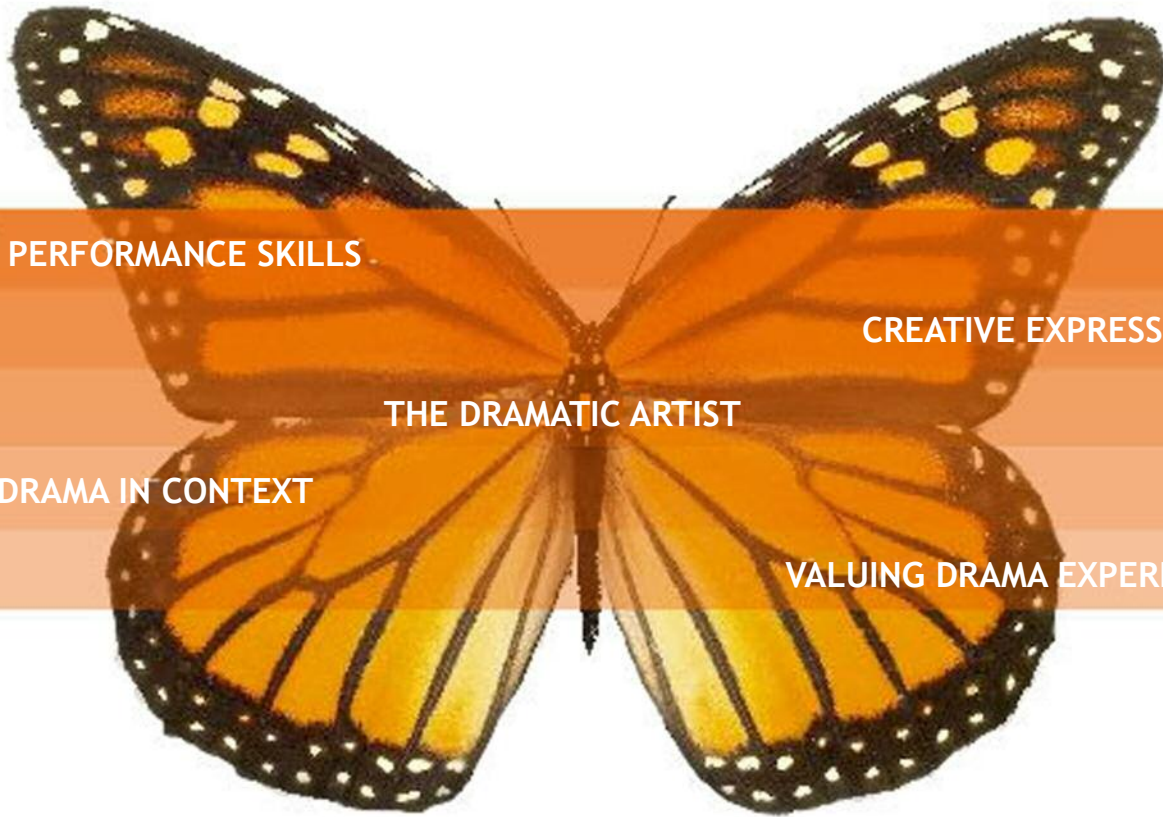


# *Kindergarten to Grade 8 Drama*

Manitoba Curriculum Framework of Outcomes



DRAMA LANGUAGE AND PERFORMANCE SKILLS

CREATIVE EXPRESSION IN DRAMA

THE DRAMATIC ARTIST

UNDERSTANDING DRAMA IN CONTEXT

VALUING DRAMA EXPERIENCE

# 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.

# 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).

## 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.

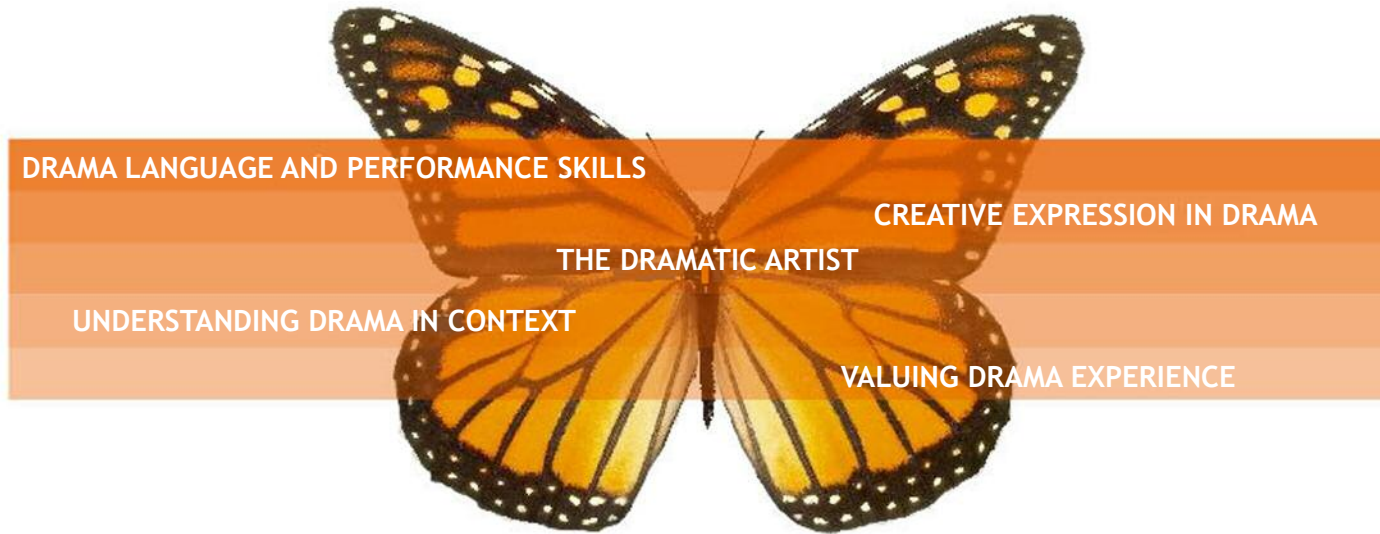
The butterfly image promotes the belief, integral to the Drama Framework, that every student’s growth as a dramatic artist and a drama-literate person can be realized through ongoing learning experiences that connect creative drama activities, technical knowledge and skill development, the building and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

# DRAMA FRAMEWORK COMPONENTS AND ORGANIZATION

## Essential Learning Areas and General Learning Outcomes

The Drama Framework identifies the following four essential learning areas, along with a statement summarizing the overall learning intent of each area. The general learning outcomes that relate to the four essential learning areas (L, C, U, and V) in the Drama (DR) Framework, are identified within each essential learning area below.



# DRAMA FRAMEWORK COMPONENTS AND ORGANIZATION

## 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.

### **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***

### ***DEVELOP YOUR DRAMA “TOOLBOX”***

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*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.

#### ***SPECIFIC LEARNING OUTCOMES***

DR–L1

[Kindergarten to Grade 4](#)  
[Grades 5 to 8](#)

DR–L2

[Kindergarten to Grade 4](#)  
[Grades 5 to 8](#)

DR–L3

[Kindergarten to Grade 4](#)  
[Grades 5 to 8](#)

SPECIFIC LEARNING OUTCOMES

DR–L1	DR–L2	DR–L3
<a href="#"><u>Kindergarten to Grade 4</u></a>	<a href="#"><u>Kindergarten to Grade 4</u></a>	<a href="#"><u>Kindergarten to Grade 4</u></a>
<a href="#"><u>Grades 5 to 8</u></a>	<a href="#"><u>Grades 5 to 8</u></a>	<a href="#"><u>Grades 5 to 8</u></a>

## 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

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- collective creation
- radio plays, student in role, mime, monologue, farce, melodrama





## ***Creative Expression in Drama***

***IMAGINE, CREATE, PLAY, SHARE***

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*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.

### ***SPECIFIC LEARNING OUTCOMES***

**DR–C1**

**[Kindergarten to Grade 4](#)  
**[Grades 5 to 8](#)****

**DR–C2**

**[Kindergarten to Grade 4](#)  
**[Grades 5 to 8](#)****

**DR–C3**

**[Kindergarten to Grade 4](#)  
**[Grades 5 to 8](#)****

SPECIFIC LEARNING OUTCOMES

DR–C1	DR–C2	DR–C3
<a href="#"><u>Kindergarten to Grade 4</u></a>	<a href="#"><u>Kindergarten to Grade 4</u></a>	<a href="#"><u>Kindergarten to Grade 4</u></a>
<a href="#"><u>Grades 5 to 8</u></a>	<a href="#"><u>Grades 5 to 8</u></a>	<a href="#"><u>Grades 5 to 8</u></a>

## 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



## Understanding Drama in Context

WHO, WHERE, WHEN, AND WHY DRAMA?

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*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.

### SPECIFIC LEARNING OUTCOMES

DR–U1

Kindergarten to Grade 4  
Grades 5 to 8

DR–U2

Kindergarten to Grade 4  
Grades 5 to 8

DR–U3

Kindergarten to Grade 4  
Grades 5 to 8

SPECIFIC LEARNING OUTCOMES

DR-U1	DR-U2	DR-U3
<u>Kindergarten to Grade 4</u>	<u>Kindergarten to Grade 4</u>	<u>Kindergarten to Grade 4</u>
<u>Grades 5 to 8</u>	<u>Grades 5 to 8</u>	<u>Grades 5 to 8</u>

## 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)			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)	
			K-2 DR-U1.1	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			demonstrate awareness of drama artists, venues, and/or companies in own community, in Manitoba, in Canada, and in various global contexts	
K-2 DR-U1.3			3-4 DR-U1.3	



## Valuing Drama Experience

OBSERVE, REFLECT, RESPOND

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*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.

### SPECIFIC LEARNING OUTCOMES

DR-V1

[Kindergarten to Grade 4](#)  
[Grades 5 to 8](#)

DR-V2

[Kindergarten to Grade 4](#)  
[Grades 5 to 8](#)

DR-V3

[Kindergarten to Grade 4](#)  
[Grades 5 to 8](#)

DR-V4

[Kindergarten to Grade 4](#)  
[Grades 5 to 8](#)

SPECIFIC LEARNING OUTCOMES

DR–V1	DR–V2	DR–V3	DR–V4
<u>Kindergarten to Grade 4</u>	<u>Kindergarten to Grade 4</u>	<u>Kindergarten to Grade 4</u>	<u>Kindergarten to Grade 4</u>
<u>Grades 5 to 8</u>	<u>Grades 5 to 8</u>	<u>Grades 5 to 8</u>	<u>Grades 5 to 8</u>

## 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

# 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.

# BIBLIOGRAPHY

The bibliography can be found in the print version of this PDF file.