



Kindergarten to Grade 8 Drama

Manitoba Curriculum
Framework of Outcomes



KINDERGARTEN TO
GRADE 8 DRAMA

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Ce document est disponible en français.

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

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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

Development Team Members
Drama

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

**Development Team Members
Dance**

Mary-Lynn Berti

Margaret Park School
Seven Oaks School Division

Leah Braemer

Brock Corydon School
Winnipeg School Division

Alana Chernecki

Strathcona School
Winnipeg School Division

Carol Hoydalo

École Riverview School
Winnipeg School Division

Jennifer Metelski

Westwood Collegiate
St. James-Assiniboia School Division

Mary Page

Transcona Collegiate
River East Transcona School Division

Kimberly Rampersad

Grant Park High School
Winnipeg School Division

Dianne Sjoberg

River West Park School
Pembina Trails School Division

Lauren Stearns

Strathcona School
Winnipeg School Division

Development Team Members
Music

Cindee Broeska	Carman Elementary School Prairie Rose School Division
Danny Carroll	General Byng School Pembina Trails School Division
Heather Clyde	École Morden Middle School Western School Division
Lucille Fournier	École St. Avila Pembina Trails School Division
Peter Frigo	Burntwood Elementary School Mystery Lake School District
Brady Gill	Munroe Junior High School River East Transcona School Division
Monique Guénette	École/Collège régional Gabrielle-Roy Division scolaire franco-manitobaine
James Hickerson	Niakwa Place School and Nelson McIntyre Collegiate Louis Riel School Division
Roger Mantie	Springfield Collegiate Institute Sunrise School Division
Eric Marshall	Consultant St. James-Assiniboia School Division
Guy Michaud	Collège Louis-Riel and École Christine-Lespérance Division scolaire franco-manitobaine
Kristen Myers	Arthur A. Leach Junior High School Pembina Trails School Division

**Development Team Members
Music (continued)**

D. J. Oakes-Munro	H. C. Avery Middle School and Elwick Community School Seven Oaks School Division
Tricia Penner	Consultant Winnipeg School Division
Annelie Peters	Inkster School Winnipeg School Division
Karen Tole-Henderson	Hastings School Louis Riel School Division
Ruth Wiwchar	Consultant Pembina Trails School Division

**Development Team Members
Visual Arts**

Andrea Bell Stuart	École Constable Edward-Finney School Seven Oaks School Division
Rhian Brynjolson	Wellington School Winnipeg School Division
Amy Buehler	Harrison Middle School Brandon School Division
Rebecca Chartrand	Aboriginal Education Consultant Winnipeg School Division Staff Officer Manitoba Teachers' Society
Lana Clouston	Isaac Beaulieu Memorial School Sandy Bay Ojibway First Nation
Isabel Jones	Montrose School Winnipeg School Division
Nancy Kovachik	École Powerview School Sunrise School Division
Pegi McGillivray	Margaret Barbour Collegiate Institute Kelsey School Division

**Development Team Members
Visual Arts (continued)**

Ingrid McMillan
Henry G. Izatt Middle School
Pembina Trails School Division

Will Noseworthy
Elkhorn School
Fort la Bosse School Division

Lisa Piatkowski
École Henri-Bergeron
Louis Riel School Division

Lisa Sheridan
St. John's High School
Winnipeg School Division

Lisa Wastesicoot
Chief Sam Cook Mahmuwee Education Centre
Tataskweyak Education Authority

Cheryl Zubrack
Consultant
Winnipeg School Division

Manitoba Education Staff
School Programs Division and
Bureau de l'éducation française Division

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

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

Darryl Gervais
Director
Instruction, Curriculum and Assessment Branch

Manitoba Education Staff
School Programs Division and
Bureau de l'éducation française Division
(continued)

Joe Halas
Project Co-leader/Consultant
(until June 2009)

Lynn Harrison
Desktop Publisher

Susan Letkemann
Publications Editor

Leanna Loewen
Consultant

Linda Mlodzinski
Manager/Consultant
(until June 2011)

Aileen Najduch
Assistant Deputy Minister

Beryl Peters
Project Co-leader/Consultant
(from August 2009)

Development Unit
Instruction, Curriculum and Assessment Branch

Document Production Services Unit
Educational Resources Branch

Document Production Services Unit
Educational Resources Branch

Curriculum Development and Implementation Branch
Bureau de l'éducation française Division

Development Unit
Instruction, Curriculum and Assessment Branch

School Programs Division

Development Unit
Instruction, Curriculum and Assessment Branch

INTRODUCTION

Purpose

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

This document provides background information and implementation guidelines pertaining to drama education. It presents an overview of the Drama Framework, outlines the document components and organization, and identifies the four essential learning areas and the general and specific learning outcomes for Kindergarten to Grade 8 drama 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 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 Drama 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 Drama 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 drama

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.

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: drama, 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 learning outcomes.

The offering of four arts frameworks provides resources for rich, comprehensive, and diverse meaning making and ways of communicating through the unique literacies of drama, dance, music, and visual arts. Because the individual arts represent distinct ways of knowing, each of the arts makes a significant contribution to students' 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 Drama 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 (drama, 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 learning outcomes with other subject areas where meaningful and

appropriate, while maintaining focus on student achievement of the arts learning outcomes. Each arts framework is considered fully implemented only if **all four essential 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 Drama Framework contains the following components:

- **Introduction:** The introduction addresses the purpose of, background to, and implementation guidelines for drama education in Manitoba schools from Kindergarten to Grade 8, as well as outlining the content of this document.
 - **Overview of the Drama Framework:** The overview focuses on the landscape of drama, the nature of the drama discipline, and the rationale for drama education. It also discusses learning in drama, describing the learning process, highlighting the transformative learning potential of drama education, and outlining the guiding principles for learning in drama.
 - **Drama 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 drama curriculum. The body of the butterfly is shown to represent the developing dramatic artist at the centre, with each of the four wings representing one of four interconnected essential learning areas. The ways in which the wings work together and individually to organize and integrate the general and specific learning outcomes of the drama curriculum are also discussed. The essential learning areas and the general learning outcomes are presented in this section, along with a guide to reading these elements and the specific learning outcomes.
- **Kindergarten to Grade 8 Drama: Student Learning Outcomes:** In this section of the Drama Framework, the general learning outcomes (GLOs) and the specific learning outcomes (SLOs) that students are expected to achieve in the drama curriculum from Kindergarten to Grade 8 are organized into four essential learning areas. Each essential learning area begins with a statement of the overall learning intent of the area or wing, followed by the GLOs addressed within that area. The SLOs that relate to the respective GLOs are presented on facing pages, with the Kindergarten to Grade 4 SLOs presented on the left page and the Grades 5 to 8 SLOs presented on the right page.
 - **Glossary:** Specific terms used within the drama discipline are defined in the glossary.
 - **Bibliography:** The resources used in the development of this document are cited in the bibliography.

OVERVIEW OF THE DRAMA FRAMEWORK

The Landscape of Drama

The Manitoba Drama Framework is conceived as a full landscape of knowledge where educators and students meet in the work of active, embodied drama learning. Educators and students are invited into the living field of drama education through a curriculum designed to place students in the dynamic, complex, working culture of drama. The Drama Framework is built using four interrelated essential learning areas, connected to the student as dramatic artist at the core. Way-finding through the drama environment is provided by connected sets of general and specific learning outcomes for the essential 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 drama means learning the complexities and ways of the discipline while learning how to do in the discipline. Learning the landscape of drama, 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 drama (WNCP).

Drama learning is understood to be a journey into the landscape of drama education. The Drama Framework provides multiple locations for students to enter and continue

lifelong transformative travels in the drama landscape. Students may have various trajectories through a drama landscape that creates “a unique point of view, a location with specific possibilities for enhancing the learning capability of [their] sphere of participation” (Wenger 197). Each student’s unique identity, and the individual perspective it offers, is a gift to the world (Wenger 197).

The Nature of the Drama Discipline

Drama enriches a vibrant culture and is integral to human life. Drama has 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. Drama invites 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 drama 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.

Rationale for Drama Education

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

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

The Drama Framework promotes open-ended, divergent, and critical thinking through focused dialogue, action, and interaction. Mind, body, and spirit interact through drama to engage students profoundly as they seek meaning in the world around them. Through drama, students are empowered with the creative energies and sense of agency that are needed to consider diverse views and transform thinking and possibilities. Drama 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 Drama

Current research, theory, and practice give direction for quality drama education within the drama landscape. Quality drama education, informed by guiding principles and current understandings of how students 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 students' prior knowledge and new experiences. Students construct unique understandings in many different ways, depending on their interests, experiences, and learning styles, and on personal, social, and cultural factors. Students 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).

The Transformative Learning Potential of Drama Education

Learning in the arts, including drama, 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 drama 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 Drama

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

Drama is 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 drama education

- affords a diverse and broad range of drama and drama experiences, participatory approaches, and ways of thinking about, learning, interpreting, and representing drama
- integrates the four networked essential learning areas to develop concepts and skills with meaning, coherence, depth, and competency
- focuses on essential questions of why drama learning is important, what understandings and meanings the drama tools and language can communicate, what drama can reveal about culture and identity, and what purpose and meaning drama has for individuals and communities
- builds on prior drama 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 students intrinsically and deeply in relevant, authentic, personal ways—bodily, intellectually, and aesthetically
- invites and promotes opportunities for transformative learning and living

Quality learning in drama

- 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, artistic, and cultural communities
- includes opportunities to explore creativity, imagination, risk taking, flexibility, ambiguity, uncertainty, and student choice
- includes collaborative, diverse knowledge-building as it works in the world (WNCP 9)

The learning environment

- provides students with opportunities to inquire, engage in learning conversations, question, dialogue, analyze, interpret, reflect, evaluate, construct, and share meaning through multiple perspectives
- values student voice as essential for establishing individual and collaborative directions for drama inquiry and learning, developing learning goals, making decisions, and building criteria for learning and assessment

- respects and values the diversity of students and ways of coming to know within the learning community (WNCP)
- ensures that ongoing assessment as and for learning is central to all drama learning to enable learners and educators to observe, give and receive feedback, revise, refine, plan, and effectively promote and achieve growth in drama
- provides students with multiple and various ways to demonstrate understanding and achievement of drama learning outcomes

DRAMA FRAMEWORK COMPONENTS AND ORGANIZATION

The Drama Framework Butterfly

The Manitoba Drama Framework philosophy, essential learning areas, and learning outcomes 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 essential learning areas into which the learning outcomes of the Drama Framework have been classified. The central area or “body” of the butterfly, the part to which all the wings connect, represents the student as a developing dramatic artist.

The butterfly image promotes the belief, integral to the Drama Framework, that every student’s growth as a dramatic artist and a drama-literate person can be realized through ongoing learning experiences that connect creative drama 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 drama and personalized learning.

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

The Centre of the Butterfly

The words *The Dramatic Artist* at the centre of the drama butterfly underscore the active, participatory nature of drama education and emphasize the following ideas and relationships:



- The overarching goal of the drama curriculum is to support, nurture, and inspire the growth of every student as a dramatic artist and as an artful learner.
- The student is at the centre. Students' own feelings, perceptions, ideas, and expressions are integral to the drama experience and must be valued, explored, and celebrated within the learning community. Drama provides a holistic context for learning and gives students opportunities for active and creative responses to what they know. It helps students to organize information, interpret ideas, gain new insights, and work with others. Through dramatic play, for example, students “live through” imaginary experiences in order to explore and test their own feelings, perceptions, and ideas about the world.
- Every student is an artist, one whose growth and learning are best fostered within rich, open-ended, participatory drama experiences.

As students 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 drama, students learn to communicate effectively in verbal and non-verbal ways. Through such experiences, students learn to connect with the world and tap into their own creative capacities. Students in drama 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 drama butterfly connects with the four wings, new relationships emerge. Each wing represents one of the essential learning areas into which the general and specific drama learning outcomes are organized. While the body of the butterfly evokes a holistic view of the student as a dramatic “player” or as a dramatic artist, the wings working together articulate a range of learning outcomes that collectively support a path to comprehensive, balanced, and developmentally appropriate learning in drama.

In the Drama Framework, the essential learning areas are

- Drama Language and Performance Skills
- Creative Expression in Drama
- Understanding Drama in Context
- Valuing Drama Experience

Although each of the four essential learning areas presents a distinct set of learning outcomes, their achievement is not intended to be realized in isolation. Just as real wings work synchronously with each other, so the essential learning areas are intended to function in an integrated way. **Rich drama experiences invariably integrate learning outcomes from the four essential learning areas.** Drama tools and language are connected to how they may be used to create drama, what understandings the tools and language can communicate, why drama is important, and what purpose and meaning drama has for individuals and communities. Knowing in the landscape of drama requires a network of connections linking the individual’s location in the landscape to the larger space (WNCP 20).

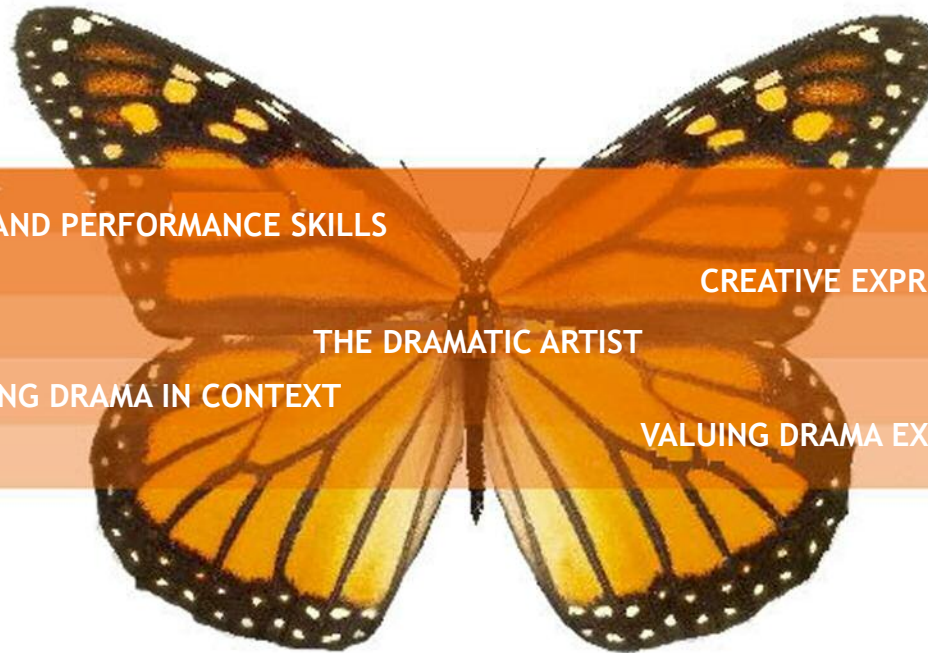
The Wings Individually

The organization of learning outcomes into distinct, interrelated learning areas, or wings, is intended to give a clear outline of the knowledge, skills, and attitudes students are expected to demonstrate in drama at various grades. Each of the four essential learning areas 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.
- **General learning outcomes (GLOs):** The GLOs are broad statements that identify the knowledge, skills, and attitudes that students are expected to demonstrate with increasing competence and confidence from Kindergarten to Grade 8.
- **Specific learning outcomes (SLOs):** The SLOs detail learning expectations for students at either a specific grade or a range of grades.

The Drama Butterfly



DRAMA LANGUAGE AND PERFORMANCE SKILLS

CREATIVE EXPRESSION IN DRAMA

THE DRAMATIC ARTIST

UNDERSTANDING DRAMA IN CONTEXT

VALUING DRAMA EXPERIENCE

Essential Learning Areas

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

Drama Language and Performance Skills

Students develop understanding of and facility with dramatic forms and elements.

Creative Expression in Drama

Students collaboratively and individually generate, develop, and communicate ideas in creating and performing drama for a variety of purposes and audiences.

Understanding Drama in Context

Students connect drama to contexts of time, place, and community, and develop understanding of how drama reflects and influences culture and identity.

Valuing Drama Experience

Students analyze, reflect on, and construct meaning in response to their own and others' dramatic work.

General Learning Outcomes

The general learning outcomes that relate to the four essential learning areas (L, C, U, and V) in the Drama (DR) Framework are identified below.

Drama Language and Performance Skills (L)

Students develop understanding of and facility with dramatic forms and elements.

- DR–L1 Students demonstrate understanding of and facility with a variety of dramatic forms.
- DR–L2 Students demonstrate understanding of and facility with character and role in drama.
- DR–L3 Students demonstrate understanding of and facility with theatrical elements that contribute to drama.

Creative Expression in Drama (C)

Students collaboratively and individually generate, develop, and communicate ideas in creating and performing drama for a variety of purposes and audiences.

- DR–C1 Students generate and use ideas from a variety of sources for creating drama.
- DR–C2 Students creatively integrate ideas, elements, and forms in developing drama.
- DR–C3 Students perform and share their own and others' drama.

Understanding Drama in Context (U)

Students connect drama to contexts of time, place, and community, and develop understanding of how drama reflects and influences culture and identity.

- DR–U1 Students experience and develop awareness of drama from various times, places, social groups, and cultures.
- DR–U2 Students experience and develop awareness of a variety of dramatic forms, styles, and traditions.
- DR–U3 Students demonstrate understanding of the roles, purposes, and meanings of drama in the lives of individuals and in communities.

Valuing Drama Experience (V)

Students analyze, reflect on, and construct meaning in response to their own and others' dramatic work.

- DR–V1 Students demonstrate interest, curiosity, and engagement while experiencing drama in a variety of contexts.
- DR–V2 Students analyze their own and others' drama.
- DR–V3 Students construct personal interpretations of their own and others' drama.
- DR–V4 Students assess their learning in performing, creating, and experiencing drama.

The specific learning outcomes that relate to these essential learning areas and general learning outcomes are identified in the next section of the Drama Framework. A Guide to Reading the Drama Framework follows.

A Guide to Reading the Drama Framework



Drama Language and Performance Skills

DEVELOP YOUR DRAMA "TOOLBOX" . . .

Students develop understanding of and facility with dramatic forms and elements.

GENERAL LEARNING OUTCOMES

DR-L1

Students demonstrate understanding of and facility with a variety of dramatic forms.

DR-L2

Students demonstrate understanding of and facility with character and role in drama.

DR-L3

Students demonstrate understanding of and facility with theatrical elements that contribute to drama.

Essential learning area:

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

General learning outcomes (GLOs):

Broad statements identify the knowledge, skills, and attitudes that students are expected to demonstrate with increasing competence and confidence from Kindergarten to Grade 8.

Drama Language and Performance Skills (DR-L1)

Students demonstrate understanding of and facility with a variety of dramatic forms.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
participate collaboratively in a variety of grade-appropriate dramatic forms*				
		identify and describe, using appropriate vocabulary, the basic characteristics of dramatic forms in own drama learning experiences		
				K-4 DR-L1.1
				2-4 DR-L1.2

* 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

Specific learning outcomes (SLOs):

The SLOs identify learning expectations for students at either a specific grade or a range of grades.

Codes:

The codes identify

- the target grade(s) in which the SLO will be met
- the arts education discipline
- the essential learning area
- the GLO
- the SLO

Example:

K-4 DR-L1.1

K-4 Grade(s)

DR Drama discipline

L Essential learning area

1 GLO number

1 SLO number

Note:

Some SLO numbers do not apply to all grades.



KINDERGARTEN TO
GRADE 8 DRAMA

Student Learning Outcomes



Drama Language and Performance Skills

DEVELOP YOUR DRAMA “TOOLBOX”

Students develop understanding of and facility with dramatic forms and elements.

GENERAL LEARNING OUTCOMES

DR–L1

Students demonstrate understanding of and facility with a variety of dramatic forms.

DR–L2

Students demonstrate understanding of and facility with character and role in drama.

DR–L3

Students demonstrate understanding of and facility with theatrical elements that contribute to drama.

Drama Language and Performance Skills (DR–L1)

Students demonstrate understanding of and facility with a variety of dramatic forms.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
participate collaboratively in a variety of grade-appropriate dramatic forms*				
K–4 DR–L1.1				
		identify and describe, using appropriate vocabulary, the basic characteristics of dramatic forms in own drama learning experiences		
2–4 DR–L1.2				

* 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

Drama Language and Performance Skills (DR–L1)

Students demonstrate understanding of and facility with a variety of dramatic forms.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
use a variety of dramatic forms appropriately, demonstrating understanding of the structure and purpose of the forms*			5–8 DR–L1.1
identify and describe the basic characteristics of dramatic forms experienced as participants and/or as audience members			5–8 DR–L1.2

* 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

Drama Language and Performance Skills (DR–L2)

Students demonstrate understanding of and facility with character and role in drama.

Students who have achieved expectations for this grade are 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–L2.1
			demonstrate understanding of voice, dialogue, body, gesture, and movement as tools for communicating character	3–4 DR–L2.2
	take on different points of view in dramatic play			1–4 DR–L2.5
collaborate with others in the interpretation of characters				K–8 DR–L2.6
sustain a willing suspension of disbelief by staying focused and in character in play experiences				K–4 DR–L2.8

Drama Language and Performance Skills (DR–L2)

Students demonstrate understanding of and facility with character and role in drama.

Students who have achieved expectations for this grade are 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–L2.1
			sustain voice, dialogue, body, gesture, and movement consistent with the character and situation
			5–8 DR–L2.2
			select appropriate action and reaction consistent with the character and situation
			5–8 DR–L2.3
			use stage business appropriately to define and support characters
			5–8 DR–L2.4
			develop characters and roles from different points of view
			5–8 DR–L2.5
			collaborate with others in the interpretation of characters
			K–8 DR–L2.6
			create and use back stories to support character development
			5–8 DR–L2.7
			stay focused and in character for the duration of various play and drama experiences
			5–8 DR–L2.8

Drama Language and Performance Skills (DR–L3)

Students demonstrate understanding of and facility with theatrical elements that contribute to drama.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
convey a sense of story through dramatic play K DR–L3.1	demonstrate understanding of beginning, problem, and resolution as basic components of dramatic play 1–8 DR–L3.1			
	respond to, use, and create tension to develop dramatic play experiences 1–8 DR–L3.2			
			demonstrate understanding of how scripts are organized (e.g., characters, dialogue, stage directions) 3–4 DR–L3.3	
select and use real and imaginary costumes, props, and objects to support and enhance dramatic play K–2 DR–L3.5			make, select, and use costumes, props, and sets for specific play experiences 3–6 DR–L3.5	

Drama Language and Performance Skills (DR–L3)

Students demonstrate understanding of and facility with theatrical elements that contribute to drama.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate understanding of beginning, problem, and resolution as basic components of dramatic play		1–8 DR–L3.1	
respond to, use, and create tension to develop dramatic play experiences		1–8 DR–L3.2	
demonstrate understanding of how to create and use a script		5–8 DR–L3.3	
use blocking and movement appropriately (e.g., proper positioning, flow of action) in dramatic play	5–6 DR–L3.4	use blocking and movement dynamically to give meaning (e.g., to convey emotion, status of a character, situation) in dramatic play	7–8 DR–L3.4
make, select, and use costumes, props, and sets for specific play experiences	3–6 DR–L3.5	select, create, and use props, costumes, and sets as symbol and metaphor	7–8 DR–L3.5
demonstrate awareness of the various roles and responsibilities (e.g., actor, director, designer, writer, technician) involved in drama production	5–6 DR–L3.6	demonstrate understanding of and facility with a variety of roles and responsibilities (e.g., actor, director, designer, writer, technician) involved in drama production	7–8 DR–L3.6



Creative Expression in Drama

IMAGINE, CREATE, PLAY, SHARE

Students collaboratively and individually generate, develop, and communicate ideas in creating and performing drama for a variety of purposes and audiences.

GENERAL LEARNING OUTCOMES

DR-C1

Students generate and use ideas from a variety of sources for creating drama.

DR-C2

Students creatively integrate ideas, elements, and forms in developing drama.

DR-C3

Students perform and share their own and others' drama.

Creative Expression in Drama (DR–C1)

Students generate and use ideas from a variety of sources for creating drama.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
use a variety of idea sources (e.g., themes, personal experiences, pictures, learning in other subject areas) for dramatic play experiences K–1 DR–C1.1		experiment with and use a variety of idea sources (e.g., themes, personal experiences, pictures, learning in other subject areas) for dramatic play		2–4 DR–C1.1
		collect information to stimulate and develop own ideas for drama		2–4 DR–C1.2
contribute ideas that help a dramatic story unfold in play situations (e.g., In the playhouse, Alex says, “Oh no! There’s a tornado coming!” and Jane responds, “I’ll go get the dog.”)	K–1 DR–C1.3	generate multiple ideas for drama in response to an idea source (e.g., as expressed within extended brainstorming and mapping activities, experimental play experiences)		2–4 DR–C1.3
create and use play areas for specific play experiences, and use a variety of objects imaginatively for props K–1 DR–C1.4		create and experiment with costumes, props, and sets for specific play experiences		2–4 DR–C1.4
share own ideas and respectfully consider the ideas of others in the creative process				K–8 DR–C1.6

Creative Expression in Drama (DR–C1)

Students generate and use ideas from a variety of sources for creating drama.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
generate multiple ideas for drama from personally meaningful and relevant sources (e.g., feelings, memories, imagination, observations, associations; learning in other subject areas; cultural traditions; personal responses to current events, social and environmental issues, media and technology)			5–8 DR–C1.1
collect and explore a wide range of resources (e.g., stories, visuals, recordings) to stimulate and develop own ideas for drama			5–8 DR–C1.2
generate and extend ideas for play-making in response to own analysis of drama created by others			5–8 DR–C1.3
use costumes, props, or found objects to generate and extend ideas for specific play experiences			5–8 DR–C1.4
use improvisation as a strategy for generating ideas for drama			5–8 DR–C1.5
share own ideas and respectfully consider the ideas of others in the creative process			K–8 DR–C1.6

Creative Expression in Drama (DR–C2)

Students creatively integrate ideas, elements, and forms in developing drama.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
		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.”) K–2 DR–C2.1	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	3–4 DR–C2.1
		describe own decisions regarding the selection and use of ideas and dramatic elements and forms K–2 DR–C2.3	explain own decisions regarding the selection and use of ideas and dramatic elements and forms	3–4 DR–C2.3
		demonstrate a valuing of risk taking as a component of the creative process (e.g., take risks, respect the risk taking of others)		K–8 DR–C2.4
		incorporate serendipitous discoveries into own creative work, as appropriate		K–4 DR–C2.5
		collaborate with others in developing dramatic play experiences		K–4 DR–C2.6

Creative Expression in Drama (DR–C2)

Students creatively integrate ideas, elements, and forms in developing drama.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
explore the expression of ideas through experimentation with character and role, theatrical elements, and dramatic forms			5–8 DR–C2.1
make appropriate choices regarding costumes, props, sets, and staging (e.g., lights, sound effects) to enhance and enrich drama			5–8 DR–C2.2
make and justify ongoing decisions about the selection and use of dramatic forms and theatrical elements in developing own work			5–8 DR–C2.3
demonstrate a valuing of risk taking as a component of the creative process (e.g., take risks, respect the risk taking of others)			K–8 DR–C2.4
recognize serendipitous discoveries and incorporate them into own creative work, as appropriate			5–8 DR–C2.5
collaborate with others to develop and extend drama ideas			5–8 DR–C2.6

Creative Expression in Drama (DR–C3)

Students perform and share their own and others' drama

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
prepare, with teacher guidance, drama experiences to share with others		K–2 DR–C3.1	rehearse, revise, and refine drama experiences with audience in mind	3–4 DR–C3.1
			finalize own dramatic work (e.g., make appropriate decisions as to whether own work is “finished”)	3–4 DR–C3.2
share own drama with others through performances, scripts, or video recordings				K–4 DR–C3.3

Creative Expression in Drama (DR–C3)

Students perform and share their own and others' drama

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
rehearse, refine, finalize, and share drama			5–8 DR–C3.1
collaborate with others to select, stage, and perform drama with audience, setting, and purpose in mind			5–8 DR–C3.3
take on supporting roles and responsibilities (e.g., for sets, costumes, make-up, sound effects, lighting), as appropriate			5–8 DR–C3.4



Understanding Drama in Context

WHO, WHERE, WHEN, AND WHY DRAMA?

Students connect drama to contexts of time, place, and community, and develop understanding of how drama reflects and influences culture and identity.

GENERAL LEARNING OUTCOMES

DR-U1

Students experience and develop awareness of drama from various times, places, social groups, and cultures.

DR-U2

Students experience and develop awareness of a variety of dramatic forms, styles, and traditions.

DR-U3

Students demonstrate understanding of the roles, purposes, and meanings of drama in the lives of individuals and in communities.

Understanding Drama in Context (DR–U1)

Students experience and develop awareness of drama from various times, places, social groups, and cultures.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
perform, observe, and demonstrate awareness of plays and stories that serve as the basis for drama among various groups (ideally, include: content from cultures represented within the school community) K–2 DR–U1.1			perform, observe, and demonstrate 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) 3–4 DR–U1.1	
identify, share, and talk about examples of dramatic play and dramatic performances experienced at home, at school, and in the community K–4 DR–U1.2				
demonstrate awareness of people who are involved in drama in own community K–2 DR–U1.3			demonstrate awareness of drama artists, venues, and/or companies in own community, in Manitoba, in Canada, and in various global contexts 3–4 DR–U1.3	

Understanding Drama in Context (DR–U1)

Students experience and develop awareness of drama from various times, places, social groups, and cultures.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
identify, describe, and compare drama 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–U1.1
identify, share, and discuss examples of drama experienced through live performances and through various media			5–8 DR–U1.2
demonstrate awareness of theatre (e.g., performances, companies, actors, playwrights) in own community, in Manitoba, in Canada, and in various global contexts			5–8 DR–U1.3

Understanding Drama in Context (DR–U2)

Students experience and develop awareness of a variety of dramatic forms, styles, and traditions.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
demonstrate awareness of different kinds of drama and theatre				K–4 DR–U2.1
recognize that drama is an art form, along with dance, literary arts, music, and visual arts				K–4 DR–U2.2

Understanding Drama in Context (DR–U2)

Students experience and develop awareness of a variety of dramatic forms, styles, and traditions.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate awareness that there are many different kinds of drama (e.g., forms, styles, traditions)	5–6 DR–U2.1	describe and characterize experienced drama in terms of dramatic forms, styles, and/or traditions	7–8 DR–U2.1
describe and compare qualities of different art forms (e.g., dance, drama, literary arts, music, visual arts) within similar social, cultural, or historical groups			5–8 DR–U2.2

Understanding Drama in Context (DR–U3)

Students demonstrate understanding of the roles, purposes, and meanings of drama in the lives of individuals and in communities.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
		identify when and why people use drama in daily life (e.g., for storytelling, celebrating, learning, communicating ideas, selling, entertaining) K–2 DR–U3.1		explain a variety of purposes and roles for drama in own community and in other places and times 3–4 DR–U3.1
		demonstrate awareness of the intended meanings and/or purposes of drama encountered in own performance and viewing experiences K–4 DR–U3.3		
		demonstrate appreciation of drama as a means of experiencing and exploring own and others' lives (e.g., feelings, values, stories, events, cultures) K–4 DR–U3.4		
		demonstrate awareness that different groups of people may have their own characteristic dramatic forms or traditions (ideally, this awareness extends to the drama of own cultural or social groups) K–4 DR–U3.5		
		demonstrate understanding of ways to interact appropriately in dramatic situations as participants, audience members, and performers K–4 DR–U3.7		

Understanding Drama in Context (DR–U3)

Students demonstrate understanding of the roles, purposes, and meanings of drama in the lives of individuals and in communities.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate understanding of the multiple roles and purposes of drama in society (e.g., for celebrations, commemorations, education, persuasion)			5–8 DR–U3.1
examine and explain own purposes for creating drama			5–8 DR–U3.2
demonstrate understanding of the intended meanings and/or purposes of drama encountered in own performance and viewing experiences			5–8 DR–U3.3
demonstrate appreciation of drama as a means of experiencing the world and understanding the perspectives of others			5–8 DR–U3.4
demonstrate understanding of ways in which drama reflects and influences the identity of individuals and groups			5–8 DR–U3.5
demonstrate 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–U3.6
demonstrate behaviours and attitudes appropriate for performers and audience members in a variety of drama settings and contexts			5–8 DR–U3.7
describe a variety of drama-related careers			5–8 DR–U3.8



Valuing Drama Experience

OBSERVE, REFLECT, RESPOND

Students analyze, reflect on, and construct meaning in response to their own and others' dramatic work.

GENERAL LEARNING OUTCOMES

DR-V1

Students demonstrate interest, curiosity, and engagement while experiencing drama in a variety of contexts.

DR-V2

Students analyze their own and others' drama.

DR-V3

Students construct personal interpretations of their own and others' drama.

DR-V4

Students assess their learning in performing, creating, and experiencing drama.

Valuing Drama Experience (DR–V1)

Students demonstrate interest, curiosity, and engagement while experiencing drama in a variety of contexts.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
participate actively in drama learning experiences				K–4 DR–V1.1
ask relevant questions and contribute to discussions in drama learning experiences				K–4 DR–V1.2

Valuing Drama Experience (DR–V1)

Students demonstrate interest, curiosity, and engagement while experiencing drama in a variety of contexts.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
engage consistently and constructively in drama learning experiences			5–8 DR–V1.1
generate relevant questions and contribute thoughtfully to discussions in drama learning experiences			5–8 DR–V1.2

Valuing Drama Experience (DR–V2)

Students analyze their own and others' drama.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
summarize play experiences	K–1 DR–V2.1	describe play experiences in terms of major ideas and themes 2 DR–V2.1	analyze play experiences in terms of major ideas and themes	3–4 DR–V2.1
identify and describe the characters in dramatic play experiences and presentations	K–1 DR–V2.2	describe how characters change from beginning to end in dramatic play experiences and presentations		2–4 DR–V2.2
describe the use of various settings and props in dramatic play experiences and presentations	K–1 DR–V2.3	describe the use of various settings and props in dramatic play experiences and presentations, and explain their contribution to the meaning of the dramatic story		2–4 DR–V2.3
demonstrate understanding that noticing details enhances own thinking about drama, as well as appreciation, performance, and creation of drama				K–4 DR–V2.4

Valuing Drama Experience (DR–V2)

Students analyze their own and others' drama.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
analyze own and others' use of theatrical elements and dramatic forms, using appropriate drama vocabulary			5–8 DR–V2.1
demonstrate understanding that detailed observation and reflection inform artistic thinking, appreciation, production, and creation in drama (e.g., use own analysis of others' drama to develop and deepen own creative work)			
participate in identifying and using appropriate criteria to discuss the quality and effectiveness of own and others' dramatic work			5–8 DR–V2.5

Valuing Drama Experience (DR–V3)

Students construct personal interpretations of their own and others' drama.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
reflect on and share thoughts and feelings evoked by drama and drama-making experiences K–1 DR–V3.1		reflect on, share, and explain thoughts and feelings evoked by drama and drama-making experiences		2–4 DR–V3.1
make connections between own experiences and the experiences of characters portrayed in drama				K–4 DR–V3.2
describe and give reasons for own preferences regarding drama experiences				K–4 DR–V3.3
	respect and acknowledge that individuals may have different interpretations and preferences regarding drama works and experiences			1–8 DR–V3.4
demonstrate appreciation for a variety of dramatic stories and expressions				K–4 DR–V3.5

Valuing Drama Experience (DR–V3)

Students construct personal interpretations of their own and others’ drama.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
share and justify interpretations of drama experienced as participants and as audience members, using appropriate drama language (e.g., share responses, discuss personal connections, conduct drama analyses, explain what and how the drama is communicating, comment on the effectiveness of dramatic choices)			5–8 DR–V3.1
share and justify own preferences regarding drama experiences, using appropriate drama language			5–8 DR–V3.3
respect and acknowledge that individuals may have different interpretations and preferences regarding drama works and experiences			1–8 DR–V3.4
respect and value a wide range of dramatic stories and expressions			5–8 DR–V3.5

Valuing Drama Experience (DR–V4)

Students assess their own learning in performing, creating, and experiencing drama.

Students who have achieved expectations for this grade are able to

Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4
participate in discussing and establishing criteria for a successful drama and for successful participation in drama learning experiences				
K–4 DR–V4.2				
reflect on and describe own processes in performing and creating drama		reflect on and describe own processes in performing and creating drama, and use drama vocabulary appropriately to explain what worked well, problems encountered, and solutions found		
K–1 DR–V4.3		2–4 DR–V4.3		
compare own learning in drama to identified learning goals and criteria				
K–4 DR–V4.4				

Valuing Drama Experience (DR–V4)

Students assess their own learning in performing, creating, and experiencing drama.

Students who have achieved expectations for this grade are able to

Grade 5	Grade 6	Grade 7	Grade 8
demonstrate understanding of learning goals for own drama experiences (e.g., We are working on . . . , I am trying to)			5–8 DR–V4.1
collaborate in establishing appropriate criteria for assessing and guiding own learning in drama (process and product)			5–8 DR–V4.2
provide and respond to constructive feedback based on appropriate criteria for assessing drama experiences			5–8 DR–V4.3
assess own drama-making process and product using appropriate assessment criteria and tools (e.g., portfolios, checklists, rubrics)			5–8 DR–V4.4
establish, reflect on, and reassess personal goals for extending own learning in drama			5–8 DR–V4.5



KINDERGARTEN TO
GRADE 8 DRAMA

Glossary

GLOSSARY

The following terms are provided for clarification and understanding of selected terminology used in Manitoba's Kindergarten to Grade 8 drama curriculum and resources. These terms are not intended to be exhaustive. Educators are encouraged to consult the recommended drama 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 students are exploring (e.g., pretending to be a firefighter). The teacher may invite students 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.

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.

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. 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.



KINDERGARTEN TO
GRADE 8 DRAMA

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