



Kindergarten to Grade 8 Dramatic Arts

Manitoba Curriculum Framework

Second Edition



KINDERGARTEN TO GRADE 8 DRAMATIC ARTS

Manitoba Curriculum Framework

Second Edition

Manitoba Education Cataloguing in Publication Data

Kindergarten to Grade 8 dramatic arts : Manitoba
curriculum framework, second edition

Includes bibliographical references.

ISBN: 978-0-7711-6431-6 (pdf)

ISBN: 978-0-7711-6433-0 (print)

1. Drama—Manitoba—Curricula.
 2. Drama—Study and teaching—Manitoba.
 3. Drama—Study and teaching (Elementary)—Manitoba.
 4. Arts—Manitoba—Curricula.
 5. Arts—Study and teaching—Manitoba.
- I. Manitoba. Manitoba Education.
372.66043

Copyright © 2021, the Government of Manitoba, represented by the Minister of Education.

Manitoba Education
Winnipeg, Manitoba, Canada

Every effort has been made to acknowledge original sources and to comply with copyright law. If cases are identified where this has not been done, please notify Manitoba Education. Errors or omissions will be corrected in a future edition.

All images found in this document are copyright protected and should not be extracted, accessed, or reproduced for any purpose other than for their intended educational use in this document.

Any websites referenced in this document are subject to change. Educators are advised to preview and evaluate websites and online resources before recommending them for student use.

Print copies of this document (stock number 80707) can be purchased from the Manitoba Learning Resource Centre. Order online at www.manitobalrc.mb.ca.

This resource is available on the Manitoba Education website at www.edu.gov.mb.ca/k12/cur/arts/drama/index.html.

Disponible en français.

Un document pour le programme d'immersion française et un document pour le programme français sont également disponibles.

Available in alternate formats upon request.

CONTENTS

Acknowledgements	v
-------------------------	---

Introduction	1
Purpose	1
Background	1
Implementation	2
Content	3

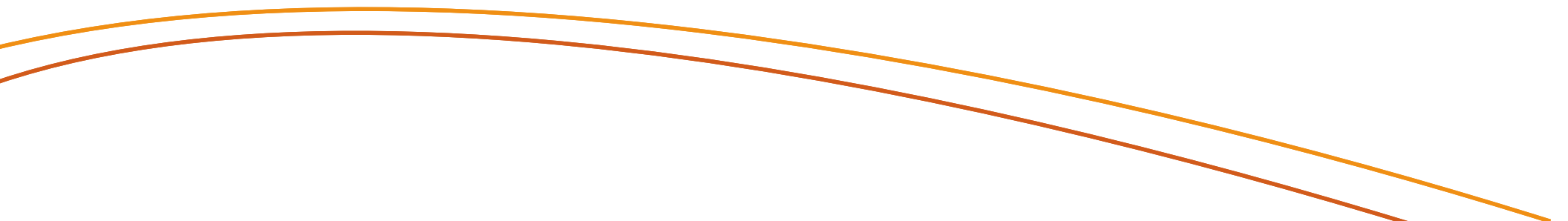
Overview of the Dramatic Arts Framework	5
The Landscape of Drama	5
The Nature of the Dramatic Arts Discipline	5
Rationale for Dramatic Arts Education	6
Learning in Dramatic Arts	6

The Dramatic Arts Framework Components and Organization	11
The Dramatic Arts Framework Butterfly	11
The Centre of the Butterfly	12
The Wings Working Together	12
The Wings Individually	13
Learning Areas	14
Recursive Learnings	15
Guide to Reading the Dramatic Arts Framework	16

Recursive Learnings	17
Making (M)	19
Creating (CR)	27
Connecting (C)	35
Responding (R)	43

Glossary	55
-----------------	----

Bibliography	61
---------------------	----



ACKNOWLEDGEMENTS

Manitoba Education gratefully acknowledges the contributions of the following individuals in the development of *Kindergarten to Grade 8 Dramatic Arts: Manitoba Curriculum Framework*.

First Edition 2011

Contributing Writers

Liz Coffman Instructor	University of Manitoba
Carole Freynet-Gagné Independent Contractor	
Karen Geist-MacNeill Consultant	Louis Riel School Division
Bill Kristjanson Consultant and Teacher	Pembina Trails School Division
Lidi Kuiper Independent Contractor	
Natalie Labossière Independent Contractor	
Francine Morin Professor, Department Head Curriculum, Teaching and Learning	Faculty of Education University of Manitoba
Beryl Peters Instructor (until July 2009)	University of Manitoba

First Edition 2011

Development Team

Jim Alexander	École Charleswood School Pembina Trails School Division
Richard Bazin	École Pointe-des-Chênes Division scolaire franco-manitobaine
Joy Beauchamp	St. Mary's Academy Independent
Ed Braun	Helen Betty Osborne Ininiw Education Resource Centre Frontier School Division
Barbara Grexton	Grandview School Mountain View School Division
Geraldine Krone	Meadows West School Winnipeg School Division
Jock Martin	St. John's-Ravenscourt School Independent
Victoria McMahon	Consultant St. James-Assiniboia School Division
Tania Murray	Portage Collegiate Institute Portage la Prairie School Division
Barbara Powell	Sansome School St. James-Assiniboia School Division
Kerrie Reid	École River Heights School Winnipeg School Division
Barbara Warrack	Arthur E. Wright Community School Seven Oaks School Division

First Edition 2011

Manitoba Education Staff

Jean-Vianney Auclair Assistant Deputy Minister	Bureau de l'éducation française Division
Carole Bilyk Coordinator	Development Unit Instruction, Curriculum and Assessment Branch
Louise Boissonneault Coordinator	Document Production Services Unit Educational Resources Branch
Darryl Gervais Director	Instruction, Curriculum and Assessment Branch School Programs Division
Lee-Ila Bothe Coordinator (until March 2010)	Document Production Services Unit Educational Resources Branch
Jacques Dorge Director	Curriculum Development and Implementation Branch Bureau de l'éducation française Division
Chris Enns Manager	Development Unit Instruction, Curriculum and Assessment Branch
Joe Halas Project Co-leader/Consultant (until June 2009)	Development Unit Instruction, Curriculum and Assessment Branch
Lynn Harrison Desktop Publisher	Document Production Services Unit Educational Resources Branch
Susan Letkemann Publications Editor	Document Production Services Unit Educational Resources Branch
Leanna Loewen Consultant	Curriculum Development and Implementation Branch Bureau de l'éducation française Division
Linda Mlodzinski Manager/Consultant (until June 2011)	Development Unit Instruction, Curriculum and Assessment Branch

First Edition 2011

Aileen Najdich
Assistant Deputy Minister

School Programs Division

Beryl Peters
Project Co-leader/Consultant

Development Unit
Instruction, Curriculum and Assessment Branch

Second Edition 2021

Manitoba Education Staff

Louise Boissonneault Coordinator	Information and Web Services Unit
Julie Mongeon-Ferré Project Leader/Consultant	Bureau de l'éducation française
Florence Girouard Consultant	Bureau de l'éducation française
Marie-Claude McDonald Arts Education Coordinator	Division scolaire franco-manitobaine
Val Noseworthy Consultant	Professional Learning Unit
Beryl Peters, Ph.D. Director	Practicum and Partnerships Office, University of Manitoba
Marjorie Poor Publications Editor	Information and Web Services Unit
Lindsay Walker Desktop Publisher	Information and Web Services Unit

Manitoba Education would like to thank all those who contributed to the development and finalization of the *Grades 9 to 12 Dramatic Arts: Manitoba Curriculum Framework*, published by the department in 2015. Please note that some of the changes made to the Kindergarten to Grade 8 Framework reflect the content of the *Grades 9 to 12 Dramatic Arts: Manitoba Curriculum Framework*.



INTRODUCTION

Purpose

Kindergarten to Grade 8 Dramatic Arts: Manitoba Curriculum Framework (the Dramatic Arts Framework) provides the basis for learning, teaching, and assessment of dramatic arts in Manitoba schools. The Dramatic Arts Framework describes the learnings for dramatic arts education and provides a basis for the development of curriculum implementation resources for Kindergarten to Grade 8 dramatic arts. It is intended to assist teachers, administrators, and partners in education with implementing the dramatic arts curriculum and with planning professional learning.

This document provides background information and implementation guidelines pertaining to dramatic arts education. It presents an overview of the Dramatic Arts Framework, outlines the document components and organization, and identifies the four learning areas and the recursive and enacted learnings for Kindergarten to Grade 8 dramatic arts in Manitoba.

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. In preparing this statement, the arts educators who comprised the project team drew on current research in arts education and reviewed arts curricula from Canadian and international jurisdictions. The draft statement was distributed to education stakeholders, along with an invitation to provide feedback about the proposed direction for curriculum renewal. Responses provided by classroom teachers, school administrators, arts specialists, arts education organizations, trustees, parents, and post-secondary faculty were published in 2004 in *Responses to The Arts in Education Survey: Summary Report* (Manitoba Education, Citizenship and Youth). Responses to *The Arts in Education* position statement were overwhelmingly positive and guided subsequent curriculum development of arts curricula in Manitoba.

In the spring of 2010, the Manitoba Education Research Network (MERN) released *A Study of Arts Education in Manitoba Schools* led by researcher Francine Morin. As a result of these publications, Kindergarten to Grade 8 frameworks for dramatic arts, visual arts, dance, and music were developed and published. Their province-wide implementation began in 2011.

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 are required to meet the needs of today's creative economies and knowledge-based societies.

In addition, the Dramatic Arts Framework draws on Manitoba curriculum and support documents in various subject areas, including *Kindergarten to Grade 12 Aboriginal Languages and Cultures: Manitoba Curriculum Framework of Outcomes* (Manitoba Education, Citizenship and Youth) and *Education for a Sustainable Future: A Resource for Curriculum Developers, Teachers, and Administrators* (Manitoba Education and Training).

Arts education, including dramatic arts education, is important for preserving and nurturing human culture and heritage and necessary for human health and social well-being. Human health and social well-being and a sustainable environment and economy are essential and integrated components of an equitable quality of life and a sustainable future for all Canadians. *Education for a Sustainable Future* highlights community and culture, the economic viability of arts and cultural enterprises, and the preservation of heritage and culture as crucial sustainability issues and concepts.

System-wide implementation of the new Grades 9 to 12 dance, dramatic arts, music, and visual arts curriculum frameworks was initiated in the 2015/2016 school year. The Grades 9 to 12 arts curriculum frameworks informed ever-greening of the Kindergarten to Grade 8 dance, dramatic arts, music, and visual arts curriculum frameworks in 2021.

Implementation

In Manitoba, arts education is compulsory for Grades 1 to 8. The minimum recommended time allotments for arts education in Grades 1 to 8 are as follows:

- **Grades 1 to 6:** 10 percent of instructional time
- **Grades 7 and 8:** 8 percent of instructional time

Manitoba offers a distinct framework for each of the four arts education disciplines: dramatic arts, dance, music, and visual arts. Although there are common areas of learning in the four arts disciplines, each discipline is distinct and requires unique language, tools, skills, techniques, knowledge, and learnings.

The offering of four arts frameworks provides resources for rich, comprehensive, and diverse meaning making and ways of communicating through the unique literacies of dramatic arts, dance, music, and visual arts. Because the individual arts represent distinct ways of knowing, each of the arts makes a significant contribution to learners' learning and development. Learning is achieved through the variety of methods and media inherent in a specific arts discipline. Each arts framework encompasses a variety of recognized strands or options possible for each arts discipline in the Kindergarten to Grade 8 context. For example, the Dramatic Arts Framework is inclusive of both process drama and theatre, as well as a variety of dramatic forms and sources from different times, places, social groups, and cultures.

Manitoba schools may offer one or more individual arts disciplines (dramatic arts, dance, music, and/or visual

arts). Schools have the flexibility to choose the number and combination of arts disciplines appropriate for their local context, resources, and needs. The number of arts disciplines offered in a school will depend upon available resources, allocated instructional time, staffing, and the arts implementation approach used in the school.

Educators can use a wide variety of approaches and resources for implementing arts education. For example, schools may offer arts disciplines individually as a stand-alone model, arts disciplines in combination with each other, and/or arts disciplines integrated with other subject areas.

Curriculum integration reinforces meaningful connections within and across disciplines. The arts enrich and are enriched by each other and other subject areas by affording new and deeper insights and a greater range of possibilities for communicating experience and meaning. When true integration occurs, no individual subject area is used solely to support learning in other subjects.

Educators are encouraged to integrate arts learnings with other subject areas where meaningful and appropriate, while maintaining focus on learner achievement of the arts learning outcomes. Each arts framework is considered fully implemented only if **all four learning areas for any one arts discipline** are explored in comprehensive, substantial, and interconnected ways.

To teach any of the four arts disciplines effectively, teachers need the appropriate knowledge and skills, which can be acquired in various ways, including specialist education, pre-service and in-service education, and other professional learning opportunities.

Content

The Dramatic Arts Framework contains the following components:

- **Introduction:** The introduction addresses the purpose of, background to, and implementation guidelines for dramatic arts education in Manitoba schools from Kindergarten to Grade 8, as well as outlining the content of this document.
- **Overview of the Dramatic Arts Framework:** The overview focuses on the landscape of the dramatic arts, the nature of the dramatic arts discipline, and the rationale for dramatic arts education. It also discusses learning in dramatic arts, describing the learning process, highlighting the transformative learning potential of dramatic arts education, and outlining the guiding principles for learning in dramatic arts.
- **Dramatic Arts Framework Components and Organization:** This section explains the use of the butterfly image as a metaphor for learning and as a graphic organizer for the distinct and interconnected parts of the dramatic arts curriculum. The body of the butterfly is shown to represent the developing dramatic arts learner at the centre, with each of the four wings representing one of four interconnected learning areas. The ways in which the wings work together and individually to organize and integrate the recursive and enacted learnings of the dramatic arts curriculum are also discussed. The learning areas and the recursive learnings are presented in this section, along with a guide to reading these elements and the enacted learnings.

- **Kindergarten to Grade 8 Dramatic Arts:**
Recursive Learnings: The curriculum consists of four learning areas, which are further elaborated by recursive learnings and realized through enacted learnings.

Kindergarten to Grade 8 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).

- **Appendices:** The appendices provide developmentally appropriate supports related to key concepts addressed in some enacted learnings.
- **Glossary:** Specific terms used within the dramatic arts discipline are defined in the glossary.
- **Bibliography:** The resources used in the development of this document are cited in the bibliography.

OVERVIEW OF THE DRAMATIC ARTS FRAMEWORK

The Landscape of Drama

The Manitoba Dramatic Arts Framework is conceived as a full landscape of knowledge where educators and learners meet in the work of active, embodied dramatic arts learning. Educators and learners are invited into the living field of dramatic arts education through a curriculum designed to place learners in the dynamic, complex, working culture of dramatic arts. The Dramatic Arts Framework is built using four interrelated learning areas, connected to the learner as dramatic artist at the core. Wayfinding through the dramatic arts environment is provided by connected sets of recursive and enacted learnings for the learning areas.

“Curricula for today’s world use ecological metaphors” (WNCP 6) to convey the notion that knowledge is dynamic and always in the process of being constructed. Curriculum frameworks are conceived as complex, organic networks organized into living fields or landscapes, rather than as fragmented pieces of knowledge pieced together in a linear fashion. Learning in the landscape of dramatic arts means learning the complexities and ways of the discipline while learning how to do in the discipline. Learning the landscape of dramatic arts, or coming to know and do in the discipline, means the ability to enter into, learn the way around, participate fully in, and make a contribution to the culture of the dramatic arts (WNCP).

Dramatic arts learning is understood to be a journey into the landscape of dramatic arts education. The Dramatic Arts Framework provides multiple locations for learners to enter and continue lifelong transformative travels in

the dramatic arts landscape. Learners may have various trajectories through a dramatic arts landscape that create “a unique point of view, a location with specific possibilities for enhancing the learning capability of [their] sphere of participation” (Wenger 197). Each learners’ unique identity, and the individual perspective it offers, is a gift to the world (Wenger 197).

The Nature of the Dramatic Arts Discipline

The discipline of dramatic arts enriches a vibrant culture and is integral to human life. Dramatic arts have the power to illuminate, deepen, and broaden human experience. No culture, whether past or present, has existed without dramatic stories being told, re-enacted, improvised, written, or performed. Dramatic arts invite people to participate as viewers and players in telling their stories. Through dramatic experiences, people learn about themselves individually and as a collective, about their past, present, and future, their tensions, and their differences and connections. When people play together in the dramatic story, they empathize, laugh, and cry with each other, learn more about one another, and are sometimes motivated to make a difference in the world.

Drama is a multimodal, cross-cultural literacy and expressive art form. The ways of knowing through dramatic arts include cognitive, physical, affective, intuitive, and spiritual modes. Drama embodies and expresses ideas, feelings, and meaning. It communicates within and across cultural, societal, and historical contexts.

Manitoba landscape photo: *Near Niverville*, © Stan Milosevic

Rationale for Dramatic Arts Education

Drama is a vital part of every learner's education and contributes to deep and enduring learner engagement that leads to learning success. Dramatic arts education develops unique, powerful, and multiple ways of perceiving, interpreting, knowing, representing, and communicating understandings about one's self and the world. Through dramatic arts experiences, learners have opportunities to think creatively, explore ideas and feelings, and develop emerging personal, cultural, and social identities.

The social act of learning in the dramatic arts develops a sense of community as learners work collectively to explore story in a variety of ways. Participating in dramatic arts experiences enables learners to explore ambiguity, to think imaginatively, innovatively, and with flexibility and empathy, and to feel confident with uncertainty and risk.

The Dramatic Arts Framework promotes open-ended, divergent, and critical thinking through focused dialogue, action, and interaction. Mind, body, and spirit interact through the dramatic arts to engage learners profoundly as they seek meaning in the world around them. Through the dramatic arts, learners are empowered with the creative energies and sense of agency that are needed to consider diverse views and transform thinking and possibilities. Dramatic arts education has the potential to promote responsibility and leadership and to prepare and inspire future citizens of the world to address the most critical challenges of their times.

Learning in Dramatic Arts

Current research, theory, and practice give direction for quality dramatic arts education within the dramatic arts landscape. Quality dramatic arts education, informed by guiding principles and current understandings of how learners learn, has the potential to transform learning in powerful ways.

The Learning Process

Learning is an active, embodied, and social process of constructing meaning. It is shaped by the dynamic interaction of learners' prior knowledge and new experiences. Learners construct unique understandings in many different ways, depending on their interests, experiences, and learning styles, and on personal, social, and cultural factors. Learners are motivated to become engaged learners when learning has personal and relevant meaning for them and when they have opportunities to reflect on and guide their own learning.

In the school environment, learning occurs simultaneously across and between multiple nested levels that include individual and collective learners, educators, and schools, curriculum structures, artistic and cultural communities, and disciplinary knowledge (Davis and Sumara 91). Individual, personal knowing is enfolded in and unfolded from collective knowing and activity (Davis and Sumara 65). See the illustration on the following page.

Disciplinary Ways of Knowing and Being

Artistic and Cultural Communities

Curriculum Structures

Situated Contexts

Communities of Learners and Educators

**The Dramatic
Arts Learner**

The Transformative Learning Potential of Dramatic Arts Education

Learning in the arts, including the dramatic arts, has the potential to foster transformative learning. Transformative learning (Mezirow, “Transformative Learning as Discourse” 58) involves the acquisition of new knowledge and skills and the building of competence and confidence to use disorienting experiences and learning in the exploration of new perspectives, roles, and relationships that enable people to move to courses of action (Mezirow, “Transformative Learning Theory” 19). Affective ways of knowing are significant for transformative educational experiences (Taylor 10) that challenge and change the ways people view the world. Affective ways of knowing are essential to the critical reflection necessary for transformative learning (Taylor 10). The affective, embodied, and authentic ways of knowing afforded by dramatic arts education provide “alternative ways of knowing and being” (Butterwick and Lawrence 36) that create multiple opportunities for transformative change.

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).

Guiding Principles for Learning in Dramatic Arts

The following guiding principles for learning in dramatic arts are based on current thinking in curriculum development.

Dramatic arts are understood to be

- an expressive art form
- an active, embodied, living discipline
- a form of literacy with a unique set of tools and language, multimodal processes, skills, knowledge, and forms

Quality dramatic arts education

- affords a diverse and broad range of dramatic arts and dramatic arts experiences, participatory approaches, and ways of thinking about, learning, interpreting, and representing the dramatic arts
- integrates the four networked learning areas to develop concepts and skills with meaning, coherence, depth, and competency
- focuses on essential questions of why dramatic arts learning is important, what understandings and meanings the dramatic arts tools and language can communicate, what the dramatic arts can reveal about culture and identity, and what purpose and meaning the dramatic arts have for individuals and communities
- builds on prior dramatic arts learning in a reflective, recursive process so that new possibilities emerge and new understandings, patterns, and relationships grow deeper, richer, and more sophisticated and complex over time and through experience

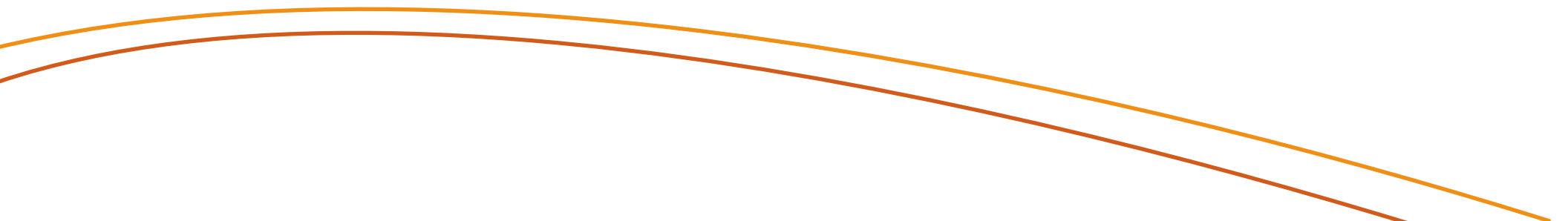
- is sufficiently substantive to generate deep conceptual understanding and learning “that enables learners to make connections, reason, innovate, problem solve, critique and create” (WNCP 4)
- engages and motivates learners intrinsically and deeply in relevant, authentic, personal ways—bodily, intellectually, and aesthetically
- invites and promotes opportunities for transformative learning and living

Quality learning in the dramatic arts

- occurs across and between nested levels that include the individual and the collective learner (Davis and Sumara 90–91)
- connects meaningfully and dynamically to learning across subject areas and the wider local and global dramatic arts, artistic, and cultural communities
- includes opportunities to explore creativity, imagination, risk taking, flexibility, ambiguity, uncertainty, and learner choice
- includes collaborative, diverse knowledge-building as it works in the world (WNCP 9)

The learning environment

- provides learners with opportunities to inquire, engage in learning conversations, question, dialogue, analyze, interpret, reflect, evaluate, construct, and share meaning through multiple perspectives
- values learner voice as essential for establishing individual and collaborative directions for dramatic arts inquiry and learning, developing learning goals, making decisions, and building criteria for learning and assessment
- respects and values the diversity of learners and ways of coming to know within the learning community (WNCP)
- ensures that ongoing assessment as and for learning is central to all dramatic arts learning to enable learners and educators to observe, give and receive feedback, revise, refine, plan, and effectively promote and achieve growth in the dramatic arts
- provides learners with multiple and various ways to demonstrate understanding and achievement of dramatic arts learnings



THE DRAMATIC ARTS FRAMEWORK COMPONENTS AND ORGANIZATION

The Dramatic Arts Framework Butterfly

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



As a graphic organizer, the butterfly image forms a diagram comprising five distinct and interconnected parts: the four wings that each connect to the fifth part, the main body in the centre. Each of the wings represents one of four learning areas into which the recursive learnings of the Dramatic Arts Framework have been classified. The central area or body of the butterfly, the part to which all the wings connect, represents the learner as a developing dramatic artist.

The butterfly image promotes the belief, integral to the Dramatic Arts Framework, that every learner's growth as a dramatic artist and a drama-literate person can be realized through ongoing learning experiences that connect creative dramatic arts activities, technical knowledge and skill development, the building and broadening of cultural and historical understandings related to art and life, and ongoing reflective and critical thinking opportunities that focus on the dramatic arts and personalized learning.

The butterfly also functions as a metaphor for dramatic arts and dramatic arts education, alluding to transformation, self-actualization, visual 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 and personalized learning.

The Centre of the Butterfly

The centre of the butterfly represents the dramatic arts learner, who is drawing learnings from all learning areas of the dramatic arts curriculum to stimulate and sustain their growth, emphasizing the following ideas and relationships:

- The overarching goal of the dramatic arts curriculum is to support, nurture, and inspire the growth of every learner as a dramatic artist and as an artful learner.
- The learner is at the centre. The learners' own feelings, perceptions, ideas, and expressions are integral to the dramatic arts experience and must be valued, explored, and celebrated within the learning community. Dramatic arts provide a holistic context for learning and gives learners opportunities for active and creative responses to what they know. It helps learners to organize information, interpret ideas, gain new insights, and work with others. Through dramatic play, for example, learners “live through” imaginary experiences in order to explore and test their own feelings, perceptions, and ideas about the world.
- Every learner is an artist, one whose growth and learning are best fostered within rich, open-ended, participatory dramatic arts experiences.
- As learners grow as artists, they become better communicators, learning to listen to and empathize with different points of view, to think imaginatively and critically, and to express themselves confidently. In dramatic arts, learners learn to communicate effectively in verbal and non-verbal ways. Through such experiences, learners learn to connect with the world and tap into their own creative capacities.

Learners in dramatic arts journey toward becoming articulate, creative, artistically literate adults and citizens who will truly enrich their own lives and the lives of their future communities.

The Wings Working Together

When the centre of the dramatic arts butterfly connects with the four wings, new relationships emerge. Each wing represents one of the learning areas into which the recursive and enacted learnings are organized. While the body of the butterfly evokes a holistic view of the learner as a young artist, the wings working together articulate a range of learnings that collectively support a path to comprehensive and balanced learning in dramatic arts.

In the Dramatic Arts Framework, the learning areas are

- Making
- Creating
- Connecting
- Responding

Although each 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 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 (Creating), what understandings and significance the language and practices can communicate through diverse contexts (Connecting), and how critical reflection about the dramatic arts transforms learning and develops identity and agency (Responding).

The Wings Individually

The organization of learnings into distinct, interrelated learning areas, or wings, is intended to give a clear outline of the knowledge, skills, and attitudes learners are expected to demonstrate in dramatic arts at various grades. Each of the four learning areas contains the following components:

Learning area

Each learning area begins with a statement of the overall learning intent of the area or wing and outlines important practices and competencies in dramatic arts learning.

Recursive learnings

Recursive learnings further elaborate the learning areas across Kindergarten to Grade 8. 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 of recursive learnings in the dramatic arts.

Learning Areas

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

Making (M)

The learner develops language and practices for making drama.

Creating (CR)

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

The Dramatic Arts Learner

Connecting (C)

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

Responding (R)

The learner uses critical reflection to inform dramatic arts learning and to develop agency and identity.

Recursive Learnings

The recursive learnings that relate to the four 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 demonstrates an understanding of and a facility with a variety of dramatic forms.
- DR-M2** The learner develops competencies for using the tools and techniques of body, mind, and voice in a variety of contexts.
- DR-M3** The learner demonstrates an understanding of and a facility with theatrical elements that contribute to the dramatic arts.

Creating (CR)

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

- DR-CR1** The learner generates ideas for creating drama/theatre using a variety of sources.
- 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 contexts of times, places, social groups, and cultures.


- DR-C1** The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.
- DR-C2** The learner experiences and develops an awareness of a variety of dramatic forms, styles, and traditions.
- DR-C3** The learner demonstrates an understanding of the roles, purposes, and meanings of dramatic arts in the lives of individuals and in communities.

Responding (R)

The learner uses critical reflection to inform dramatic arts learning and to develop agency and identity.

- DR-R1** The learner generates initial reactions to dramatic arts experiences.
- DR-R2** The learner observes and describes dramatic arts experiences
- DR-R3** The learner analyzes and interprets dramatic arts experiences.
- DR-R4** The learner constructs meaning and applies new understandings from dramatic arts experiences.

Guide to Reading the Dramatic Arts Framework



MAKING (M)
The learner develops language and practices for making drama/theatre.

RECURSIVE LEARNINGS

DR-M1 The learner demonstrates an understanding of and a facility with a variety of dramatic forms.	DR-M2 The learner demonstrates an understanding of and a facility with character and role in drama/theatre.	DR-M3 The learner demonstrates an understanding of and a facility with theatrical elements that contribute to the dramatic arts.
---	---	--

Learning Area

Each learning area begins with a statement of the overall learning intent of the area or wing.

Recursive Learnings

Recursive learnings further elaborate the learning areas across Kindergarten to Grade 8. 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 of recursive learnings in the dramatic arts.

MAKING (DR-M1)
The learner demonstrates an understanding of and a facility with a variety of dramatic forms.
 The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
participate collaboratively in a variety of grade-appropriate dramatic forms*				
K-4 DR-M1.1				
		identify and describe, using appropriate vocabulary, the basic characteristics of dramatic forms in own dramatic arts learning experiences		
		2-4 DR-M1.2		

* Examples of Dramatic Forms

- pantomime, storytelling, choral speaking, choral reading, improvisation, puppetry, tableau, story theatre
- Readers Theatre
- collective creation
- radio plays, student in role, mime, monologue, farce, melodrama

Codes

The codes identify the

- target grade(s) in which the enacted learning will be met
- arts education discipline
- learning area
- recursive learning
- enacted learning

Example:

K-4 DR-M1.1

K-4 Grade(s)

DR Dramatic arts discipline

M Learning area

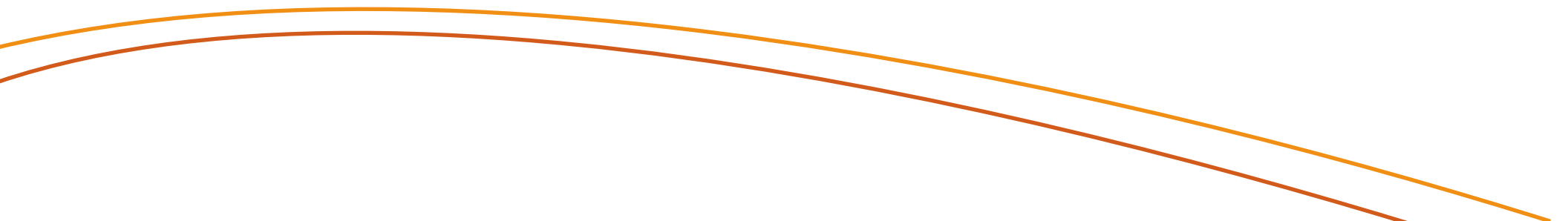
1 Recursive learning number

1 Enacted learning number

Note: Some enacted learning numbers do not apply to all grades.



RECURSIVE LEARNINGS





MAKING (M)

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

RECURSIVE LEARNINGS

DR-M1

The learner demonstrates an understanding of and a facility with a variety of dramatic forms.

DR-M2

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

DR-M3

The learner demonstrates an understanding of and a facility with theatrical elements that contribute to the dramatic arts.

MAKING (DR-M1)

The learner demonstrates an understanding of and a facility with a variety of dramatic forms.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
participate collaboratively in a variety of grade-appropriate dramatic forms* K-4 DR-M1.1				
			identify and describe, using appropriate vocabulary, the basic characteristics of dramatic forms in own dramatic arts learning experiences 2-4 DR-M1.2	

* Examples of Dramatic Forms

- pantomime, storytelling, choral speaking, choral reading, improvisation, puppetry, tableau, story theatre
- Readers Theatre
- collective creation
- radio plays, learner in role, mime, monologue, farce, melodrama

MAKING (DR-M1)

The learner demonstrates an understanding of and a facility with a variety of dramatic forms.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
use a variety of dramatic forms appropriately, demonstrating an understanding of the structure and purpose of the forms*			
5-8 DR-M1.1			
identify and describe the basic characteristics of dramatic forms experienced as participants and/or as audience members			
5-8 DR-M1.2			

* Examples of Dramatic Forms

- pantomime, storytelling, choral speaking, choral reading, improvisation, puppetry, tableau, story theatre
- Readers Theatre
- collective creation
- radio plays, learner in role, mime, monologue, farce, melodrama

MAKING (DR-M2)

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

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
use voice, dialogue, body, gesture, and movement selectively to establish characters and roles and to express feelings				K-4 DR-M2.1
			demonstrate an understanding of voice, dialogue, body, gesture, and movement as tools for communicating character	
		take on different points of view in dramatic play		
collaborate with others in the interpretation of characters				K-8 DR-M2.6
sustain a willing suspension of disbelief by staying focused and in character in play experiences				K-4 DR-M2.8

MAKING (DR-M2)

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

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
			use the elements of characterization (voice, dialogue, body, gesture, and movement) selectively to develop a range of characters 5-8 DR-M2.1
			sustain voice, dialogue, body, gesture, and movement consistent with the character and situation 5-8 DR-M2.2
			select appropriate action and reaction consistent with the character and situation 5-8 DR-M2.3
			use stage business appropriately to define and support characters 5-8 DR-M2.4
			develop characters and roles from different points of view 5-8 DR-M2.5
			collaborate with others in the interpretation of characters K-8 DR-M2.6
			create and use back stories to support character development 5-8 DR-M2.7
			stay focused and in character for the duration of various play and drama experiences 5-8 DR-M2.8

MAKING (DR-M3)

The learner demonstrates an understanding of and a facility with theatrical elements that contribute to the dramatic arts.

The learner is able to

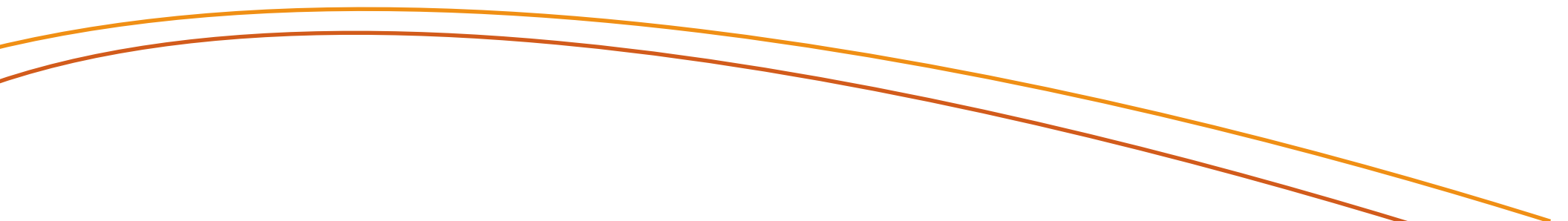
Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
convey a sense of story through dramatic play K DR-M3.1	demonstrate an understanding of beginning, problem, and resolution as basic components of dramatic play			1-8 DR-M3.1
	respond to, use, and create tension to develop dramatic play experiences			1-8 DR-M3.2
			demonstrate an understanding of how scripts are organized (e.g., characters, dialogue, stage directions)	3-4 DR-M3.3
select and use real and imaginary costumes, props, and objects to support and enhance dramatic play K-2 DR-M3.5		make, select, and use costumes, props, and sets for specific play experiences		3-6 DR-M3.5

MAKING (DR-M3)

The learner demonstrates an understanding of and a facility with theatrical elements that contribute to the dramatic arts.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate an understanding of beginning, problem, and resolution as basic components of dramatic play		1–8 DR–M3.1	
play, respond to, use, and create tension to develop dramatic play experiences		1–8 DR–M3.2	
demonstrate an understanding of how to create and use a script		5–8 DR–ML3.3	
use blocking and movement appropriately (e.g., proper positioning, flow of action) in dramatic play 5–6 DR–M3.4		use blocking and movement dynamically to give meaning (e.g., to convey emotion, status of a character, situation) in dramatic play 7–8 DR–M3.4	
make, select, and use costumes, props, and sets for specific play experiences 3–6 DR–M3.5		select, create, and use props, costumes, and sets as symbol and metaphor 7–8 DR–M3.5	
demonstrate an awareness of the various roles and responsibilities (e.g., actor, director, designer, writer, technician) involved in drama production 5–6 DR–M3.6		demonstrate an understanding of and a facility with a variety of roles and responsibilities (e.g., actor, director, designer, writer, technician) involved in drama production 7–8 DR–M3.6	





CREATING (CR)

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

RECURSIVE LEARNINGS

DR-CR1

The learner generates ideas for creating drama using a variety of sources.

DR-CR2

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

DR-CR3

The learner revises, refines, and shares dramatic arts ideas and creative work.

CREATING (DR-CR1)

The learner generates ideas for creating drama using a variety of sources.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
draw inspiration from personal experiences and relevant sources (e.g., feelings; memories; imagination; themes; observations; visual stimuli, learning in other subject areas; poems; stories; music; daily, family or community life) to ignite ideas and questions for dramatic arts creation				K-4 DR-CR1.1
consider other arts disciplines (visual arts, dance, media arts, music) and other subject areas to inspire and trigger ideas for dramatic arts creation				K-8 DR-CR1.2
explore the tools and techniques (body, mind, voice) and use improvisation to generate ideas for dramatic arts creation				K-8 DR-CR1.3
create and use play areas for specific play experiences, and use a variety of objects imaginatively as props				K-4 DR-CR1.4
engage in collaborative idea generation/brainstorming as inspiration for dramatic arts creation				K-8 DR-CR1.5
		collect information to stimulate and develop own ideas for dramatic arts creation		2-4 DR-CR1.6

CREATING (DR-CR1)

The learner generates ideas for creating drama using a variety of sources.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
draw inspiration from personal experiences and relevant sources (e.g., feelings; memories; imagination; themes; observations; visual stimuli, learning in other subject areas; cultural traditions; personal responses to current events, social and environmental issues, media and technology) to ignite ideas and questions for dramatic arts creation			
consider other arts disciplines (visual arts, dance, media arts, music) and other subject areas to inspire and trigger ideas for dramatic arts creation			
generate multiple ideas, themes, and motifs for drama creation through exploration, improvisation, and observation of others' dramatic arts creations			
engage in collaborative idea generation/brainstorming as inspiration for dramatic arts creation			
collect and explore a wide range of resources (e.g., stories, visuals, recordings) to stimulate and develop own ideas for dramatic arts creation			

CREATING (DR-CR2)

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

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
experiment with drama tools (body, voice, and mind), and costumes, props, or found objects to test and elaborate ideas				
K-8 DR-CR2.1				
make decisions, with teacher guidance, about the selection and use of ideas and dramatic elements and forms in own dramatic play (e.g., Pat: "I'll use this cloth for my cape." Ramon: "I'll speak in an angry voice.")			make decisions, with increasing independence, about the selection and use of ideas and dramatic elements and forms in own original work and in interpreting the work of others	
K-2 DR-CR2.2			3-4 DR-CR2.2	
describe own decisions regarding the selection and use of ideas and dramatic elements and forms			explain own decisions regarding the selection and use of ideas and dramatic elements and forms	
K-2 DR-CR2.3			3-4 DR-CR2.3	
incorporate serendipitous discoveries into own creative work, as appropriate				
K-4 DR-CR2.4				
develop and extend dramatic arts ideas individually and in collaboration with others				
K-8 DR-CR2.5				

CREATING (DR-CR2)

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

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
experiment with drama tools (body, voice, and mind), and costumes, props, or found objects to test and elaborate ideas			K-8 DR-CR2.1
make appropriate choices regarding costumes, props, sets, and staging (e.g., lights, sound effects) to enhance and enrich drama			5-8 DR-CR2.2
make and justify ongoing decisions about the selection and use of dramatic forms and theatrical elements in developing own work			5-8 DR-CR2.3
recognize serendipitous discoveries and incorporate them into own creative work, as appropriate			5-8 DR-CR2.4
develop and extend dramatic arts ideas individually and in collaboration with others			K-8 DR-CR2.5

CREATING (DR-CR3)

The learner revises, refines, and shares dramatic arts ideas and creative work.

The learner is able to

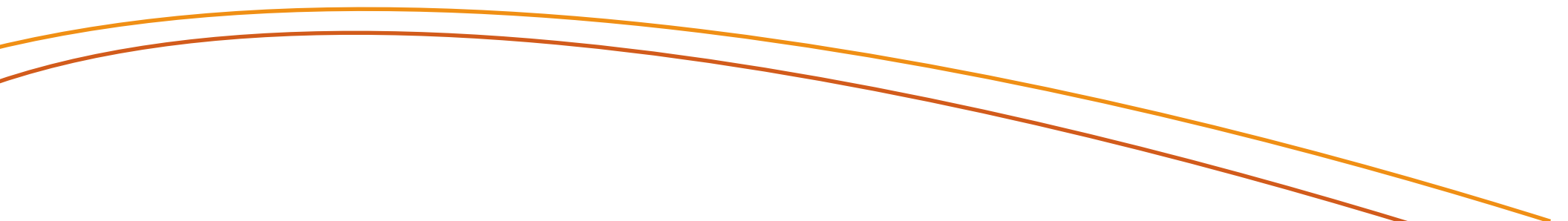
Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
share work in progress to inform revisions				K-4 DR-CR3.1
refine dramatic arts experiences to share with others			revise, refine, and rehearse drama work in response to peer/teacher feedback with communicative intent and audience in mind	
			3-8 DR-CR3.2	
			finalize own dramatic work (e.g., make appropriate decisions as to whether own work is “finished”)	
			K-2 DR-CR3.2	3-8 DR-CR3.3
share own dramatic work with others through performances, scripts, or video recordings				K-4 DR-CR3.4

CREATING (DR-CR3)

The learner revises, refines, and shares dramatic arts ideas and creative work.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
select and share drama work in progress to inform revisions			5–8 DR–CR3.1
revise, refine, and rehearse drama work in response to peer/teacher feedback with communicative intent and audience in mind			3–8 DR–CR3.2
finalize own dramatic work (e.g., make appropriate decisions as to whether own work is “finished”)			3–8 DR–CR3.3
share own drama with others through performances scripts, or video recordings			5–8 DR–CR3.4
collaborate with others to select, stage, and perform drama work with audience, setting, and purpose in mind			5–8 DR–CR3.5
take on supporting roles and responsibilities (e.g., for sets, costumes, makeup, sound effects, lighting), as appropriate			5–8 DR–CR3.6
apply legal and ethical arts practices (e.g., related to copyright, intellectual property) when consuming, producing, and sharing drama and other arts			5–8 DR–CR3.7





CONNECTING (C)

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

RECURSIVE LEARNINGS

DR-C1

The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.

DR-C2

The learner experiences and develops an awareness of a variety of dramatic forms, styles, and traditions.

DR-C3

The learner demonstrates an understanding of the roles, purposes, and meanings of the dramatic arts in the lives of individuals and in communities.

CONNECTING (DR-C1)

The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
perform, observe, and demonstrate an awareness of plays and stories that serve as the basis for dramatic arts among various groups (ideally, include content from cultures represented within the school community)			perform, observe, and demonstrate an understanding of plays and stories from different times, places, social groups, and cultures (include plays and stories from past and present and from global, Canadian, and Manitoban cultures, including First Nations, Inuit, and Métis)	
			K-2 DR-C1.1	3-4 DR-C1.1
identify, share, and talk about examples of dramatic play and dramatic performances experienced at home, at school, and in the community				
demonstrate an awareness of people who are involved in the dramatic arts in own community				
			demonstrate an awareness of drama artists, venues, and/or companies in own community, in Manitoba, in Canada, and in various global contexts	
			K-2 DR-C1.3	3-4 DR-C1.3

CONNECTING (DR-C1)

The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
identify, describe, and compare dramatic arts experienced from different times, places, social groups, and cultures (include dramatic stories, performances, and scripts from past and present and from global, Canadian, and Manitoban cultures, including First Nations, Inuit, and Métis)			
5–8 DR–C1.1			
identify, share, and discuss examples of dramatic arts experienced through live performances and through various media			
5–8 DR–C1.2			
demonstrate an awareness of theatre (e.g., performances, companies, actors, playwrights) in own community, in Manitoba, in Canada, and in various global contexts			
5–8 DR–C1.3			

CONNECTING (DR-C2)

The learner experiences and develops an awareness of a variety of dramatic forms, styles, and traditions.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
demonstrate an awareness of different kinds of drama and theatre				K-4 DR-C.2.1
recognize that the dramatic arts are an art form, along with dance, literary arts, music, and visual arts				K-4 DR-C2.2

CONNECTING (DR-C2)

The learner experiences and develops an awareness of a variety of dramatic forms, styles, and traditions.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate an awareness that there are many different kinds of dramatic arts (e.g., forms, styles, traditions) 5-6 DR-C2.1		describe and characterize experienced dramatic arts in terms of dramatic forms, styles, and/or traditions 7-8 DR-C2.1	
describe and compare qualities of different art forms (e.g., dance, dramatic arts, literary arts, music, visual arts) within similar social, cultural, or historical groups			5-8 DR-C2.2

CONNECTING (DR-C3)

The learner demonstrates an understanding of the roles, purposes, and meanings of the dramatic arts in the lives of individuals and in communities.

The learner is able to

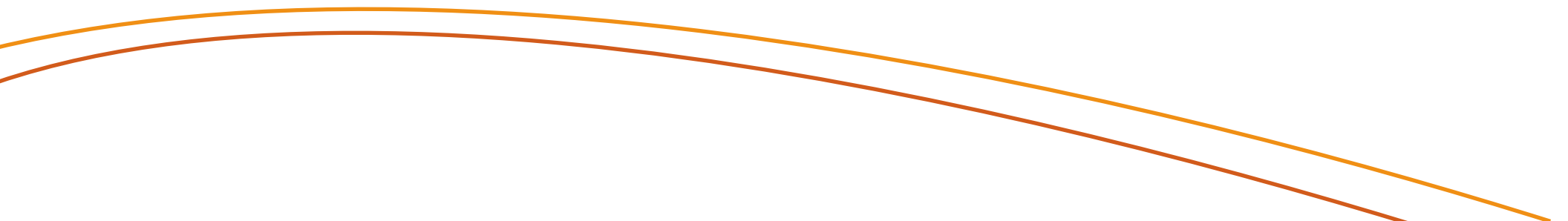
Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
identify when and why people use the dramatic arts in daily life (e.g., for storytelling, celebrating, learning, communicating ideas, selling, entertaining)			explain a variety of purposes and roles for the dramatic arts in own community and in other places and times	
			K-2 DR-C3.1 3-4 DR-C3.1	
demonstrate an awareness of the intended meanings and/or purposes of the dramatic arts encountered in own performance and viewing experiences				
demonstrate an appreciation of the dramatic arts as a means of experiencing and exploring own and others' lives (e.g., feelings, values, stories, events, cultures)				
demonstrate an awareness of ways in which the dramatic arts reflect, influence, and shape issues and events, as well as traditions, values, beliefs, and identities of individuals and groups				
demonstrate an understanding of ways to interact appropriately in dramatic arts situations as participants, audience members, and performers				
K-4 DR-C3.3 K-4 DR-C3.4 K-4 DR-C3.5 K-4 DR-C3.7				

CONNECTING (DR-C3)

The learner demonstrates an understanding of the roles, purposes, and meanings of the dramatic arts in the lives of individuals and in communities.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate an understanding of the multiple roles and purposes of the dramatic arts in society (e.g., for celebrations, commemorations, education, persuasion)			5–8 DR–C3.1
examine and explain own purposes for creating dramatic arts			5–8 DR–C3.2
demonstrate an understanding of the intended meanings and/or purposes of the dramatic arts encountered in own performance and viewing experiences			5–8 DR–C3.3
demonstrate an appreciation of the dramatic arts as a means of experiencing the world and understanding the perspectives of others			5–8 DR–C3.4
demonstrate an understanding of ways in which the dramatic arts reflect, influence, and shape issues and events, as well as traditions, values, beliefs, and identities of individuals and groups			5–8 DR–C3.5
demonstrate an awareness of the impact of context on dramatic artists and their works (e.g., consider personal, social, cultural, geographical/environmental, historical contexts)			5–8 DR–C3.6
demonstrate behaviours and attitudes appropriate for performers and audience members in a variety of dramatic arts settings and contexts			5–8 DR–C3.7
describe a variety of dramatic arts–related careers			5–8 DR–C3.8





RESPONDING (R)

The learner uses critical reflection to inform dramatic arts learning and to develop agency and identity.

RECURSIVE LEARNINGS

DR-R1

The learner generates initial reactions to dramatic arts experiences.

DR-R2

The learner observes and describes dramatic arts experiences.

DR-R3

The learner analyzes and interprets dramatic arts experiences.

DR-R4

The learner constructs meaning and applies new understandings from dramatic arts experiences.

RESPONDING (DR-R1)

The learner generates initial reactions to dramatic arts experiences.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	
take time to perceive dramatic arts experiences before sharing opinions and making judgments					K-8 DR-R1.1
make personal connections to previous experiences with the dramatic arts and other art forms					K-8 DR-R1.2
express first impression of own and others' dramatic arts work (e.g., thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines)					K-8 DR-R1.3

RESPONDING (DR-R1)

The learner generates initial reactions to dramatic arts experiences.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
take time to perceive dramatic arts experiences before sharing opinions and making judgments			K-8 DR-R1.1
make personal connections to previous experiences with the dramatic arts and other art forms			K-8 DR-R1.2
express first impression of own and others' dramatic arts work (e.g., thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines)			K-8 DR-R1.3

RESPONDING (DR-R2)

The learner observes and describes dramatic arts experiences.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
discern details about drama/theatre elements, forms, styles, tools, and techniques				K-8 DR-R2.1
use appropriate dramatic arts vocabulary to observe and describe dramatic arts experiences				K-8 DR-R2.2
recognize different noticings and build common understanding about dramatic arts				K-8 DR-R2.3

RESPONDING (DR-R2)

The learner observes and describes dramatic arts experiences.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
discern details about drama/theatre elements, forms, styles, tools, and techniques			K-8 DR-R2.1
use appropriate dramatic arts vocabulary to observe and describe dramatic arts experiences			K-8 DR-R2.2
recognize different noticings and build common understanding about dramatic arts			K-8 DR-R2.3

RESPONDING (DR-R3)

The learner analyzes and interprets dramatic arts experiences.

The learner is able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
analyze how dramatic arts elements communicate meaning				K-8 DR-R3.1
reflect on and share personal responses (e.g., feelings, thoughts, images) evoked by dramatic arts experiences		reflect, share, and explain personal responses (e.g., feelings, thoughts, images) evoked by dramatic arts experiences		
K-1 DR-R3.2		2-4 DR-R3.2		
examine others' interpretations to understand diverse perspectives and inform new thinking about dramatic arts				K-8 VA-R3.3
co-construct criteria to critically analyze and evaluate dramatic arts works and experiences				K-8 VA-R3.4

RESPONDING (DR-R3)

The learner analyzes and interprets dramatic arts experiences.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
analyze how dramatic arts elements are related, organized, and used to communicate meaning			5–8 DR–R3.1
share and justify interpretations of own and others’ dramatic arts works			5–8 DR–R3.2
examine others’ interpretations to understand diverse perspectives and inform new thinking about dramatic arts			K–8 DR–R3.3
co-construct criteria to critically analyze and evaluate dramatic arts works, performances, and experiences			K–8 DR–R3.4

RESPONDING (DR-R4)

The learner constructs meaning and applies new understandings from dramatic arts experiences.

The learner is able to

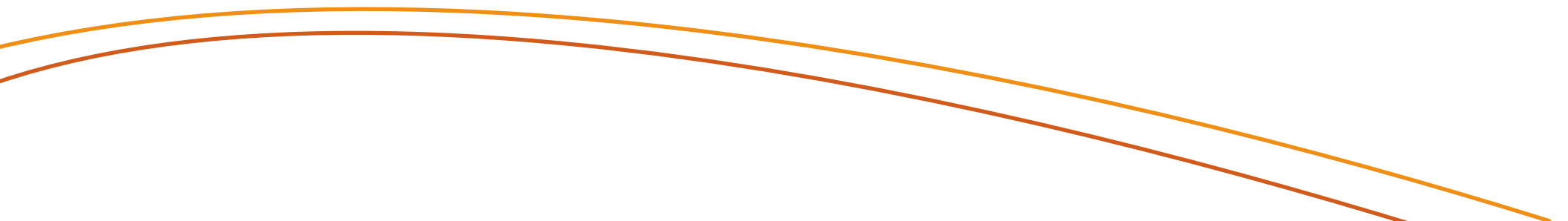
Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
justify own preferences, ideas, and interpretations about the dramatic arts				K-4 DR-R4.1
recognize and respect that individuals and groups may have different preferences, ideas, interpretations, and opinions about the dramatic arts				K-4 DR-R4.2
make informed choices for decision making about dramatic arts				K-4 DR-R4.3

RESPONDING (DR-R4)

The learner constructs meaning and applies new understandings from dramatic arts experiences.

The learner is able to

Grade 5	Grade 6	Grade 7	Grade 8
justify own preferences, ideas, interpretations, decisions, and evaluations about the dramatic arts			5–8 DR–R4.1
recognize and respect that individuals and groups may have different preferences, ideas, interpretations, opinions, and evaluations about the dramatic arts			5–8 DR–R4.2
make informed judgments and choices for decision making and evaluation			5–8 DR–R4.3
identify ways that the dramatic arts contribute to personal, social, cultural, and artistic identity			5–8 DR–R4.4





GLOSSARY



GLOSSARY

The following terms are provided for clarification and understanding of selected terminology used in Manitoba's Kindergarten to Grade 8 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.

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.

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.

dramatic forms

Types of theatrical expression (e.g., improvisation, Readers Theatre, tableau, mime, puppetry, choral reading).

dramatic play

A form of play similar to play experience, but with more teacher involvement, as with teacher in role. Playing in a dramatic play centre may be specific to themes, ideas, issues, and concepts learners are exploring (e.g., pretending to be a firefighter). The teacher may invite learners to organize play in relation to a current reading (e.g., "The Three Bears").

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.

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.

learner in role

A learner interacting or answering questions in character.

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 themselves, 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.

play experience

Open-ended, pretend, imaginative play that is natural to children, with little or no teacher direction.

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. Learners 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 learners 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.

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

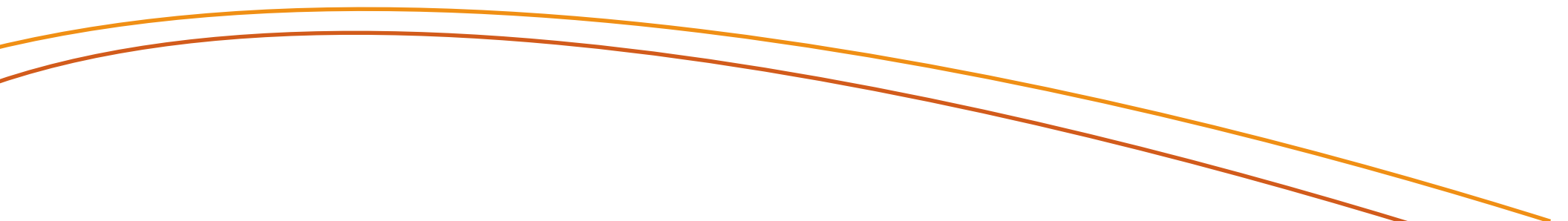
The building blocks that convey the essence of the dramatic situation (e.g., voice, gesture, dialogue, movement, posture, tension, beginning, problem, and resolution, staging, costumes, sets, blocking, sound, lighting).

traditions

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



BIBLIOGRAPHY



BIBLIOGRAPHY

- Alsobrook, Joseph. *Pathways: A Guide for Energizing and Enriching Band, Orchestra, and Choral Programs*. Gia Publications, 2002.
- Archer, Margaret S. *The Reflexive Imperative in Late Modernity*. Cambridge University Press, 2012.
- Ash, Sarah L., and Patti H. Clayton. "Generating, Deepening, and Documenting Learning: The Power of Critical Reflection in Applied Learning." *Journal of Applied Learning in Higher Education* vol. 1, Fall 2009, pp. 25–48.
- Atlantic Provinces Education Foundation. *Foundation for the Atlantic Canada Arts Education Curriculum*. 2001.
- Bartel, Lee, editor. *Questioning the Music Education Paradigm*. Research to Practice: A Biennial Series. Vol. 2. Canadian Music Educators' Association, 2004.
- Boorman, Joyce. *Creative Dance in the First Three Grades*. Longman Canada Ltd., 1969.
- . *Creative Dance in Grades Four to Six*. Longman Canada Ltd., 1971.
- Bowman, Wayne. "Educating Musically." *The New Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference*, edited by Richard Cowell and Carol Richardson, Oxford University Press, 2002, pp. 63–84.
- British Columbia Ministry of Education. *Dance K to 7, Draft*, March 9, 2005.
- . *Drama K to 7, Draft*, April 19, 2005.
- . *Music K to 7, Draft*, February 4, 2005.
- . *Visual Arts K to 7, Draft*, February 17, 2005.
- Buchanan, Heather J., and Matthew W. Mehaffey, editors. *Teaching Music through Performance in Choir*. Vol. 1, Gia Publications, 2005.
- . *Teaching Music through Performance in Choir*. Vol. 2, Gia Publications, 2007.
- Butterwick, Shauna, and Randee Lipson Lawrence. "Creating Alternative Realities: Arts-Based Approaches to Transformative Learning." *Transformative Learning in Practice: Insights from Community, Workplace, and Higher Education*, edited by Jack Mezirow, Edward W. Taylor, and Associates, John Wiley, 2009, pp. 35–45.

- California Department of Education. *Visual and Performing Arts Framework for California Public Schools: Kindergarten through Grade Twelve*. 2001.
- Choksy, L., and Z. Kodály. *The Kodály Context: Creating an Environment for Musical Learning*. Prentice-Hall, 1981.
- Coalition for Music Education in Canada and Canadian Music Educators' Association. *Concepts and Skills for Pre-Kindergarten to Grade 8: Achieving Musical Understanding*. 2000.
- Colwell, Richard J., and Thomas W. Goolsby. *The Teaching of Instrumental Music*. 3rd ed., Prentice Hall, 2002.
- Cone, Theresa Purcell, and Stephen L. Cone. *Teaching Children Dance*. 2nd ed., Human Kinetics, 2005.
- Cooper, Lynn G. *Teaching Band and Orchestra: Methods and Materials*. GIA Publications, 2004.
- Davis, Brent, and Dennis Sumara. *Complexity and Education: Inquiries into Learning, Teaching, and Research*. Lawrence Erlbaum Associates, 2006.
- . "Complexity as a Theory of Education." *Transnational Curriculum Inquiry*, vol. 5, no. 2, 2008, pp. 33–44. Available online at <http://ojs.library.ubc.ca/index.php/tci/article/view/75>. Accessed 14 Apr. 2015.
- Doll, William E. "Curriculum Possibilities in a 'Post'-Future." *Journal of Curriculum and Supervision*, vol. 8, no. 4, Summer 1993, pp. 277–292.
- Eisner, Elliot W. *The Arts and the Creation of Mind*. Yale University Press, 2002.
- . "The State of the Arts and the Improvement of Education." *Manitoba Association of Art Education Journal*, vol. 1, no. 1, 2002, pp. 2–6.
- Elliott, David J. *Music Matters: A New Philosophy of Music Education*. Oxford University Press, 1995.
- Feldman, Edmund Burke. *Varieties of Visual Experience*. Prentice Hall, 1993.
- Fook, Jan, and Fiona Gardner. *Practising Critical Reflection: A Resource Handbook*. Open University Press, 2007.
- Fosnot, Catherine Twomey, editor. *Constructivism: Theory, Perspectives, and Practice*. 2nd ed., Teachers College Press, 2005.
- Greene, Maxine. *Releasing the Imagination: Essays on Education, the Arts, and Social Change*. Jossey-Bass, 1995.
- Gude, Olivia. "Principles of Possibility: Considerations for a 21st Century Art and Culture Curriculum." *Art Education: The Journal of the National Art Education Association*, vol. 60, no. 1, Jan. 2007, pp. 6–17.

- Hanley, Betty, and Thomas W. Goolsby, editors. *Musical Understanding: Perspectives in Theory and Practice*. Canadian Music Educators' Association, 2002.
- Hanley, Betty, and Brian A. Roberts, editors. *Looking Forward: Challenges to Canadian Music Education*. Canadian Music Educators' Association, 2000.
- Heinig, Ruth Beall. *Creative Drama for the Classroom Teacher*. Prentice Hall, 1974.
- Kanigel, Robert. *The One Best Way: Fredrick Winslow Taylor and the Enigma of Efficiency*. The MIT Press, 2005.
- Kassing, Gayle, and Danielle M. Jay. *Dance Teaching Methods and Curriculum Design: Comprehensive K–12 Dance Education*. Human Kinetics, 2003.
- Laban, Rudolf. *The Mastery of Movement*. 4th ed., revised by Lisa Ullmann, Macdonald and Evans, 1980.
- Lowden, Mary. *Dancing to Learn*. Falmer Press, 1980.
- Lucas, Patricia. "Critical Reflection: What Do We Really Mean?" *Collaborative Education: Investing in the Future—Proceedings of the 2012 Australian Collaborative Education Network (ACEN) National Conference*, 29 Oct.–2 Nov. 2012, edited by Matthew Campbell. Deakin University Australia, Geelong, Victoria, ACEN Incorporated, 2012, pp. 163–167.
- Manitoba Education. *Engaging Middle Years Students in Learning: Transforming Middle Years Education in Manitoba*. 2010. Available online at www.edu.gov.mb.ca/k12/docs/support/my_foundation/index.html.
- . *Manitoba Kindergarten to Grade 12 Curriculum Framework for English as an Additional Language (EAL) and Literacy, Academics, and Language (LAL) Programming*. Draft, June 2011. Available online at www.edu.gov.mb.ca/k12/cur/eal/framework/index.html.
- Manitoba Education and Advanced Learning. *Grades 9 to 12 Dramatic Arts: Manitoba Curriculum Framework*. 2015. Available online at www.edu.gov.mb.ca/k12/cur/arts/drama/framework_9-12.html.
- Manitoba Education and Training. *Education for a Sustainable Future: A Resource for Curriculum Developers, Teachers, and Administrators*. 2000. Available online at <http://digitalcollection.gov.mb.ca/awweb/pdfopener?smd=1&did=10724&md=1>.
- . *Grades 5 to 8 English Language Arts: Manitoba Curriculum Framework of Outcomes and Grade 6 Standards*. 1996.
- . *Kindergarten to Grade 4 English Language Arts: Manitoba Curriculum Framework of Outcomes and Grade 3 Standards*. 1996.

———. *Kindergarten to Senior 4 Physical Education/ Health Education: Manitoba Curriculum Framework of Outcomes for Active Healthy Lifestyles*. 2000. Available online at www.edu.gov.mb.ca/k12/cur/physhlth/framework/index.html.

———. *Success for All Learners: A Handbook on Differentiating Instruction: A Resource for Kindergarten to Senior 4 Schools*. 1996.

Manitoba Education and Youth. *The Arts in Education: Draft Statement*, October 2003. Available online at www.edu.gov.mb.ca/k12/cur/arts/draft_statement.pdf.

———. *Independent Together: Supporting the Multilevel Learning Community*. 2003. Available online at www.edu.gov.mb.ca/k12/docs/support/multilevel/.

Manitoba Education, Citizenship and Youth. *Kindergarten to Grade 12 Aboriginal Languages and Cultures: Manitoba Curriculum Framework of Outcomes*. 2007. Available online at www.edu.gov.mb.ca/k12/abedu/framework/index.html.

———. *Literacy with ICT across the Curriculum: A Resource for Developing Computer Literacy*. 2006.

———. *Responses to The Arts in Education Survey: Summary Report*. 2004.

———. *Rethinking Classroom Assessment with Purpose in Mind: Assessment for Learning, Assessment as Learning, Assessment of Learning*. 2006. Available online at www.edu.gov.mb.ca/k12/assess/wncp/index.html.

McCaslin, Nellie. *Creative Drama for the Classroom and Beyond*. 8th ed., Pearson Education, 2006.

McCutchen, Brenda Pugh. *Teaching Dance as Art in Education*. Human Kinetics, 2006.

Mezirow, Jack. "Transformative Learning as Discourse." *Journal of Transformative Education*, vol. 1, no. 1, Jan. 2003, pp. 58–63.

———. "Transformative Learning Theory." *Transformative Learning in Practice: Insights from Community, Workplace, and Higher Education*, edited by Jack Mezirow, Edward W. Taylor, and Associates, John Wiley, 2009, pp. 18–31.

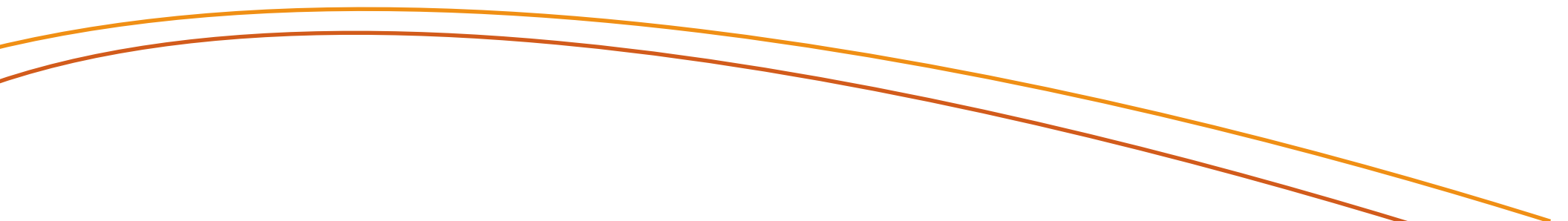
Mezirow, Jack, Edward W. Taylor, and Associates, editors. *Transformative Learning in Practice: Insights from Community, Workplace, and Higher Education*. John Wiley, 2009.

Montgomery, Amanda. *Teaching towards Music Understanding: A Handbook for the Elementary Grades*. Pearson Education, 2002.

- Morin, Francine. *A Study of Arts Education in Manitoba Schools*. Manitoba Education Research Network (MERN) Monograph Series, Issue 3, Spring 2010.
- Murray, Ruth Lovell. *Dance in Elementary Education: A Program for Boys and Girls*. 3rd ed., Harper & Row, 1975.
- National Dance Association. *Dance Curricula Guidelines K–12*. 1988.
- . *Dance Resource Guide*. 1990.
- . *Guide to Creative Dance for the Young Child*. 1990.
- New Brunswick Department of Education. *Music Education Curriculum K–5*. 2004.
- . *Visual Arts Curriculum Outcomes K–8*. 1995.
- New Zealand Ministry of Education. *The Arts in the New Zealand Curriculum*. 2000.
- Nicolaides, Kimon. *The Natural Way to Draw: A Working Plan for Art Study*. Houghton Mifflin, 1941.
- Nova Scotia Department of Education. *Music Primary–6 Curriculum*. 2002.
- . *Visual Arts Primary–6 Curriculum*. 2000.
- O'Neill, Cecily. *Drama Worlds: A Framework for Process Drama*. 1995.
- Ontario Ministry of Education. *The Ontario Curriculum, Grades 1–8: The Arts, 1998*. Available online at www.edu.gov.on.ca/eng/curriculum/elementary/arts18curr.pdf. Accessed 11 Oct. 2005.
- . *The Ontario Curriculum, Grades 1–8: The Arts, 2009*. Revised ed., 2009. Available online at www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf. Accessed 6 Sept. 2011.
- Phillips, Kenneth H. *Directing the Choral Music Program*. Oxford University Press, 2004.
- Purcell, Theresa M. *Teaching Children Dance: Becoming a Master Teacher*. Human Kinetics, 1994.
- Québec Ministère de l'Éducation. *Québec Education Program: Preschool Education, Elementary Education*. Nov. 2004.
- Rao, Doreen. *We Will Sing! Choral Music Experience for Classroom Choirs*. Boosey & Hawkes, 1993.
- Reimer, Bennett. *A Philosophy of Music Education: Advancing the Vision*. 3rd ed., Prentice Hall, 2002.
- Rudolph, Thomas E. *Teaching Music with Technology*. 2nd ed., GIA Publications, 2004.
- Ryan, Mary Elizabeth. "Reflective Practice in the Arts." *Literacy in the Arts: Retheorising Learning and Teaching*, edited by Georgina Barton, Springer International Publishing Switzerland, 2014, pp. 77–90.

- Saskatchewan Education, Training and Employment. *Arts Education: A Curriculum Guide for Grade Eight*. 1994.
- . *Arts Education: A Curriculum Guide for Grade Seven*. 1994.
- . *Arts Education: A Curriculum Guide for Grade Six*. 1994.
- Saskatchewan Learning. *Arts Education: A Curriculum Guide for the Elementary Level (Grade 2)*. 2006.
- . *Arts Education: A Curriculum Guide for the Elementary Level (Grade 3)*. 2006.
- . *Arts Education: A Curriculum Guide for the Elementary Level (Grade 4)*. 2006.
- . *Arts Education: A Curriculum Guide for the Elementary Level (Grade 5)*. 2006.
- . *Arts Education: A Curriculum Guide for the Elementary Level (K–1)*. 2006.
- Sawyer, Robert Keith, editor. *The Cambridge Handbook of the Learning Sciences*. Cambridge University Press, 2006.
- Simmons, Lauren Elizabeth. “Composition and Improvisation in the Elementary School Classroom: Evolving Practice and Current Findings.” *Canadian Music Educator*, vol. 47, no. 3, Spring 2006, pp. 29–33.
- Sternberg, Robert J., and Wendy M. Williams. *How to Develop Student Creativity*. Association for Supervision and Curriculum Development, 1996.
- Stewart, Marilyn G., and Sydney R. Walker. *Rethinking Curriculum in Art*. Davis Publications, 2005.
- Sullivan, Timothy. “Principal Themes: Creativity and Music Education—First of a Four Part Series.” *Canadian Music Educator*, vol. 47, no. 1, Fall 2005, pp. 24–27.
- . “Principal Themes: Creativity and Music Education—Fourth of a Four Part Series.” *Canadian Music Educator*, vol. 47, no. 4, Summer 2006, pp. 23–27, 60.
- . “Principal Themes: Creativity and Music Education—Second of a Four Part Series.” *Canadian Music Educator*, vol. 47, no. 2, Winter 2005, pp. 33–37.
- . “Principal Themes: Creativity and Music Education—Third of a Four Part Series.” *Canadian Music Educator*, vol. 47, no. 3, Spring 2006, pp. 23–28.
- Sullivan, Timothy, and Lee Willingham, editors. *Creativity and Music Education. Research to Practice: A Biennial Series*, vol. 1, Canadian Music Educators’ Association, 2002.

- Taylor, Edward W. "Fostering Transformative Learning." *Transformative Learning in Practice: Insights from Community, Workplace, and Higher Education*, edited by Jack Mezirow, Edward W. Taylor, and Associates, John Wiley, 2009, pp. 3–17.
- United Kingdom. Qualifications and Curriculum Development Agency. "Art and Design Key Stage 1." *National Curriculum Online*, 1999, <http://curriculum.qcda.gov.uk/key-stages-1-and-2/subjects/art-and-design/keystage1/index.aspx>. Accessed 16 May 2006.
- . "Art and Design Key Stage 2." *National Curriculum Online*, 1999, <http://curriculum.qcda.gov.uk/key-stages-1-and-2/subjects/art-and-design/keystage2/index.aspx>. Accessed 16 May 2006.
- . "Music Key Stage 1." *National Curriculum Online*, 1999, <http://curriculum.qcda.gov.uk/key-stages-1-and-2/subjects/music/keystage1/index.aspx>. Accessed 16 May 2006.
- . "Music Key Stage 2." *National Curriculum Online*, 1999, <http://curriculum.qcda.gov.uk/key-stages-1-and-2/subjects/music/keystage2/index.aspx>. Accessed 16 May 2006.
- Upitis, Rena. *Can I Play You My Song?* Heinemann Educational Books, 1992.
- . *This Too Is Music*. Heinemann Educational Books, 1990.
- Van Gyn, Geraldine, and Donna Van Sant. *Can You Speak Dance?* University of Victoria, 1992.
- Walker, Sydney R. *Teaching Meaning in Artmaking*. Davis Publications, 2001.
- Weikart, Phyllis S. *Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement*. The High/Scope Press, 1982.
- Wein, Carol Ann, editor. *Emergent Curriculum in the Primary Classroom: Interpreting the Reggio Emilia Approach in Schools*. Teachers College Press, 2008.
- Wenger, Etienne. "Communities of Practice and Social Learning Systems: The Career of a Concept." *Social Learning Systems and Communities of Practice*, edited by Chris Blackmore, The Open University Press, in association with Springer-Verlag London Limited, 2010, pp. 179–98.
- Western and Northern Canadian Protocol for Collaboration in Education (WNCP). *Guiding Principles for WNCP Curriculum Framework Projects*. January 2011.
- Woolland, Brian. *The Teaching of Drama in the Primary School*. Longman, 1993.
- Zakkai, Jennifer Donohue. *Dance as a Way of Knowing*. Stenhouse Publishers, 1997.





Printed in Canada
Imprimé au Canada