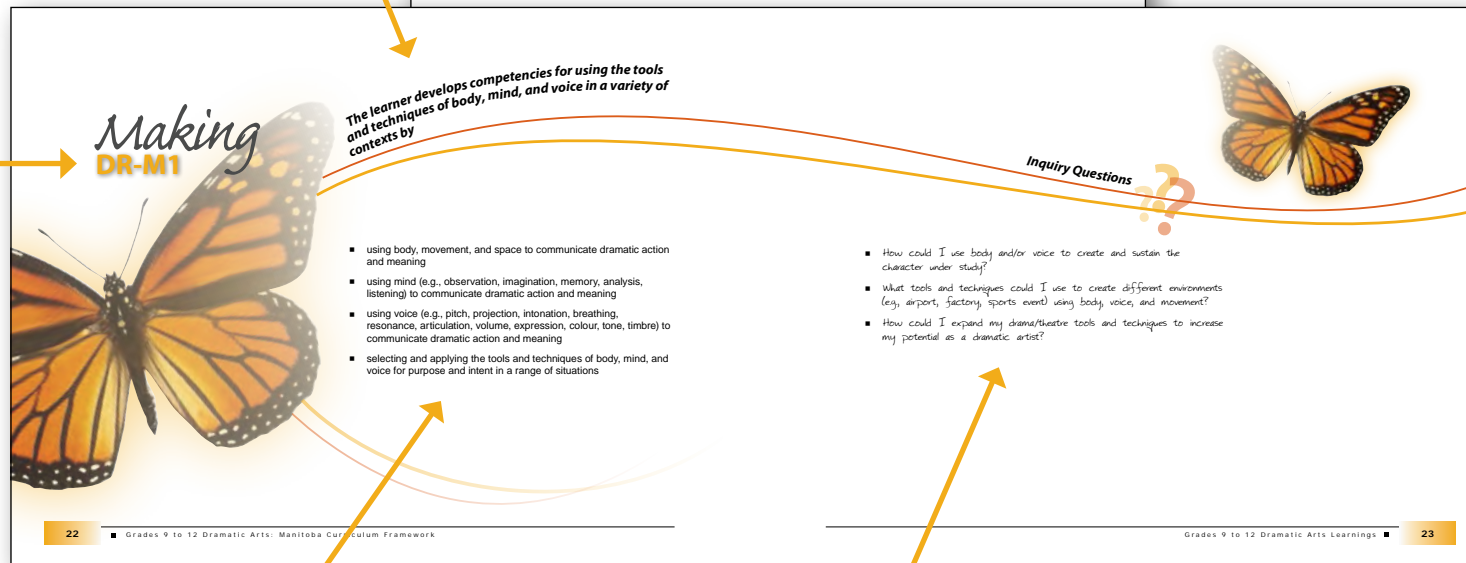
The codes identify the

- arts education discipline
- essential learning areas
- recursive learnings

### Example

#### DR-M1

DR Dramatic arts discipline  
M Making (essential learning area)  
1 Recursive learning identification number

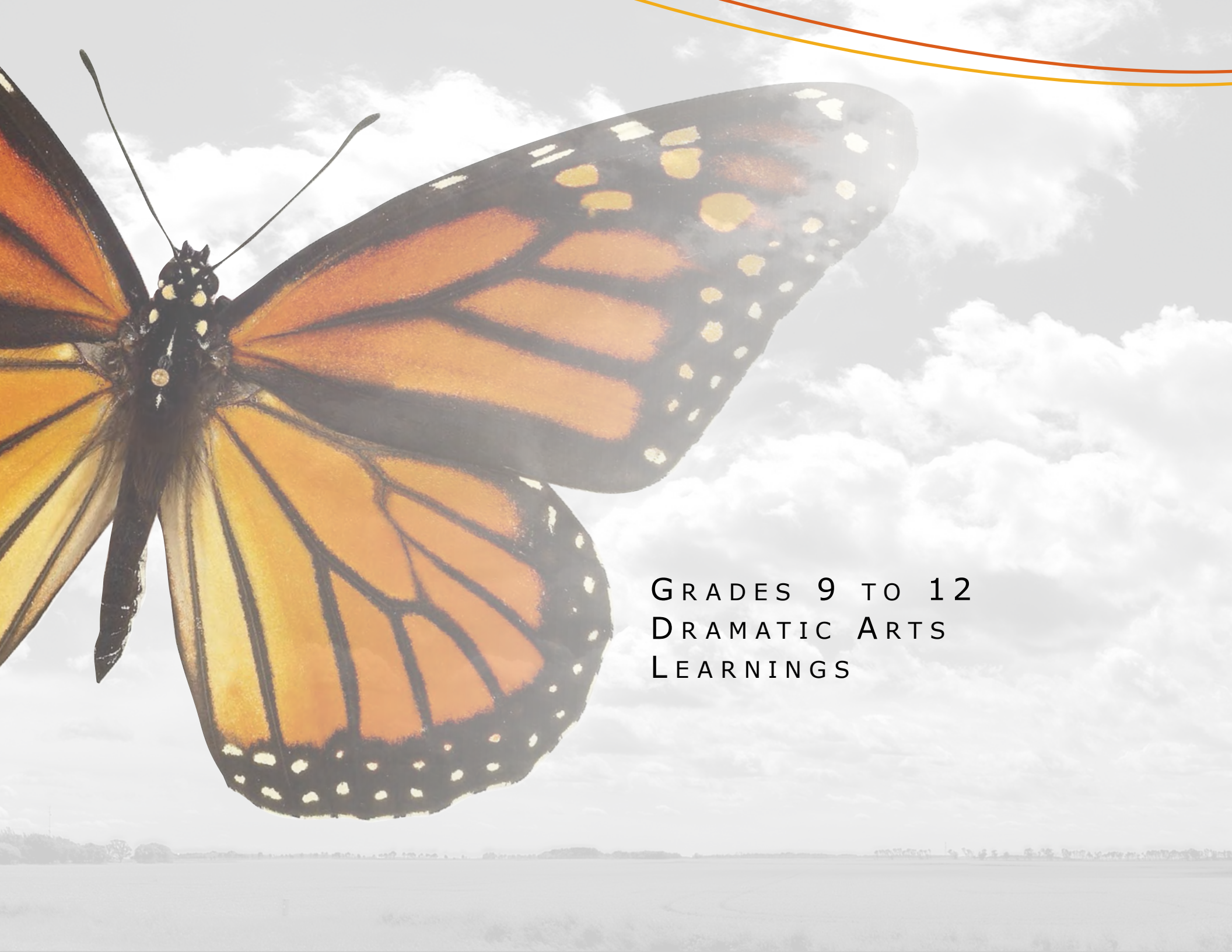


## Enacted Learnings

Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence for recursive learnings in the dramatic arts.

## Inquiry Questions

The inquiry questions, presented from the learner's point of view, provide learners and teachers with ideas for possible entry points and pathways into the study of the dramatic arts.



GRADES 9 TO 12  
DRAMATIC ARTS  
LEARNINGS



# Making DR-M



*The learner develops language and practices for making drama/theatre.*

## Recursive Learnings

### DR-M1

The learner develops competencies\* for using the tools and techniques of body, mind, and voice in a variety of contexts.

### DR-M2

The learner develops competencies\* for using elements\* of drama/theatre in a variety of contexts.

### DR-M3

The learner develops competencies\* for using a range of dramatic forms\* and styles.

\* See Glossary.

# Making

## DR-M1

*The learner develops competencies for using the tools and techniques of body, mind, and voice in a variety of contexts by*

- using body, movement, and space to communicate dramatic action and meaning
- using mind (e.g., observation, imagination, memory, analysis, listening) to communicate dramatic action and meaning
- using voice (e.g., pitch, projection, intonation, breathing, resonance, articulation, volume, expression, colour, tone, timbre) to communicate dramatic action and meaning
- selecting and applying the tools and techniques of body, mind, and voice for purpose and intent in a range of situations





## *Inquiry Questions*

- How could I use body and/or voice to create and sustain the character under study?
- What tools and techniques could I use to create different environments (e.g., airport, factory, sports event) using body, voice, and movement?
- How could I expand my drama/theatre tools and techniques to increase my potential as a dramatic artist?

# Making

## DR-M2

*The learner develops competencies for using elements of drama/theatre in a variety of contexts by*

- identifying and experimenting with elements of drama/theatre to develop, interpret, support, create, and document original and scripted works
- selecting and manipulating elements of drama/theatre for dramatic meaning and impact (e.g., convey emotion, status of a character, situation)
- investigating production roles and practices (e.g., stage-management plans, production schedules, promotional ideas and business, front-of-house procedures) when planning and presenting drama/theatre works
- using drama/theatre vocabulary for making, creating, and responding to the dramatic arts

## Inquiry Questions



- Which dramatic elements could help me to clarify the focus in drama/theatre about a historical event?
- What important element in the text under study could I highlight through symbols and/or metaphors (e.g., light symbolizes joy, a suitcase symbolizes memories, darkness symbolizes despair)?
- How could I use blocking to focus audience attention on key characters or relationships between characters?
- How could I use technological tools (e.g., sound, light) to create a particular mood or to communicate the atmosphere or environment of my scene?

# Making

## DR-M3

*The learner develops competencies for using a range of dramatic forms and styles by*

- identifying and analyzing qualities and characteristics of a range of dramatic forms and styles to respond to a variety of needs and purposes
- selecting and using a range of dramatic forms and styles to explore, interpret, and communicate ideas and meaning



## *Inquiry Questions*



- Which form or style could I choose for dramatic adaptation of a story?
- How could the dramatic form or style that I selected help create dramatic meaning and theatrical effect to support and communicate my intent?



# Creating DR-CR



*The learner generates, develops, and communicates ideas for creating drama/theatre.*

## Recursive Learnings

### DR–CR1

The learner generates ideas from a variety of sources for creating drama/theatre.

### DR–CR2

The learner experiments with, develops, and uses ideas for creating drama/theatre.

### DR–CR3

The learner revises, refines, and shares drama/theatre ideas and creative work.

# Creating

## DR-CR1

*The learner generates ideas from a variety of sources for creating drama/theatre by*

- drawing inspiration from personal experiences and relevant sources (e.g., feelings, memories, imagination, observations, associations, cultural traditions, responses to current events, social, political, historical, and environmental issues, curriculum studies, experiences with drama/theatre)
- exploring a wide range of resources and stimuli (e.g., movement, images, sound, music, stories, poetry, artifacts, technology, multimedia, costumes, props) to ignite ideas and questions
- considering other arts disciplines (dance, media arts,\* music, visual arts) and subject areas to inspire dramatic action and ideas
- experimenting with drama/theatre elements, techniques, tools, forms, language, and practices
- engaging in collaborative idea generation (plus-ing)\* as inspiration and fuel for moving ideas forward

\* See Glossary.



## Inquiry Questions



- What (e.g., movie, book, exhibit, event, news) could inspire ideas for my next drama/theatre creation?
- How could I apply the concept of plus-ing to generate ideas for group or individual work?
- What favourite art, dance, drama/theatre, and/or music (e.g., street art, steampunk dance, slam poetry/music) could I use to inspire ideas for creating new dramatic work?

# Creating

## DR-CR2

*The learner experiments with, develops, and uses ideas for creating drama/theatre by*

- remaining open to emerging, serendipitous ideas and inspiration
- engaging in cycles of experimentation and idea generation to consider possibilities and test out and elaborate ideas
- integrating drama/theatre elements, techniques, tools, forms, language, and practices
- using improvisation skills to find new creative possibilities
- defining, analyzing, and solving creative drama/theatre challenges
- selecting, synthesizing, and organizing promising drama/theatre ideas and elements to support intention and to give form to dramatic work

## Inquiry Questions



- What additional sources could I examine to generate other ideas for creating dramatic work?
- What questions could I ask about my initial ideas to develop additional possibilities?
- In what ways could I experiment with my ideas to see whether they will work and to find out what changes could be made?
- In what ways did feedback from my peers help my experimentation?
- What production elements and design ideas could I choose to support my intent and ideas?

# Creating

## DR-CR3

*The learner revises, refines, and shares drama/theatre ideas and creative work by*

- selecting and sharing dramatic work in progress for ongoing feedback
- analyzing, revising, rehearsing, and refining in response to critical self-reflection and feedback from others
- reconsidering and/or confirming choices
- finalizing and sharing dramatic work with communicative intent and audience in mind
- applying legal and ethical arts practices (e.g., related to copyright, intellectual property) when consuming, producing, and sharing drama/theatre and other arts

## Inquiry Questions



- How will I document my drama/theatre processes (e.g., blog, photography, social media, audio/video recording, portfolio)?
- What are my options for presenting my drama/theatre work to others?
- What does the term intellectual property mean, and why should I be concerned with copyright laws?
- What went well for me in this creative process? What changes and improvements would I like to make, and why?
- What might I create next?



# Connecting DR-C



*The learner develops understandings about the significance of the dramatic arts by making connections to various times, places, social groups, and cultures.*

## Recursive Learnings

### DR-C1

The learner develops understandings about people and practices in the dramatic arts.

### DR-C2

The learner develops understandings about the influence and impact of the dramatic arts.

### DR-C3

The learner develops understandings about the roles, purposes, and meanings of the dramatic arts.

# Connecting

## DR-C1



*The learner develops understandings about people and practices in the dramatic arts by*

- exploring a range of drama/theatre works, forms, styles, traditions, innovations, and performance practices from various times, places, social groups, and cultures (including First Nations, Métis, and Inuit)
- investigating contributors to the dramatic arts from a range of contexts (e.g., actor, playwright, script writer, director, producer, sound/lighting/costume designer, advocate, educator, historian, critic)
- engaging with local, Manitoban, and Canadian contributors and contributions to the dramatic arts (e.g., drama/theatre artists, groups, events, community and cultural resources, innovations) to expand learning opportunities



## Inquiry Questions



- Why is it important to have an understanding of historical and cultural contexts when performing, directing, studying, or critiquing the dramatic arts?
- What common themes, characters, and situations are found in stories and drama/theatre from other times, places, cultures, and social contexts?
- What can scripted works tell me about local history and culture?
- What research and findings about drama/theatre, actors, and/or script writers could enrich and provide new ideas for my work?

# Connecting

## DR-C2

*The learner develops understandings about the influence and impact of the dramatic arts by*



- examining ways that the dramatic arts and artists influence personal growth, identity, and relationships with others
- examining the impact of context (e.g., personal, social, cultural, political, economic, geographical, environmental, historical, technological) on the dramatic arts and artists
- examining how the dramatic arts and artists influence, comment on, question, and challenge social, political, and cultural discourse and identity
- exploring how the dramatic arts and artists influence and are influenced by other arts disciplines and subject areas

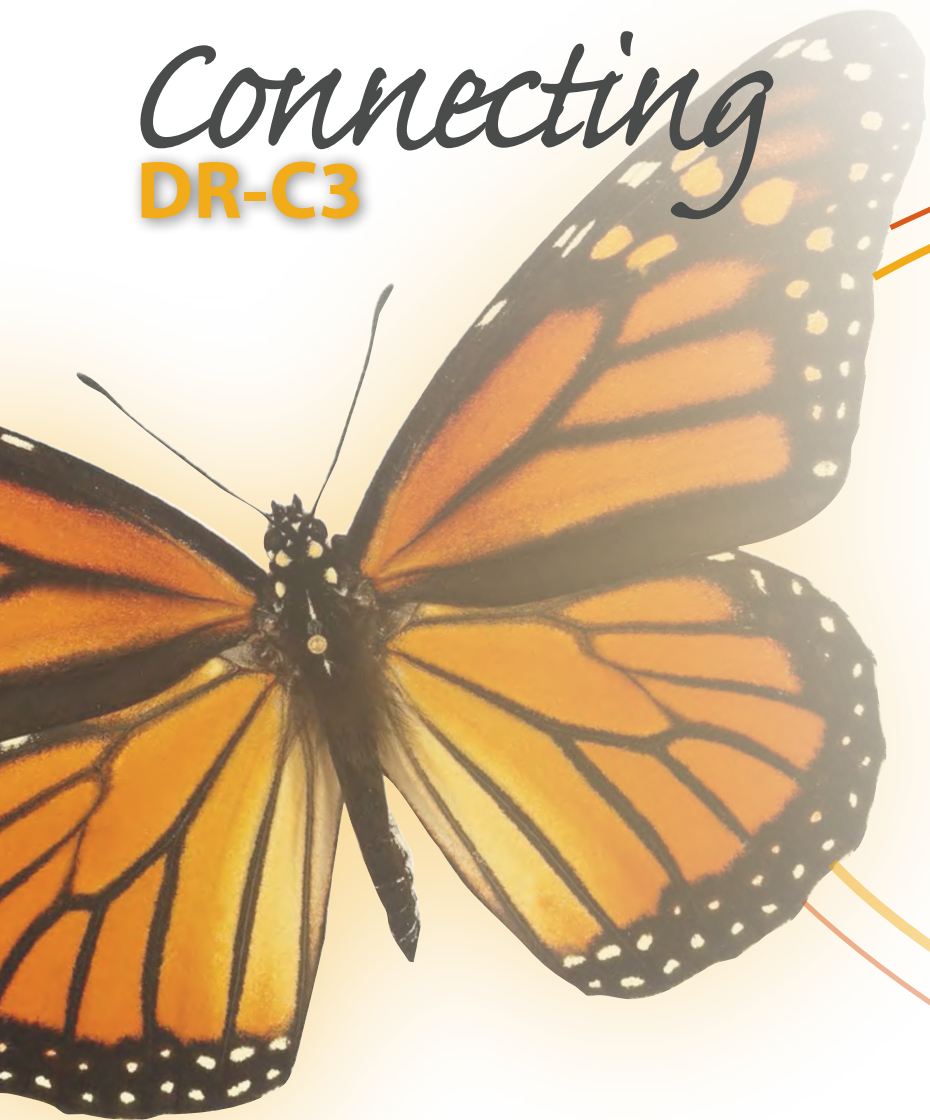
## Inquiry Questions



- What drama/theatre communities, traditions, or philosophies connect to my own work?
- What historical, social, cultural, and/or political events and issues have influenced the drama/theatre works I am exploring or creating?
- How have media, social, and technological changes influenced my work and the drama/theatre works I am studying?
- How have different styles of drama/theatre influenced artistic and social conditions in communities and cultures past and present?
- How can drama/theatre challenge and change the way society and culture are viewed?

# Connecting

## DR-C3



*The learner develops understandings about the roles, purposes, and meanings of the dramatic arts by*

- exploring how drama/theatre and artists make and communicate meaning and create unique ways to know self and to perceive the world
- examining how the dramatic arts can be a means of sharing diverse viewpoints and of understanding the perspectives of others
- examining ways that the dramatic arts reflect, interpret, and record traditions, values, beliefs, issues, and events in society and culture
- analyzing the multiple roles and purposes of drama/theatre for individuals and society (e.g., celebration, persuasion, education, commemoration, entertainment, commentary, recreation, communal events, therapy, religious/artistic/cultural expression)
- investigating leisure and/or career and other lifelong possibilities in the dramatic arts (e.g., actor, playwright, script writer, director, producer, sound/lighting/costume designer, advocate, teacher, critic, historian, therapist, volunteer, listener/viewer)

## Inquiry Questions



- How can contextual information about drama/theatre (e.g., historical, biographical, cultural, political, social, geographical contexts) help me to interpret the meaning and impact of the dramatic arts?
- Which local or regional drama/theatre associations, artists, and resources could help expand my drama/theatre learning?
- How could I learn more about various drama/theatre roles and purposes by connecting with local or regional actors, writers, and other professionals (e.g., visits to sets, in-person interviews, blogging, video conferencing, social media)?
- What are my short- and long-term possibilities in drama/theatre for leisure or career?



# Responding

## DR-R



*The learner uses critical reflection to inform drama/theatre learning and to develop agency and identity.*

### Recursive Learnings

#### DR-R1

The learner generates initial reactions to drama/theatre experiences.

#### DR-R2

The learner critically observes and describes drama/theatre experiences.

#### DR-R3

The learner analyzes and interprets drama/theatre experiences.

#### DR-R4

The learner applies new understandings about drama/theatre to construct identity and to act in transformative ways.

# Responding

## DR-R1

The learner generates initial reactions to drama/theatre experiences by

- suspending judgment and taking time to deeply perceive drama/theatre works and experiences before forming opinions, interpretations, and evaluations
- making personal connections to previous experiences with drama/theatre and other art forms
- expressing first impressions (e.g., thoughts, feelings, intuitions, associations, questions, experiences, memories, stories, connections to other disciplines) evoked by drama/theatre works and experiences as a starting point for critical analysis and reflection





## *Inquiry Questions*



- What is my first reaction to this drama/theatre?
- What personal connections can I make to this drama/theatre work?
- Have I seen or experienced drama/theatre like this before? How does it compare to other dramatic works or experiences?

# Responding

## DR-R2

The learner critically observes and describes drama/theatre experiences by

- discerning details about drama/theatre elements, forms, styles, tools, and techniques to inform analysis, interpretation, judgment, and evaluation
- using drama/theatre vocabulary to create rich, detailed observations (e.g., dramatic elements, techniques, forms, styles, themes, conventions, costumes, music)
- building common understandings and considering different noticings about drama/theatre works and experiences



## Inquiry Questions



- How are drama/theatre elements, sounds, movements, words, images, and/or ideas used and manipulated in the work I am viewing, creating, or performing?
- What drama/theatre vocabulary can I use to describe the elements, techniques, forms, styles, themes, and/or conventions in the work I am viewing, creating, or performing?

# Responding

## DR-R3

*The learner analyzes and interprets drama/theatre experiences by*

- analyzing how drama/theatre elements function, relate, and are manipulated, organized, and used for artistic and creative purposes
- connecting analysis evidence with initial reactions and personal associations to form interpretations about meaning and intent
- examining a range of interpretations to understand that unique perspectives and lenses (e.g., social, cultural, historical, political, disciplinary) affect interpretation and appreciation
- refining ideas and igniting new thinking through listening to others, critical dialogue, questioning, and research
- probing, explaining, and challenging interpretations, preferences, and assumptions about meaning and quality
- generating and co-constructing criteria to critically evaluate artistic quality and effectiveness

## *Inquiry Questions*

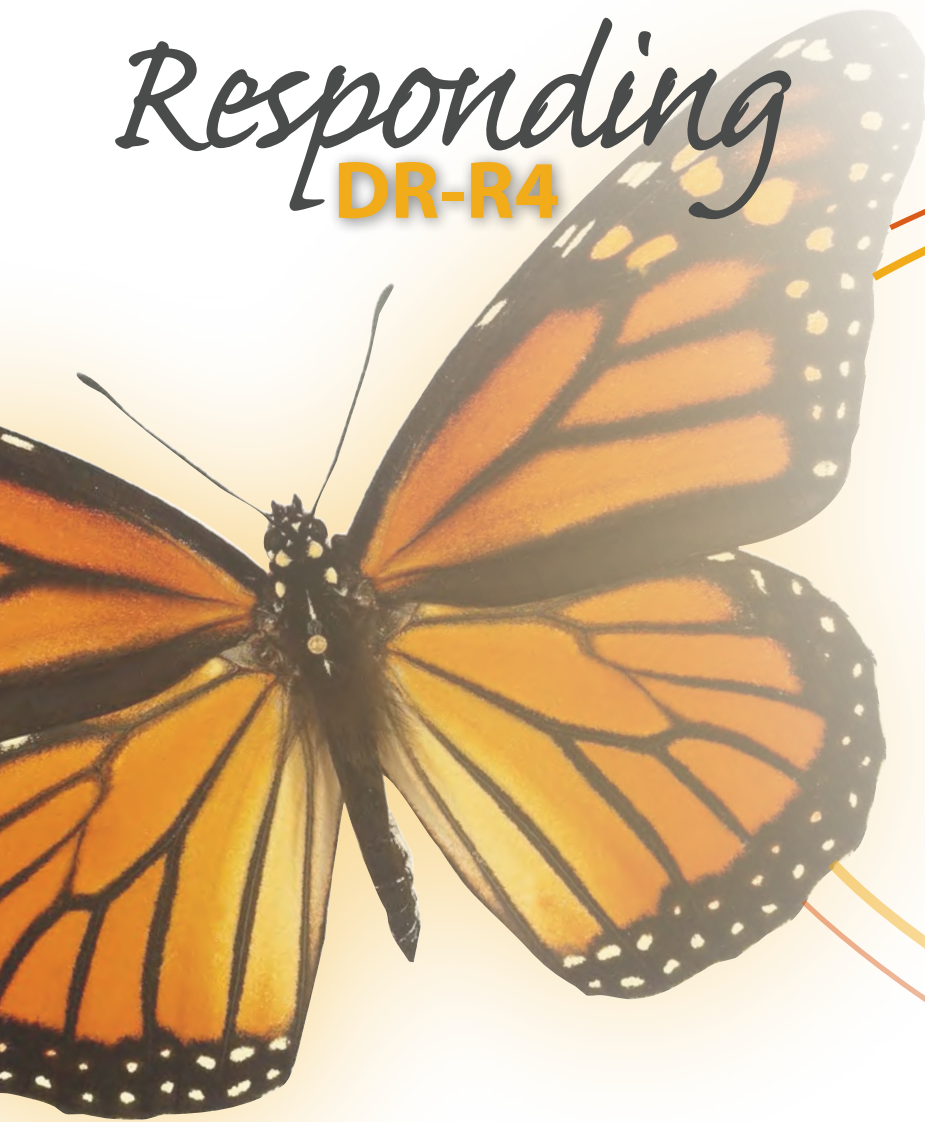


- What is the actor or playwright trying to communicate, and why?
- What do I wish to communicate about my own drama/theatre work, and why?
- What dramatic elements help me to interpret drama/theatre work for meaning and intent?

# Responding

## DR-R4

*The learner applies new understandings about drama/theatre to construct identity and to act in transformative ways by*



- justifying own interpretations, decisions, preferences, evaluations, and possible changes in previous thinking
- recognizing and respecting that individuals and groups may have different opinions, interpretations, preferences, and evaluations regarding drama/theatre experiences
- making informed judgments and choices for independent decision making, evaluation, and action
- formulating ideas, beliefs, and values about the dramatic arts, and understanding how they inform a sense of being and agency in the world
- applying beliefs and understandings about the dramatic arts in purposeful, autonomous ways to inform a sense of being and agency in the world
- identifying ways that the dramatic arts contribute to personal, social, cultural, and artistic identity

## Inquiry Questions



- Why do I prefer certain styles and forms of drama/theatre over others?
- How are my personal preferences for drama/theatre changing with new experiences?
- What could I change about my approach to drama/theatre as a result of new learning?
- How could new understandings about drama/theatre affect my personal, social, or school life?







APPENDIX



## APPENDIX:

### Conceptual Framework for Learning Growth in Dramatic Arts Education

This conceptual framework can be used to describe learning growth in dramatic arts education from Grades 9 to 12. It can be used to

- design dramatic arts courses
- plan for and assess learning in dramatic arts education
- distinguish course credits for each grade

This conceptual framework is based on the recursive nature of dramatic arts learning, which is foundational to the four essential learning areas (Making, Creating, Connecting, and Responding) and their associated recursive learnings in the Grades 9 to 12 Dramatic Arts Framework.

#### The Recursive Nature of Dramatic Arts Learning

Learning in dramatic arts education is an ongoing, recursive process. The recursive nature of learning means that the Grades 9 to 12 learnings are developed, recombined, elaborated, and transformed across diverse contexts and in new ways so that learning becomes more sophisticated, more complex, deeper, and broader with time and new experiences.

Recursive learning is more than repetition, iteration, accumulation, or the notion of a spiral curriculum. The word *recursive* comes from the Latin verb “recurrere,” which means “to run back” or “to return.” Through the process

of returning and reflecting back on previous learning—“a second looking—transformation, growth, development occur” (Doll).

Recursive learning facilitates deep, rich understanding, defined as the ability to recognize patterns that are a part of larger theories and concepts, the ability to support decisions and conclusions, and the recognition that understanding is sensitive to and dependent upon context (Schwartz et al.). Research points to the importance of recursive learning, which involves “building and rebuilding ideas in multiple contexts to achieve general principles that can be applied to new problems” (Schwartz et al. 4) to support learning growth over time.

The recursive process is fed by ongoing reflection and critical questioning. Without critical reflection, recursion is no different than repetition. Critical reflection changes the way recursive learnings may be understood and opens up new learning pathways and new ways of perceiving and knowing the world of the dramatic arts. Through the recursive process, learnings emerge, develop, shift, and change as learners “develop new structures, new ways of assimilating, constructing and organizing the world” (Jardine 47).

The recursive process of learning is generative, emergent, non-linear, and complex. Complex learning cannot always be defined in advance or replicated exactly. Such learning does not always grow incrementally from simple to complex understandings, but rather can be characterized as an expanding, changing web of dynamic interactions, relationships, and experiences.

Since rich, complex learning in the arts cannot easily be defined or predetermined, a curriculum of recursive learnings is appropriate for dramatic arts education:

A recursive curriculum, then, leaves room for students (or a class) to loop back on previous ideas, to run back or revisit what has gone before. Such a *nonlinear* approach to curriculum represents a definite departure from the *linear* lesson plans, course syllabi, and textbook constructions educators have worked with and accepted for so long. A recursive curriculum is dialogical; its development is open, dependent on the ongoing interaction among teachers, students, texts, cultures. (Doll)

### The Dimensions of Learning in Dramatic Arts

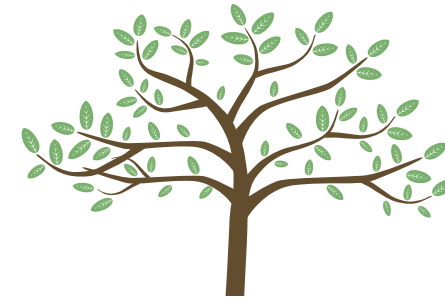
Because of the recursive, organic nature of dramatic arts learning and because dramatic arts education in Manitoba varies due to multiple factors, a flexible structure is required for describing learning growth from Grades 9 to 12. The conceptual framework for learning growth in dramatic arts education can be used to meet the challenges of varying local contexts, available resources, instructional time, staffing, learner background and experience, and the chosen dramatic arts education implementation approach.

The conceptual framework is based on three complementary and interrelated learning *dimensions* used to describe learning growth in dramatic arts education from Grades 9 to 12: *breadth*, *depth*, and *transformation*.

A discussion of these dimensions of learning follows. The metaphor of a growing tree is used to represent the dimensions of breadth and depth of learning. The dimension of transformation of learning is represented by the cycle of metamorphosis from caterpillar to butterfly.

### Breadth of Learning

All learners need opportunities for a wide range of dramatic arts learnings and experiences to give them a variety of resources and affordances for making meaning, solving problems, and making choices. Breadth is about curricular scope and includes a range of tools, techniques, competencies, languages, practices, and experiences from all four essential learning areas in dramatic arts education (Making, Creating, Connecting, and Responding).

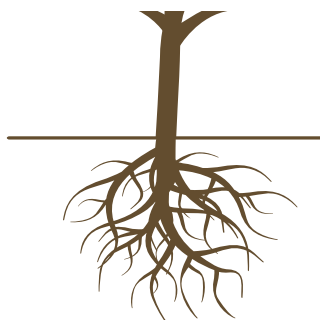


Breadth is defined by

- a wide range of diverse learning experiences, content, contexts, and applications
- an ever-expanding repertoire of techniques, strategies, processes, practices, and resources
- a broad array of learning opportunities from all the essential learning areas
- interconnectivity between the four essential learning areas

## Depth of Learning

Learners need to deeply explore and develop specialized, detailed, sophisticated, and layered understandings about the dramatic arts. Expertise is developed through depth of learning in all four essential learning areas (Making, Creating, Connecting, and Responding).



Depth is defined by

- many experiences and a deep body of knowledge and expertise
- understanding of big ideas, influences, concepts, principles, and underlying structures
- learning in profound, complex, and multi-faceted ways
- detailed, nuanced knowing
- learning with intensity and focus
- efficiency, mastery, accuracy, and fluency in the development of skills, techniques, and competencies
- expanding capacity for remembering and recall to include synthesis, application, and innovation
- capacity for integrating learning and applying it to new contexts
- capacity for connecting parts and recognizing patterns

## Transformation of Learning

Through transformation, learners develop agency, identity, and the capacity to apply and integrate learning in new self-determined ways so that learning in all four essential learning areas (Making, Creating, Connecting, and Responding) becomes personally relevant, meaningful, purposeful, and powerfully engaging.



Transformational learning results in far-reaching changes that profoundly influence and affect the learner's identity and subsequent learning:

Transformative learning involves experiencing a deep, structural shift in the basic premises of thought, feelings, and actions. It is a shift of consciousness that dramatically and permanently alters our way of being in the world. Such a shift involves our understanding of ourselves and our self-locations; our relationships with other humans . . . ; our visions of alternative approaches to living; and our sense of possibilities for social justice and peace and personal joy. (Morrell and O'Connor xvii)

Transformation is defined by

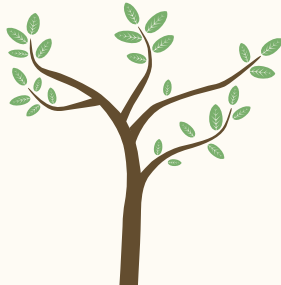


- capacity for critical reflection and dialogue
- empowerment and autonomy
- initiative, leadership, flexibility, and adaptability
- personal application of learning for current and emerging needs and uses
- identity construction and the capacity for agency
- capacity to identify and challenge assumptions and influences and to change thinking and behaviours
- capacity for building and rebuilding frames of reference
- seeing and knowing the world in new ways and from new perspectives
- empathy and understanding of others' perspectives
- cultural competency

Signposts for the Learning Dimensions

Each of the three dimensions of learning (breadth, depth, and transformation) is further described by three *signposts*. The signposts do not represent a fixed chronological sequence; instead, each signpost describes qualities and characteristics of increasing breadth, depth, and transformation of learning across and within essential learning areas in dramatic arts education.

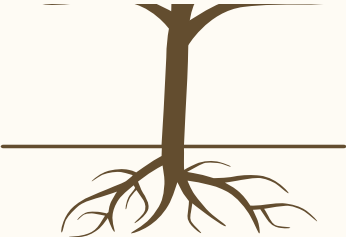
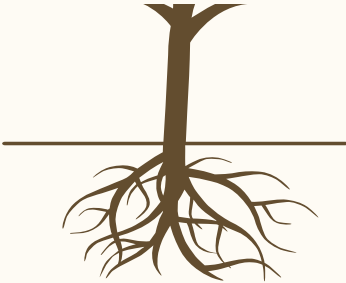
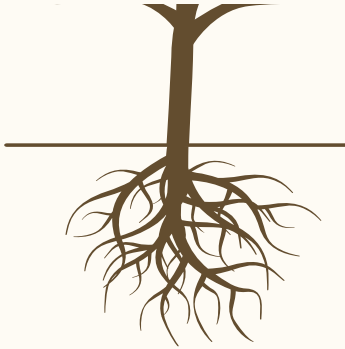
## Signposts for Breadth of Learning in the Dramatic Arts

The following table shows the growth of the *breadth* dimension of learning in the dramatic arts at three points in time. At each signpost, the dimension of breadth across and within essential learning areas increases in scope and variety.

<i>Three Signposts for Breadth of Learning in the Dramatic Arts</i>		
<i>Signpost 1</i>	<i>Signpost 2</i>	<i>Signpost 3</i>
		
<p>The learner makes connections within and among essential learning areas through various learning experiences and contexts. At this emergent phase, the learner develops a beginning repertoire of tools, techniques, competencies, strategies, processes, practices, and resources through initial learning opportunities from all four essential learning areas.</p>	<p>The learner expands connections within and among essential learning areas and develops an increasing repertoire of tools, techniques, competencies, strategies, processes, practices, and resources through new learning experiences, contexts, and content.</p>	<p>The learner diversifies and extends learnings, experiences, and connections. The web of dynamic interactions between essential learning areas and relationships with others in the community of learners becomes increasingly interconnected.</p>

## Signposts for Depth of Learning in the Dramatic Arts

The following table shows the growth of the *depth* dimension of learning in the dramatic arts at three points in time. At each signpost, the dimension of depth across and within essential learning areas becomes increasingly complex and sophisticated, and integrates understandings from previous signposts.

<i>Three Signposts for Depth of Learning in the Dramatic Arts</i>		
<i>Signpost 1</i>	<i>Signpost 2</i>	<i>Signpost 3</i>
		
<p>The learner develops learnings in substantive and meaningful ways. The learner has rigorous and multiple opportunities to engage and interact with targeted recursive learnings.</p>	<p>The learner consolidates, elaborates, and reinvests previous learnings. The learner explores learnings in new contexts and from different perspectives to generate new possibilities and relationships.</p>	<p>The learner continues to develop learnings in comprehensive, focused, and sophisticated ways to understand and apply new facets about learnings. Relationships between learnings and learning experiences become more complex, profound, and integrated with expanded contexts and new perspectives.</p>

*continued*






### Three Signposts for Depth of Learning in the Dramatic Arts

<i>Signpost 1</i>	<i>Signpost 2</i>	<i>Signpost 3</i>
The learner focuses on principles, concepts, structures, order, factors, variables, patterns, and details about a learning phenomenon.	The learner explores new facets of and builds new, layered understandings about principles, concepts, structures, order, factors, variables, patterns, and details about learnings.	The learner synthesizes, generalizes, and elaborates previous and new understandings to develop more complex, nuanced, subtle, and abstract ways of knowing.
The learner develops recall and is able to reproduce specialized and authentic dramatic arts language, practices, vocabulary, and knowledge.	The learner begins to internalize specialized, authentic dramatic arts language, practices, vocabulary, expertise, and knowledge through inquiry and sustained engagement with recursive learnings.	The learner internalizes and masters specialized, authentic dramatic arts language, practices, vocabulary, expertise, and knowledge through sustained, intense engagement with recursive learnings in multiple contexts.
The learner develops efficiency, accuracy, and fluency in targeted recursive learnings.	The learner develops increasing efficiency, accuracy, and fluency in targeted learnings through experience and over time.	The learner is a mature, full member of a dramatic arts learning community. The learner integrates and applies detailed knowing and mastery of dramatic arts learnings in own work, in independent areas of inquiry, and in understanding the work of others.

## Signposts for Transformation of Learning in the Dramatic Arts

The following table shows the growth of the *transformation* dimension of learning in the dramatic arts at three points in time. At each signpost, the dimension of transformation across and within essential learning areas becomes increasingly complex and sophisticated, and integrates understandings from previous signposts.

Three Signposts for Transformation of Learning in the Dramatic Arts		
Signpost 1	Signpost 2	Signpost 3
		
<p>The learner synthesizes and applies new learnings for current needs and uses and to make choices and decisions.</p>	<p>The learner synthesizes and applies learnings for new self-directed learning goals and initiatives.</p>	<p>The learner synthesizes and applies learnings in flexible and adaptive ways for new and emerging needs and uses and to make independent, informed choices and decisions.</p>
<p>The learner develops strategies for critical observation, reflection, and dialogue to identify own and others' assumptions, influences, values, and beliefs.</p>	<p>The learner uses critical reflection and dialogue to analyze, interrogate, challenge, reconsider, shift, and develop a range of assumptions, influences, preferences, interpretations, and learnings.</p>	<p>The learner uses critical reflection to re-examine, build, and rebuild frames of reference. The learner experiences deep shifts in thought, feeling, and/or actions.</p>

*continued*

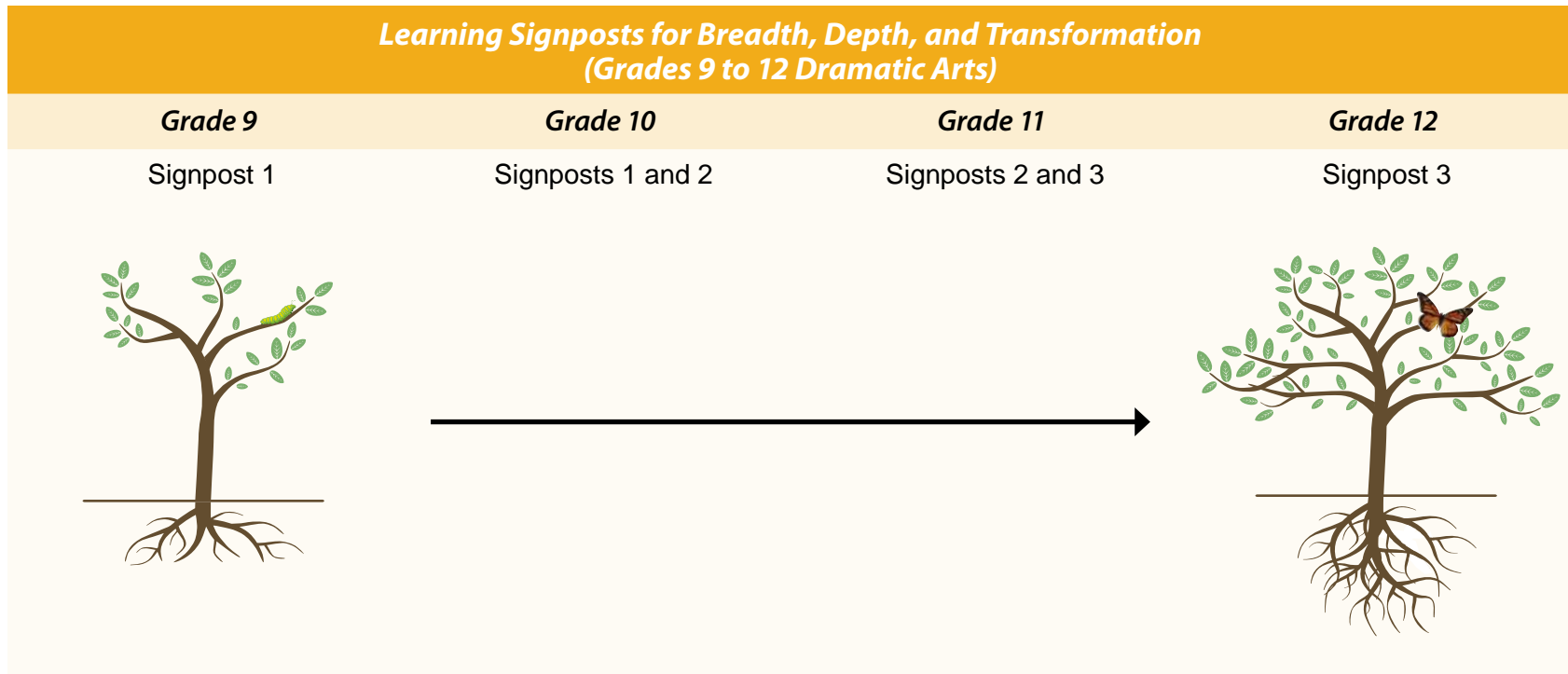
### Three Signposts for Transformation of Learning in the Dramatic Arts

<i>Signpost 1</i>	<i>Signpost 2</i>	<i>Signpost 3</i>
The learner develops new perspectives and new ways of seeing and knowing the world.	The learner integrates new perspectives and new ways of seeing and knowing the world for learning and relationships.	The learner develops awareness that understandings are always growing and shifting. The learner uses new perspectives and new ways of knowing the world to inform action and agency and to alter own way of being in the world.
The learner becomes conscious of personal, social, and artistic identity.	The learner explores personal, social, and artistic identity and roles, and reflects and acts on beliefs and actions.	The learner's (for now) personal, social, and artistic identity informs own choices, actions, roles, and assumed positions, and informs others' perceptions of the learner.
The learner develops strategies to deal with challenges, to solve problems, and to act on critical reflection for action and agency.	The learner draws from a range of strategies, choices, and critical reflection for own decision making and problem solving to direct own learning, to consider alternatives, and for individual and collective agency.	The learner seeks and initiates new opportunities for critical reflection, action, and learning. The learner applies detailed knowledge and mastery of dramatic arts learnings to independent areas of inquiry, to own and others' work, and to inform future learning.
The learner develops awareness that one's behaviour, attitudes, and values can have an effect on others. The learner recognizes and respects different perspectives, world views, and cultures.	The learner shares in the experiences and cultures of others, values different perspectives, world views, and cultures, and uses new perspectives to inform learning and action.	The learner uses cultural competencies to be a change agent for new possibilities and to make a positive difference in school and larger communities.
The learner communicates and builds connections between and among different cultures and communities through the dramatic arts.	The learner builds on new experiences to strengthen communication and connections between and among cultures and communities through the dramatic arts.	The learner is a full, mature member of a diverse, knowledgeable, and competent dramatic arts community.

## Using the Signposts for Breadth, Depth, and Transformation

At each grade, the recursive learnings are developed, consolidated, elaborated, recombined, and reinvested in new ways and in different contexts with increasing breadth, depth, and transformation.

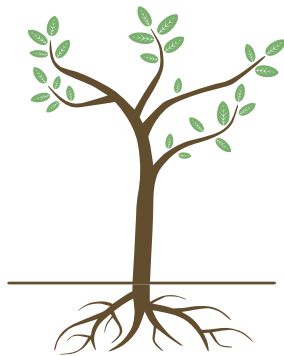
The following table suggests possible ways to describe dramatic arts learning growth from the beginning of Grade 9 to the completion of Grade 12.



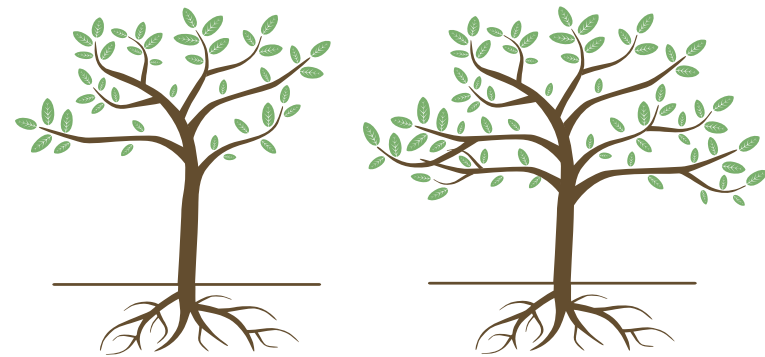
## Illustration of Possible Relationships: Breadth, Depth, and Transformation

The learning signposts for breadth, depth, and transformation of learning are intended to be flexible rather than fixed markers, depending on context of use. Breadth, depth, and transformation are interrelated, but may develop in a variety of ways and at different points in time.

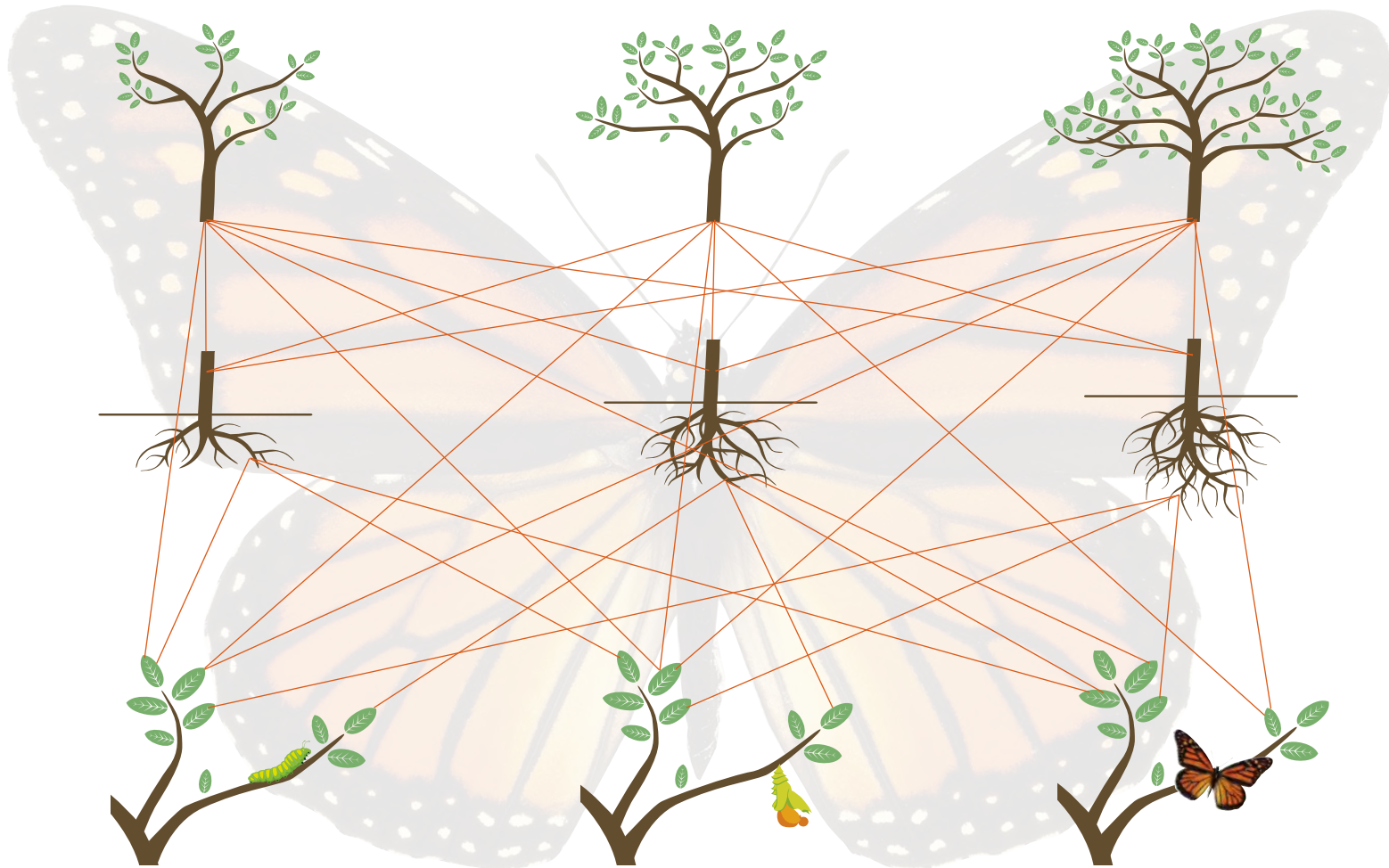
For example, at one point in time, a Grade 10 learner may reach signpost 1 for both breadth and depth of learning in dramatic arts, as shown below.



At another point in time, with increased opportunities for extending breadth of learning, the same Grade 10 learner could reach signpost 2 or 3 for breadth, but remain at signpost 1 for depth, as shown in the following illustration.



The learner could, similarly, demonstrate learning growth in the three dimensions of breadth, depth, and transformation at different points in time and in different combinations, as illustrated by the network of potential connections below.





## GLOSSARY





## GLOSSARY

The following terms are provided for clarification and understanding of selected terminology used in Manitoba's Grades 9 to 12 dramatic arts curriculum and resources. These terms are not intended to be exhaustive. Educators are encouraged to consult the recommended dramatic arts resources for additional and alternative terminology.

### **affordances**

Opportunities and/or possibilities for individual action and agency (Chemero; Ovens and Godber; Withagen et al.).

### **back story**

A character's experience and background; information about the character that is not necessarily explicit in the story itself.

### **blocking**

Directing the movement and positioning of actors.

### **character**

A fictitious person in a play.

### **choral reading, choral speaking**

Reading of a poem or text aloud and in unison by a group, with leader direction; can include actions, a variety of tones, and individuals speaking in character.

### **collective creation**

Theatrical work created by a group using multiple approaches, usually focusing on a big idea, theme, issue, concept, and/or experience; can use poetry, music, visuals, and a variety of dramatic forms.

### **competency**

Consists of

more than just knowledge and skills. Competency is the complex "know act" that encompasses the ongoing development of an integrated set of knowledge, skills, attitudes, and judgments required in a variety of different and complex situations, contexts and environments. It involves the ability to meet complex demands, by drawing on and mobilising psychosocial resources (including skills and attitudes) in a particular context. Competencies involve a mobilisation of cognitive and practical skills, creative abilities and other psychosocial resources such as attitudes, motivation and values. (OECD 4)

### **drama**

An expressive art form that may borrow from theatre (e.g., understanding character, using voice expressively, using the body to express emotion or tension, creating a setting), although the goal is not performance but, rather, to deepen an understanding of a concept, big idea, theme, and/or experience.

### **drama/theatre forms**

Include tragedy, comedy, farce, melodrama, classical, improvisational, experimental, musical theatre, tableau, process drama, Readers Theatre, *commedia dell'arte*, collective creation, thought watching, pantomime, monologue, puppetry, mask, improvisation, hot seating, large-group improvisation, script (genre), story theatre, forum theatre, collective theatre, political theatre, theatre of the oppressed, mime, radio drama, choral reading, choral speaking, teacher/student in role, slam, street theatre, multimedia, emerging forms, and many others.

**dramatic situation**

A theatrical experience that can be an excerpt from a play, an improvised scene, a role play, a short work, or a complete play.

**elements of drama/theatre**

Include focus, story/theme, setting, place, time, character, dialogue, tension, conflict, plot, blocking, drama vocabulary, symbol, metaphor, staging, stage position, mood, roles, environment, situation/action, balance, contrast, audience-actor relationship, sound, music, language (verbal, non-verbal, vocalizations), timing, rhythm, climax/anticlimax, space, dramatic conventions, and production elements.

**everyday creativity**

Expressions of originality and meaningfulness in creative product and process in the activities of everyday life, including work and leisure (Richards).

**farce**

Light comedy focusing on a highly improbable situation, with exaggerated acting for humorous effect.

**improvisation**

A dramatic form in which the dramatic situation is created spontaneously, without preparation; can also be used as a way of recalling a story without using a script.

**media arts**

Arts that involve communication technologies such as film, video, audio, digital, satellite, television, radio, the Internet, graphic communications, interactive and mobile technologies, video games, animation, and emerging technologies.

**melodrama**

A tragedy featuring stereotypical characters and exaggerated acting.

**mime**

A dramatic form in which character, action, meaning, and/or emotions are communicated through gestures, body movement, and/or facial expressions, without the use of speech or sound.

**monologue**

A long speech or an entire scene or play in which the actor speaks alone to himself or herself, or addresses the audience, without expecting an answer.

**out of role**

Moving out of character, or having discussions out of character, to develop or further the drama.

**pantomime**

A dramatic form in which an actor silently interprets the story using gestures, emotions, movement, interactions, and attitudes that often say more than the story narration.

**plus-ing**

“In collaborative idea generation, the act of accepting any idea or adding to it, having an affinity with the ‘yes and’ practice of improvisational theatre” (Kelly 321).

**puppetry**

A dramatic form in which the characters are objects or figurines moved by hand or by using strings, wires, and/or rods.

**radio play**

A script developed for listening, using voice and sound effects to express actions and setting.

**Readers Theatre**

A genre of theatre read with script in hand; may use some movement and limited costumes, but attention is focused on the use of voice to bring character and action to life. Students assume speaking roles of characters and narrator to read a text as written, or they may develop their own scripts based on existing text.

**role, in role**

Taking on the role of another character; assuming the feelings, beliefs, thoughts, perceptions, and problems of another; exploring, interacting, and/or answering questions in the character of another.

**role play**

A situation in which students pretend or assume a role (e.g., playing a mother, a firefighter).

**set**

An environment created to look and feel like the story being told; can use music, lighting, significant objects, chairs placed in a certain way, and so on.

**shadow theatre**

A dramatic form created by projecting shadows behind a screen—an object or person is placed between a light source and the screen to create a dramatic situation.

**sketch, skit**

A short play, often improvised.

**stage business**

Incidental actions and gestures that augment who the characters are.

**staging**

Directing the actors' presentation and performance of a play.

**storytelling**

A dramatic form that involves telling a story.

**story theatre**

A flexible, often improvised, approach to retelling a story dramatically; may use a variety of approaches, including narration, pantomime, dialogue, and/or voicing in third person.

**student in role**

A student interacting or answering questions in character.

**style**

A particular form, genre, or type of drama (e.g., comedy, tragedy, melodrama, Western, vaudeville, *commedia dell'arte*).

**sustain a willing suspension of disbelief**

To set aside all scepticism and temporarily accept the limits of the medium and the improbable situation and setting of the play as being realistic (e.g., for humorous ends); to pretend.

**tableau**

A dramatic form in which a group of actors momentarily freeze in silence, as for a photograph, after which the scene may or may not continue. Actors use facial expressions, levels, space, body movements, gestures, and character to communicate meaning or effect (e.g., theme, idea, representation of theme, important moment, message, emotion, experience).

**teacher in role**

The teacher interacting or answering questions in character.

**tension**

An element that moves the drama forward and motivates the characters' actions; can be a conflict to be settled, a challenge to be met, a mystery to be solved, and so on.

**theatre**

A structured, staged event involving specific skills and media (e.g., acting, scripts, stage craft), with the goal of performing for an audience.

**theatrical elements**

The building blocks that convey the essence of the dramatic situation (e.g., voice, gesture, dialogue, movement, posture, tension, beginning, problem, and resolution, staging, costumes, sets, blocking, sound, lighting).

**traditions**

Culturally specific dramatic forms and rituals passed, over time, from generation to generation.



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