

GOVERNMENT OF JAMAICA/WORLD BANK
REFORM OF SECONDARY EDUCATION

CURRICULUM & TEACHERS' GUIDES

GRADES 7-9

DRAMA

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Kingston
Jamaica W.I.
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STATEMENT FROM THE MINISTER OF EDUCATION YOUTH AND CULTURE

For some time now, there have been three major concerns about secondary education in all schools. These concerns are — the quality of the programmes offered, access to these programmes and the inequities in the system. Consequently, the government made the decision to embark on the Reform of Secondary Education (ROSE) in order to address these issues. At the centre of the reform is the development of a common curriculum and its implementation in all institutions offering grade 7 — 9 programmes.

It will not be easy to provide a uniform, high quality programme. There are some schools in which the transition will not be difficult, but these are in the minority. The greatest challenge we face is in the All Age schools where the largest group with the fewest opportunities is to be found.

It is important to remember that the new Junior High programme does not mean a new school building. Some buildings will be needed, and quite a bit of renovation in many schools, but the real change is in the curriculum to which the students will be exposed and in the examinations they will write.

The Ministry of Education Youth and Culture will try to provide greater equity of support to each school, but support by the community with words, work, materials and funds will be greatly appreciated as a major contribution to this national effort. It is accepted that the Ministry cannot be the sole provider, totally responsible for the operations of schools.

The School Board for each school is expected to play a major role when a Junior High programme is started. The active involvement of the Board will hasten the implementation of the Junior High programme in a school. Each school must meet the requirements of the new programme — teachers trained to deliver the curriculum, necessary buildings, and equipment and supplies. The Ministry of Education Youth and Culture wishes to enlist the support of the Private Sector and other members of the local community, in the provision of some of these requirements, so that the triple goals of quality, access and equity in education can become a reality.

I urge all of you who are concerned with the education of our young people to help in this secondary reform programme.



Hon. Burchell Whiteman
Minister of Education Youth and Culture

STATEMENT FROM THE PERMANENT SECRETARY

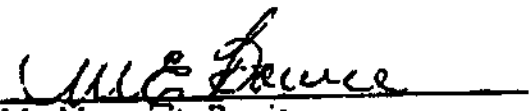
Preparations for the reform of secondary education have been underway for four years, during which a national curriculum was developed and piloted (in 1991) in four All Age Schools. This piloting was extended in 1992 to an additional seven which included All Age, Secondary and High schools. In 1993, fourteen All Age and ten Secondary schools were selected to join the programme. An additional ten schools are joined on a voluntary basis. Because of the comprehensive nature of the reform, it has to be phased over approximately fifteen years.

During the five years which constitute the first phase of the ROSE programme, (1993-1998) the Ministry expects to select fifty All Age schools and twenty-two Secondary Schools for entry into the Junior High programme. Before the end of this five-year period also, a study on the Senior High school system will be conducted, and the findings and recommendations used to inform the Ministry on what directions to take in respect of this level of the reform programme.

To complement the Ministry's efforts, the reform programme will be accelerated by allowing schools to request the programme before the Ministry's planned implementation date. Principals and teachers from schools which make this request will be given training and provided with curriculum and teachers' guides.

The training of Education Officers, Principals and teachers is a major focus of the Junior High programme. Through a joint Ministry of Education Youth and Culture / Joint Board of Teacher Education programme, intensive in-service training will be conducted for the Principal and for teachers of grades 7-9 in each selected school. The Education Officer has a key role to play in communicating the Ministry's reform policy locally, and in supervising the implementation of the Junior High programme.

The Ministry of Education Youth and Culture looks forward to the support of the Private Sector, Board Members, Principals, Teachers and Education Officers who are central to the success of the reform of secondary education.



Mrs. Marguerite Bowie.
Permanent Secretary

STATEMENT FROM THE CHIEF EDUCATION OFFICER

Proposals for the reform of secondary education have been on the agenda for the past several years. Regrettably, during this period, there has been a fall in education quality exemplified by over-all declining performances of secondary school students in internal and external examinations. A decrease in the allocation and use of instructional materials and equipment and a downward trend in the retention and supply of adequately and appropriately qualified teachers have also characterised the period. Not the least, have been growing discrepancies in the allocation of resources to the different types of schools. These circumstances have given rise to a multipartite system of secondary education which has tended to be inefficient and ineffective in a large measure.

Happily, the time for action to reverse the negative trends has arrived. In the school year 1993/94 a bold attempt was made through the Reform of Secondary Education Project to unify secondary education and to make it more relevant, effective and efficient. A Junior High School programme, which has as its cornerstone a good quality core curriculum, has been installed at Grades 7-9 of all secondary level school types over a period of fifteen to twenty years. The major thrust of the project is to increase access and equity, and to improve quality in terms of the teaching/learning environment which will further result in higher student gain in cognitive knowledge, skills and values. Undoubtedly, a strong commitment is required of students, teachers, parents, Education Officers, School Boards and communities to work cooperatively and diligently to improve educational quality at each school with the installation of the Junior High School programme.

It may be well to point out here that quality, and access to it, begins at the unit of the classroom. Here, students and teachers seek to interact constructively with instructional material and equipment. A culture of cooperative learning and excellence in achievement is defined and developed. A curiosity and questioning of the what, why and how of everything of significance become characteristic of the classroom environment; and the place of reading, information sharing and discussion assumes prominence. Each student is guided to realize his/her full potential and is prepared for the next stage of education.

I urge everyone, particularly School Boards, Principals and teachers to commit themselves to action to make this long awaited project a signal of success. Indeed, the project promises, and the students need a good quality secondary education. Our country, too, requires urgently a sound secondary education system. It seems to me, that it is in our power to contribute decisively to these needs and requirements.

I summon all to action.



Wesley Barrett
Chief Education Officer

STATEMENT FROM THE CURRICULUM DEVELOPERS

The Curriculum Guides and Teachers' Guides which set out the new curriculum for students in grades 7 – 9, have been prepared by the Ministry of Education Youth and Culture as the principal documents to guide and ensure the delivery of quality education to all secondary school students in Jamaica. This curriculum is known as the Common Curriculum, since it will eventually be implemented in all types of lower secondary institutions. The Guides represent the national requirements in the core subjects of Career Education, Language Arts, Mathematics, Resource & Technology, Science and Social Studies and in the additional subjects of Art, Drama, Guidance, Music, Religious Education, Physical Education / Dance and Spanish, which are gradually being brought on stream.

There are two new elements in the curriculum – first, Career Education, which is part of the Guidance programme offering. Career Education will increase students' understanding of their career options. It will also make demands on teachers and administrators, as it is to be infused into the other subjects to be taught.

The second new subject, Resource & Technology, is a composite subject, emanating from the traditional, single Technical and Vocational offerings. The common factor is the technological approach, which is the application of scientific knowledge of materials (resources) to the solution of practical problems. This course will lay a foundation for education and training in Grade 10. As an integrated subject, it too will require much cooperation and flexibility on the part of the teachers and administrators.

What is new in Language Arts, Mathematics, Resource & Technology, Science and Social Studies lies more in the approaches taken than in the specific content. Examples of new approaches are "Language across the curriculum", "Mathematics for the real world" and the use of over-arching themes which link two or more subjects. These new approaches require teachers to adopt new methodologies, such as "cooperative learning." Common planning time for teachers is another essential feature of the new programme.

Teachers should avail themselves of all the help and suggestions made in the Teachers' Guides, to enable them to master the changes in methodology. The recommended trend in all subjects is towards a more child-centered, less teacher-dominated approach, and it is expected that both teachers and students will benefit from this change. Finally, it is hoped that teachers, students and planners will, through trial and exploration, work out the most successful ways of tapping the energies and releasing the creativity of all our young people.

With very best wishes,



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BACKGROUND TO THE REFORM OF SECONDARY EDUCATION

In Jamaica's Five Year Independence Plan (1963-68) the Government's aim for education was expressed as follows:

The Government affirms its belief in education not only for its inestimable social value in enabling every individual, for his own sake, to develop his personality and his talents to the fullest extent, but equally that each individual might be enabled to make a maximum contribution to society in every respect.¹

This aim was translated into policy in the 1966 New Deal for Education. Among its goals was that of:

Gearing the education of children in the age-group 12-15 so that a greater percentage of pupils would be able to continue formal education – academic, vocational or technical – and benefit from education, while those who do not will be better able to service Jamaica's manpower needs.²

The Junior Secondary Schools built under this programme were to provide:

1. Opportunities for all pupils to progress according to attainment, aptitude and ability.
2. A wide range of subjects which will stress the basic subjects while exposing all pupils to a variety of practical subjects. (It is felt that it is essential that each pupil by the age of 15 should have a good groundwork in the use of English as a communication skill and be able to do the calculations necessary to hold his or her own in everyday life(...) The practical subjects are thought to be necessary as a part of physical development and to give young people an appreciation for the use of tools and to help overcome the phobia which many people have for activities which involved the use of the hand.)³

¹ Five Year Independence Plan (1963-68: a long term development plan for Jamaica, Chapter 17 – Ministry of Education and Culture

² Idem

³ Idem

3. Opportunities for the proper development of those children who will go on to the secondary cycle of secondary education while providing opportunities for prevocational education for those who will not continue formal education but who will expect to be acceptable to employers for employment and training.

In 1983, a UNESCO team reported on the status of secondary education in Jamaica and identified major issues to be resolved. The team recommended a restructuring and rationalization of secondary education, centered on the provision of a common core curriculum for all students in Grades 7-9. Virtually all students in Grades 7-9 would have access to the same programme. The standard national curriculum would guarantee:

the appropriate uniform level of knowledge in social subjects including language and arts, in mathematics and science. (...) There would be an introduction to practical work and industrial arts.⁴

Aims

Education Programme Preparation Project (World Bank IV) (1989-92)

The study, **The Reform of Secondary Education** which informs the curriculum development component of this project, defines a common curriculum as follows:⁵

A common curriculum is a plan of learning for all children in terms of content, goals and learning experiences; but it must allow for students of different levels of readiness to learn differently and at different rates. In effect, a common curriculum provides all children with the same basic subject matter, but it allows for children with different levels of readiness and ability to proceed at different rates of learning.

The **Study** justifies provision of a common curriculum for Grades 7-9.

Three specific objectives are: to achieve greater **equity** in the secondary school system to Grade 9, to improve the **quality** of learning, and to enhance individual **productivity**.

⁴ Ibid.

⁵ The Reform of Secondary Education (2 vols.) World Bank/MOE & C, Jamaica, 1990, Chapter 3.

- include a programme of remediation in literacy and numeracy
- lay the foundation for further study and for employment
- increase students' opportunities for enrichment and fulfillment
- enhance students' ability to make choices that affect the quality and direction of their lives.

Features of the New Curriculum

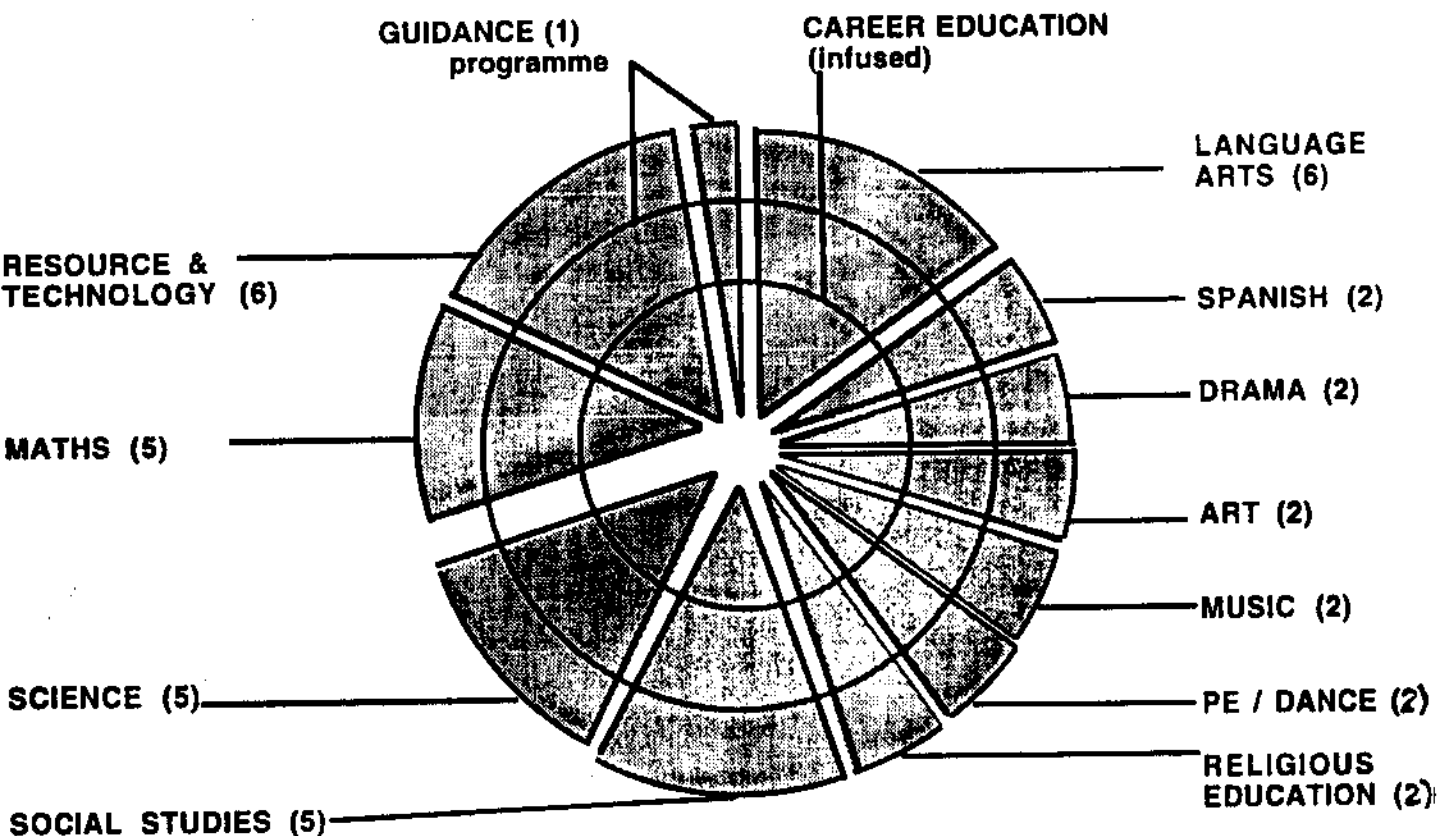
The new curriculum is designed to be:

- **Responsive:** developed in response to national goals and student needs, by teams of teachers, education officers and specialists (Jamaican and international consultants).
- **Broad and balanced:** centered around five core subjects (Language Arts; Mathematics; Resource and Technology; Science; Social Studies) plus Career Education. (The Curriculum Framework is shown on page xii)
- **Multi-level:** (there are three levels: Foundation 1 and 2; Normative and Enrichment). While the content will be similar for all students, activities will vary to match the stages of development of the students in the class.
- **Articulated:** building on the primary school curriculum for Grades 1-6; preparing students for work or for CXC and other examination courses in Grades 10-11.
- **Differentiated:** certificates will reflect what each student has achieved.
- **Socially responsible:** students will work in collaboration with others and take on responsibility for their own learning.

Long Term Objectives

The new curriculum will eventually provide for additional subjects, some optional areas of study, clearly defined achievement levels and a final certificate based on statements of students' achievements.

ROSE JUNIOR HIGH PROGRAMME — THE CURRICULUM FOR GRADES 7 - 9



LANGUAGE ACROSS THE CURRICULUM

Language is central to the whole curriculum process. Oral and written language are both essential to the thinking process which must take place in all areas of the curriculum.

John Carol, (1974) states that:

“ the various forms of pictorial expressions are almost always accompanied by language and require language to make them intelligible.”

Piaget, (1971) has written that:

“ language is but one among ... the many aspects of the semiotic functions even though it is, in most instances, the most important one.”

Even highly abstract processes in Mathematics and psychomotor activities use the medium not only in describing the techniques and processes but also in invoking responses.

The student who is articulate in oral and written language, who can use words to manipulate ideas, to shape thoughts and to understand key concepts, has an indispensable tool for all school learning because the ability to communicate through language is a necessary skill in all subject areas.

But what do we mean by ‘language across the curriculum’? It certainly does not mean that each subject teacher must take responsibility for teaching sentence structure, grammar and composition skills in the subject areas. Rather, language across the curriculum is “verbalization as the fulfilment of understanding within each subject area”. Thaiss, (1984). This involves such factors as:

Students (in all subject areas)

- * using writing to order and classify thoughts
- * learning the language appropriate to the subject
- * using with increasing precision the vocabulary of their subject;

Teachers (in all subject areas)

- * modelling the language of their subject
- * attending to the conventions of written language
- * becoming sensitive to the role and varieties of language learning

The following learning skills which are traditionally regarded as the purview of the language teacher are shared by all subjects in the curriculum.

- | | | | |
|-----|-----------------------------------------------|---|-----------------------------------------------------------------------------------------------------------|
| (1) | Locating information | - | using encyclopaedias and reference books and gathering facts from field trips and interviews |
| (2) | Organising information | - | outlining and categorising |
| (3) | Acquiring information through reading | - | using strategies such as skimming and scanning and understanding the importance of pre-reading strategies |
| (4) | Acquiring information listening and observing | - | setting purpose for listening and observing |
| (5) | Communicating orally and in writing | - | speaking with accuracy and poise, writing with clarity and exactness, using the writing process |
| (6) | Interpreting pictures, charts, graphs, tables | - | constructing simple graphs, tables and other pictorial materials including cartoons |
| (7) | Evaluating and applying information | - | applying problem solving and critical thinking skills |

Each subject are has its special needs although there are many held in common across the curriculum. The subject teacher needs to be aware of this and should provide learning situations which will foster the development and use of appropriate language.

CAREER EDUCATION ACROSS THE CURRICULUM

Career development is a life-long process which begins in the home, is nurtured throughout school life and is manifested in adult career choices.

Individuals progress through **three stages of career development**:

1. Awareness which begins with self and career awareness.
2. Exploration which engages youngsters in activities to explore their own interest, abilities and values as well as explore careers, and
3. Preparation which builds upon the totality of experiences and learning as the youngster prepares to succeed in a meaningful and satisfying career.

It is the responsibility of educators to guide this process by providing appropriate support and experiences to assist students through all the stages. In particular, educators should:

- a) expose all students to, and encourage them to explore non-traditional careers regardless of sex, race or ethnic background;
- b) help students develop positive attitudes towards work; and
- c) prepare students for careers that are realistic and satisfying.

Career development education is not a school subject. It must be seen as:

- (i) the link that joins career development learning with world of work earning, and
- (ii) the tool that prepares students to make realistic career decisions as they acquire new experiences, values and goals.

It must be based on student needs, must employ a team approach to teaching and learning and must include the infusion of Career Education elements into the entire curriculum.

The process of infusion involves:

- (a) the recognition/identification of the many Career Education concepts that are similar to those in other subject areas;
- (b) the purposeful linking of the common concepts and/or areas of content identified at (a) so that they are not taught in isolation. Rather, there should be such constant cross-referencing amongst subjects that perceive the common concepts as comprising necessary insights and information without which their education would be incomplete;
- (c) the use of methodologies and activities which ensure the development of skills and attitudes which appear in all subject areas in ways that demonstrate the relevance of these learnings and experiences to career choices.

The management of the process is important. Leadership must come from the Guidance Counsellor and/or Career Education Co-ordinator, but all staff members need to familiarize themselves with the main objectives of the Career Education programme and to plan together for its effective implementation.

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CURRICULUM GUIDE

GRADES 7 – 9

DRAMA

INTRODUCTION

The Drama Curriculum Outline is part of the Reform of Secondary Education Programme (ROSE) developed under the Government of Jamaica/World Bank Education Programme.

The National goals of improved quality and access to education, and greater equity require that all Grades 7 –9 students should have access to the same curriculum content.

A National Drama curriculum is a step in the right direction, as it is the first time in our history that our drama teachers will be working from a common curriculum. The Guide covers three Curriculum Bands across the three grades 7-9.

- A. Technique
- B. Imagination
- C. Appreciation

Grade 7 is the Exploration year

Grade 8 is the Development year

Grade 9 is the Interpretation year

A number of suggested readings and resource materials is listed at the back of the Guide.

The main curriculum support material is the Teachers' Guide. A Teachers' Manual is being prepared. The activities suggested should not be followed slavishly.

WHAT IS DRAMA?

Drama is an aesthetic discipline which possesses its own body of knowledge, namely, the art of the theatre, at the centre of which lies active communication. This communication in Drama is achieved through the use of role play and the simulation of human behaviour. As an art form, however, it is unique in that it embraces many facets of other visual and performing arts. Because of this particular characteristic, Drama can be legitimately lay claim to operate in almost equal measure, within the cognitive, affective and psycho-motor domains. It is for this reason too that Drama has been identified as an extremely effective methodology in the teaching of other subjects.

Drama is concerned with people's relationships with one another, and through their rituals and traditions, with their ancestors and deities, and uses the conventions of the theatre to actively explore and demonstrate these relationships. It is about conflict and the resolution of conflict, about values, attitudes, beliefs, and perceptions and the way people behave toward one another. It is about "standing in other people's shoes". Drama can, therefore, be used to illuminate and give life to moral concepts, codes of behaviour, the lives of people in other times (social studies, history, language arts, religious education) and other places (social studies, geography, modern languages, art, language arts, religious education) and in any area of education where relationships are important.

DRAMA AS A METHODOLOGY/SERVICE OR SUPPORT SUBJECT

While Drama represents an area of study in its own right, it can also be used as an effective teaching method across the curriculum. Indeed, role play activities and simulation are accepted methods of instruction and re-enforcement among Jamaican classroom teachers.

Unfortunately, Drama as a method of teaching is frequently mis-understood, resulting in superficial and quite often bad practice, which makes little or no contribution to students' development at all.

In the development of this Drama curriculum the whole question of the effective use of Drama as a methodology will be treated separate and apart from the main curriculum for Drama as a subject. Particular emphasis will be laid on the unique ability of good Drama to provide "fictional contexts" for the tasks which students are expected to undertake. Properly structured, this type of Drama provides a meaningful context for effective learning.

A Balanced Approach to Drama

A fierce debate has raged for some time now, most notably among Drama educators in several Commonwealth countries, regarding the status of Drama in schools as a subject/Art form versus its use as an educational method.

This Drama curriculum for Jamaican schools attempt to present a balanced approach, therefore, recognising Drama as a subject in its own right and as an educational method having a valuable contribution to make to other areas of the curriculum.

In addition, it seeks to establish the main elements of Drama, paying close attention to appropriate emphases for particular age groups. It attempts to balance the need for workshop activities with those of performance, since involving students prematurely in performance runs the risk of producing work of a largely superficial nature.

By evaluating Drama competencies broadly the way is then opened to weigh the quality of students' experiences as an equally valid indicator, along with skills, of both artistic and aesthetic growth.

WHY SHOULD WE TEACH DRAMA?

1. Integration of the imagination, thinking and feeling through drama helps to develop self-esteem.
2. Drama encourages students to explore their personal values and to appreciate the values and attitudes of their own and other communities.
3. Drama enables students to develop an ability to analyse and assess social, moral, ethical, and aesthetic values.
4. It helps students to process, understand, express and communicate present and past experiences and to consider possible outcomes and future actions.
5. Drama assists students in appreciating their own cultural heritage and in developing an understanding of cultural change and diversity.
6. Through Drama students can explore, generate, shape and communicate their own ideas in creative ways.
7. Drama is a powerful form of personal and social expression and develops a wide range of skills essential for effective communication.
8. Knowledge, skills and attitudes developed through Drama can provide a firm orientation in the pursuit of a wide range of career goals, and the creative use of leisure.
9. Drama provides a different but equally viable alternative to the scientific approach to knowledge, in that it seeks to use intuition and the imagination in addition to rational thinking as a method of learning.

PURPOSES OF DRAMA

D	<p align="center">VOCATIONAL</p> <p align="center">CAREER ORIENTED ACTIVITY RELEVANT TO CULTURAL DEVELOPMENT, TOURISM, ENTERTAINMENT AND THE ARTS</p>
R	<p align="center">SOCIAL</p> <p align="center">EXAMINING SOCIAL AND MORAL ISSUES; VALUES AND ATTITUDES</p>
A	<p align="center">CREATIVE</p> <p align="center">A MEDIUM FOR IMAGINATIVE, CREATIVE EXPRESSION</p>
M	<p align="center">CULTURAL</p> <p align="center">EXPLORING HERITAGE, CULTURAL FORMS AND TRADITIONS, THEIR TRANSMISSION AND TRANSFORMATION</p>
A	<p align="center">AESTHETIC</p> <p align="center">NURTURING SENSITIVITY TO ENVIRONMENT, FEELING AND FORM</p>
	<p align="center">RECREATIONAL</p> <p align="center">CREATING OPPORTUNITIES FOR THE CONSTRUCTIVE USE OF LEISURE</p>

WHAT IS THE ROLE OF THE DRAMA TEACHER?

- 1) The Drama teacher is a facilitator of ideas, a negotiator, a problem solver, a guide, a friend, a referee. A highly skilled and sensitive person, he or she must select stimuli, and provide suggestions and ideas that will deepen the meaning of the drama in the classroom.
- 2) The drama teacher must establish clearly what the drama is for and encourage seriousness of approach in the students.
- 3) The drama teacher should accept students non-judgementally, and lead them through reflection to new insights and devise strategies for developing a broad range of skills.
- 4) The lessons of the drama teacher, while addressing the needs and philosophy of the school, should have a clearly defined purpose for the students as well as appropriate aims and goals to ensure a student-centred approach to learning.
- 5) In order to produce drama it is necessary for the teacher to establish and maintain a relaxed, friendly, yet business-like working environment, as well as prepare, organise and focus activities.
- 6) The drama teacher offers challenges, varies methods of approach, is flexible, and prepared for the unexpected. By establishing a clear teacher-learner contract, the drama teacher is free to offer leadership both from within the drama as well as from outside it.
- 7) By shifting power to students the teacher is able to resist the telling mode of instruction and instead is able to elicit information from the students through structured discussion, critical appraisal and analysis.
- 8) The whole process of the experience of drama should follow a sequential development pattern so that knowledge, skills and attitudes are fostered with a coherent structure.

OVERALL AIMS AND OBJECTIVES

GRADES 7 – 9

DRAMA

WHAT ARE THE OVERALL AIMS AND OBJECTIVES OF THE DRAMA CURRICULUM?

GENERAL AIMS

At the end of the Grade 9 students should:

- 1) take pleasure in, and understand the distinction between portrayal and reality
- 2) understand the usefulness of Drama as a way of “walking in someone else’s shoes
- 3) recognise Drama as an art form which requires a seriousness of approach
- 4) develop the depth of concentration necessary for inventive role play activities
- 5) have acquired the ability to identify with characters and actions through role playing
- 6) have a clear understanding of the diversity of opinion which may be likely to exist among individuals
- 7) have developed sufficient confidence and ability to express a particular viewpoint
- 8) be able to use Drama to explore issues with a practical social or moral dimension
- 9) be able to invent and develop convincing roles in given situations
- 10) be able to create, develop and participate in improvised scenes
- 11) be able to demonstrate a clear commitment to a task
- 12) be able to demonstrate a commitment to effort
- 13) be willing to take risks and demonstrate trust in others

- 14) know how to structure dramatic sequences in order to convey meaning
- 15) carry out dramatic intentions with clear control over movement and voice
- 16) prepare or create a space for Drama by organizing and deploying materials
- 17) recognise and be able to use artifacts and properties as symbols in dramatic action
- 18) experience the power of ritual and display and appreciate their contribution to dramatic meaning
- 19) select, develop and use first hand material which is relevant and dramatically significant
- 20) be able to identify good work in Drama through detailed and critical observation of characters created, issues involved and processes employed

OBJECTIVES (CUMULATIVE OVER 3 YEARS GRADES 7-9)

GRADE 7

ACKNOWLEDGE

Students should be able to:

- 1) identify a range of physical skills and ways in which these skills might be further extended
- 2) assess their own body reflexes, movement range and capability
- 3) demonstrate an awareness of the need for safety in extending their range of physical capability, and in the general conduct of Drama activities
- 4) demonstrate an understanding of the nature of basic voice production and delivery
- 5) examine the nature of trust and responsibility in the context of Drama as a social art form
- 6) discuss the relationship between physical gestures, body language and communication
- 7) examine the nature and function of facial expressions
- 8) assess the importance of the relationship between movement and stillness for Drama
- 9) assess the importance of the relationship between sound and silence for Drama
- 10) assess the importance of the relationship between light and darkness for Drama, both as a physical phenomenon and as a quality
- 11) examine the fact that experiences can be useful imaginatively to create new situations
- 12) identify alternatives to sex and violence to create drama

GRADE 7

B. SKILLS

Students should be able to:-

- 1) extend and deepen their levels of concentration
- 2) make use of listening skills in Drama work
- 3) show increased confidence and participation in activities
- 4) carry out simple “warm up” activities
- 5) adjust walking and running to different characters
- 6) adjust walking and running to different situations
- 7) apply physical control and accuracy to simple mime activities
- 8) use an object e.g. a stick, symbolically
- 9) hold and sustain a “freeze” position
- 10) use imagination to create a dramatic situation
- 11) employ a range of gestures and facial expression
- 12) demonstrate greater spatial awareness
- 13) work in pairs activities
- 14) work at a task within a group
- 15) work with others to produce a dramatic episode
- 16) construct, dissolve and re-assemble a tableau
- 17) demonstrate greater use of the voice and audibility
- 18) practice clear articulation and correct pronunciation
- 19) draw conclusions from context clues
- 20) be able to record Drama experiences in a Drama diary
- 21) extend the use of memory in recalling and reconstructing experiences
- 22) debate a point of view
- 23) make clear reasoned decisions within the Drama work
- 24) choose from a range of alternative actions

GRADE 7

C. ATTITUDES

Students should:

- 1) empathize**
- 2) display tolerance and give support where needed**
- 3) show a willingness to contribute ideas**
- 4) exhibit a sensitivity to group dynamics**
- 5) appreciate the importance of teamwork**
- 6) respect their own artistic heritage and those of other cultures**
- 7) recognize the importance of listening in acquiring vocal skills**
- 8) exhibit the discipline necessary for successful accomplishment of tasks**
- 9) appreciate the need for a seriousness of approach**
- 10) co-operate with others in the development and successful completion of Drama projects**
- 11) appreciate the importance of developing the creative imagination**
- 12) value the contribution an audience can make to the Drama**
- 13) value the constructive criticism of others**
- 14) show willingness to adapt a Drama to accommodate the contributions of others**
- 15) show a willingness to commit effort to a task**

GRADE 8

A. KNOWLEDGE

Students should be able to:

- 1) assess the importance of sequencing in storytelling and Drama plots
- 2) examine different ways in which characters can be portrayed
- 3) identify the different areas of the stage, and be conversant with basic stage terminology and a simple glossary of theatre words
- 4) discuss how symbols are used in life, rituals and Drama
- 5) examine the nature of theatre conventions
- 6) explain the differences between the strategies and devices used in communication Drama and those use in the interpersonal communication
- 7) examine the universal nature of the mask in culture and World Theater
- 8) demonstrate an understanding of different styles of mask
- 9) identify the range of external decorative, physical and inner aspets of characterization
- 10) assess the range of relationships which can be portrayed through Drama

GRADE 8

B. SKILLS

Students should be able to:

- 1) demonstrate an ability to adopt a role
- 2) portray a range of characters
- 3) create simple situations in appropriate settings
- 4) organise and sequence simple plotlines in a clear, unambiguous way
- 5) develop or write a simple dramatic scene, either alone or with others
- 6) draw references and make linkages within the Drama
- 7) show increased physical control e.g. slow motion, voice projection etc.

- 8) use games in dramatic situations
- 9) use pictures or newspaper articles to create scenes
- 10) use objects as a basis for developing Drama activity
- 11) extend characterization to a range of physical activities, e.g. work/play
- 12) use and sustain physical tension in characterisation, e.g. limp, stoop etc.
- 13) demonstrate a range of possible mannerisms or ideosyncratic behaviour
- 14) design, construct and decorate simple masks
- 15) extend movement and gestures while using masks
- 16) use simple properties, e.g. umbrella, spectacles, handbag etc. in character
- 17) adjust voice to enhance characterisation
- 18) adjust posture to enhance characterisation
- 19) use simple costumes effectively to enhance characterisation
- 20) use improvisation to explore issues which may have a practical, social or moral component
- 21) use language more effectively for negotiating or persuading

GRADE 8

C. ATTITUDES

Students should

- 1) display objectivity in assessing Drama work
- 2) show a willingness to accept constructive criticism of their work
- 3) criticise the work of others constructively
- 4) show a willingness to contribute to the decision making process in Drama
- 5) show a willingness to share ideas
- 6) accept responsibility for actions, decisions and tasks
- 7) value the opinions of others
- 8) show respect for personal and school property, as well as that of others

- 9) demonstrate a commitment to task
- 10) recognise the need to work within a structured Drama framework
- 11) show willingness to trust and take responsibility for others
- 12) value the efforts of others, and be supportive of them

GRADE 9

A. KNOWLEDGE

Students should be able to:-

- 1) identify and explain the concept of dramatic irony
- 2) examine the nature of status in relationships and how it can be changed
- 3) assess the possible use of relative status in portraying relationships
- 4) identify the range of possible relationships
- 5) make comparisons of stereotypical and atypical behaviour
- 6) discuss the relationship between text and context
- 7) demonstrate an understanding of sub-plots as they relate to the main action of a play
- 8) assess the importance of combining the different elements of voice, gesture, decoration etc.
- 9) explain the roles and responsibilities of different theatre personnel
- 10) structure a rehearsal timetable
- 11) understand the importance of setting deadlines for the completion of specific tasks
- 12) identify contrasting styles and genres, and be acquainted with examples of each

GRADE 9

B. SKILLS

Students should be able to:

- 1) interpret characters from written texts
- 2) demonstrate contrasting roles
- 3) refine and deepen their characterization
- 4) demonstrate shifts in role status

- 5) use levels in creating authority, social or spiritual distinction between characters
- 6) make use of objects, space and bodies symbolically
- 7) shift comfortably between formal and informal language
- 8) use sound to increase or reduce perception of space
- 9) experiment with ideas in improvisation
- 10) use voice to create or alter mood
- 11) find ways to create tension in the Drama
- 12) make use of contrasts in sound and silence/movement and stillness

GRADE 9

C. ATTITUDES

Students should :

- 1) accept different forms of artistic expression and interpretation without prejudice
- 2) appreciate the possibility of alternative interpretations of dramatic meaning which are equally valid
- 3) adhere to the discipline of dramatic rules and conventions
- 4) realise that each individual has a responsibility to the successful completion of a collective Drama project
- 5) remain positive and be supportive in the face of difficulties and disappointments which may be encountered
- 6) appreciate the need to remember lines, blocking movement and cues, since Drama is a social art form, where individuals rely on each other
- 7) recognise and respect the position of the project leader, and all who have been designated specific tasks
- 8) pay attention to detail and authenticity

CURRICULUM BANDS

DRAMA GRADE 7	DRAMA GRADE 8	DRAMA GRADE 9
Exploration Year	Development Year	Interpretation Year

CURRICULUM BAND A: TECHNIQUE

RELAXATION; CONCENTRATION; PERSONAL SPACE; USE OF SPACE; BODY LANGUAGE AND NON-VERBAL COMMUNICATION; PHYSICAL EXPRESSION; POSTURE; GESTURE; VOICE; DICTION; SPEECH; MIME; MOVEMENT; RHYTHM; PACE; DRAMATIC CONVENTIONS;

CURRICULUM BAND B: IMAGINATION

PHYSICAL AND VERBAL IMPROVISATION; INTERPRETATION; PLAYMAKING AND PLAYWRITING; ROLE PLAY ACTIVITIES; SIMULATION; USING SYMBOL AND METAPHOR; SET, COSTUME AND PROPERTIES DESIGN, CONSTRUCTION AND EFFECTIVE USE.

CURRICULUM BAND C: APPRECIATION

CRITICAL APPRAISAL AND ANALYSIS; BACKGROUND STUDIES AND HISTORICAL RESEARCH; AESTHETIC SENSIBILITY AND AWARENESS; CROSS-CULTURAL STUDIES AND COMPARISONS; TEXTUAL STUDIES; APPRECIATION OF DRAMATIC LITERATURE AND PERFORMANCE

SCOPE AND SEQUENCE

GRADES 7 – 9

DRAMA

Drama Grade 7 Exploration Year	Drama Grade 8 Development Year	Drama Grade 9 Interpretation Year
<p>Discovering strengths and weaknesses finding out what is needed to develop them.</p> <p>Having a greater awareness of potentialities and possibilities.</p>	<p>Increasing knowledge of physical, vocal and imaginative expression.</p> <p>Students learn how to transform themselves, and in the process experience growth.</p>	<p>Application of developing skill to the improvisation and interpretation of simple one-act plays</p> <p>Preparation to project and communicate with an audience.</p>

<p>Drama Grade 7 Exploration Year</p> <p>Term One The Individual Instrument</p> <p>Discovering Personal Physical and Vocal skills and Potentials</p> <p>Term Two Making and Maintaining contact</p> <p>Sharing Stories and Experiences in Pairs and Small Groups</p> <p>Term Three The Individual and the Group</p> <p>Playing Your Part in the Larger Group</p>	<p>Drama Grade 8 Development Year</p> <p>Term One Building Characters</p> <p>From Externals (e.g. Mask Work) to Inner Life</p> <p>Term Two Portraying Relationships</p> <p>Showing How Characters Behave Toward One Another</p> <p>Term Three What's the Plot?</p> <p>The Arrangement of incidents</p>	<p>Drama Grade 9 Interpretation Year</p> <p>Term One What's in the Script?</p> <p>Context Tension Focus Space Time</p> <p>Term Two Making it mean something</p> <p>Language Movement Mood Meaning Symbol</p> <p>Term Three Putting it all together</p> <p>Improvisation or Text into Performance</p>
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**DRAMA UNITS AND SUB-TOPICS
GRADE 7 EXPLORATION YEAR**

TERM ONE THE INDIVIDUAL INSTRUMENT	TERM TWO MAKING & MAINTAINING CONTACT	TERM THREE THE INDIVIDUAL & THE GROUP
<p align="center">UNIT 1 Focus & Definition</p> <p>A. Socialization B. Definition – What is Drama C. Concentration & focussing D. Spatial Awareness i.e. stage areas</p>	<p align="center">UNIT 1 Pairs Work</p> <p>A. Mirror Work Shadow Play and other activities in pairs B. Trust work C. Duets, Duologues and other creative work in pairs</p>	<p align="center">UNIT 1 The Episode</p> <p>A. Presenting simple episodes with Mime, Movement and Sounds</p>
<p align="center">UNIT 2 Self Discovery</p> <p>A. Sense Exploration B. Physical Exploration C. Vocal Exploration</p>	<p align="center">UNIT 2 Small Group Work</p> <p>A. Group Exercises simultaneous play B. Further Trust Work C. Group Story telling & sharing experiences D. Advertisements & other small group activities</p>	<p align="center">UNIT 2 Creating a Tableau</p> <p>A. Linking episodes to tell stories in Tableau form B. Using a Narrator C. Adding Group sounds and choral speaking</p>
<p align="center">UNIT 3 Extension</p> <p>A. Using voice and Body as means of Creative Expression and Effective Communication</p>	<p align="center">UNIT 3 Working with the larger group</p> <p>A. Whole group games and exercises</p>	<p align="center">UNIT 3 Using External Decoration</p> <p>A. Costumes B. Wigs, Make-up, Jewellery and Props C. Masks</p>

**DRAMA UNITS AND SUB-TOPICS
GRADE 8 DEVELOPMENT YEAR**

TERM ONE BUILDING CHARACTERS	TERM TWO PORTRAYING RELATIONSHIPS	TERM THREE WHAT'S THE PLOT
<p style="text-align: center;">UNIT 1 Physical Qualities & Attributes</p> <p>A. Size, Weight and Balance B. Mannerisms and Gestures C. Speech Patterns</p>	<p style="text-align: center;">UNIT 1 Interpersonal Relationships</p> <p>A. Strangers B. People who know each other</p>	<p style="text-align: center;">UNIT 1 Plots in Plays</p> <p>A. Comparing descriptive stories with stories told in live action B. Developing characters in the unfolding action</p>
<p style="text-align: center;">UNIT 2 Inner Feelings</p> <p>A. Thoughts, Emotions and Moods</p>	<p style="text-align: center;">UNIT 2 Writing the Relationship</p> <p>A. Writing and Working with miniscripts B. Characters, Relationships and Language</p>	<p style="text-align: center;">UNIT 2 Sharing the Experience</p> <p>A. Acting out scenes from Plays</p>
<p style="text-align: center;">UNIT 3 Exploring the Range of Characters & Relationships</p> <p>A. Non-human B. Human</p>	<p style="text-align: center;">UNIT 3 Characters and Plots from Stories</p> <p>A. Sequencing Events B. Linking Characters in different scenes</p>	

**DRAMA UNITS AND SUB-TOPICS
GRADE 9 INTERPRETATION YEAR**

TERM ONE WHAT'S IN THE SCRIPT?	TERM TWO MAKING IT MEAN SOMETHING	TERM THREE PUTTING IT ALL TOGETHER
<p style="text-align: center;">UNIT 1 Setting the Scene</p> <p>E. Relationships: Who: F. Context: Where? When? G. Status and Attitude: How? H. Motivation: Why?</p> <p style="text-align: center;">UNIT 2 What drives the Drama?</p> <p>B. Tension or Conflict is needed to make the Drama happen</p> <p style="text-align: center;">UNIT 3 Being selective</p> <p>B. The Focus of the Drama C. Everything happens in Space and Time</p>	<p style="text-align: center;">UNIT 1 Bringing the Play to life</p> <p>D. Finding images in the Language E. Using Movement to create images</p> <p style="text-align: center;">UNIT 2 Reinforcing the message of the play</p> <p>E. Using Symbol and Metaphor F. Creating the Mood</p> <p style="text-align: center;">UNIT 3 Does it make sense?</p> <p>B. Getting the Meaning across C.</p>	<p style="text-align: center;">UNIT 1 Planning a Performance</p> <p>B. Deciding on a one- act play or a theme for improvisation C. Sharing the responsibilities or Who does what? (i.e. functions of cast and crew)</p> <p style="text-align: center;">UNIT 2 The Process of Preparation</p> <p>A. Practise makes Perfect: the rehearsal process</p> <p style="text-align: center;">UNIT 3 Presenting the Performance</p> <p>A. Showing the finished product</p>

THE ASSESSMENT OF DRAMA

A great many problems accompany the assessment of Drama and indeed the whole field of creativity and the creative arts in general. A student who is extremely talented may demonstrate little or no effort at all in Drama activities, while another may be extremely enthusiastic yet displaying very little dramatic “presence” or “flair”. How does a teacher determine the degree of progress being made from one year level to the next?

The writers of this curriculum have all experienced problems of this nature in their own teaching, and while they do not presume to be able to provide the definitive answer with regard to the thorny issue of Drama assessment, they do suggest that teachers pay attention to the following guidelines.

- 1) Teachers must become increasingly sensitive to what they are actually assessing. Frequently in Drama classes they fall into a trap of assessing something other than the Drama work itself, such as writing, punctuality, research etc. While these may be integral aspects of certain Drama lessons, they must not be mistaken for dramatic activity.
- 2) Objective assessment of students’ progress may be made of the retention of information or acquisition of practical Drama skills as outline in this Drama Curriculum Guide and in each unit of the Teachers’ Guides for Drama for Grades 7 to 9, under “Knowledge” and “Skills”.
- 3) Since Drama is most frequently a social art form, involving work with others, teachers will be required to apply normative criteria which reflect planning skills, co-operation, and group dynamics, as well as skills in tableau work, improvisation and staged presentations which have to be

given a group assessment. This type of assessment may be useful in establishing a general idea of average, below and above average performance and achievement.

- 4) Each unit of the Teachers' Guides for Drama contains a section labelled "Assessment Areas". Without laying down strict rules for the assessment of different kinds of Drama activity, these provide general areas to which the teacher may apply the various assessment tools available.
- 5) Self-assessment by the students in the form of a personal Drama diary or portfolio, can assist the teachers in assessing the reflective process which should be a part of the work in Drama. In addition to providing a way for individuals to measure their own performance, this approach can also provide invaluable feedback on students' perception of a teacher's performance in the Drama class.
- 6) An atmosphere of trust must be built through the students' critical assessment of each other's Drama work, carefully guided by the teacher laying emphasis on the objectives included under the heading of "Attitudes".

SOME RECOMMENDED DRAMA METHODOLOGIES & STRATEGIES

1) Teacher in & out of role	23) Ritual
2) Teacher directed Drama (Teacher as narrator)	24) Sharing experiences
3) Choral speaking	25) Reflection
4) Whole class improvisation	26) Discussion
5) Small group improvisation	27) Pair work
6) Forum or labrish theatre	28) Advertisements
7) Hot seating	29) Interrogation
8) Individual speech (monologue)	30) Radio Drama
9) Games	31) Perform poetry
10) Exercises	32) Letters
11) Film clip	33) Photographs
12) Mangle of the expert	34) Newspaper articles
13) Mime	35) Modelling
14) Dance Drama	36) Portrait
15) Music and Drama	37) Effigy
16) Meeting (i.e. tea meeting, formal/informal)	38) Properties or objects
17) Simulation	39) Folklore and stories
18) Verbal sounds	40) Narrative songs / popular songs
19) Interviews	41) Proverbs
20) Scripting	42) Field trips
21) Documentary Drama	43) Parliamentary procedures
22) Masks and animation through puppets	44) Reporting
	45) Observation
	46) Teacher in full role in a team-teaching context

SAMPLE UNIT PLANS

**SAMPLE UNIT
 DRAMA
 GRADE 7
 TERM ONE
 THE
 INDIVIDUAL
 INSTRUMENT**

**UNIT 1
 FOCUS AND
 DEFINITION**

**SUBTOPIC B
 CONCENTRAT-
 -ION AND
 FOCUSING**

TIME 1 WEEK

CONCEPTS

1. Setting Goals
2. Developing
 concentration and
 focussing
 attention
3. Working towards
 achieving goals

KNOWLEDGE: Students should be able to:

1. identify a range of physical skills and ways in which these might be further extended
2. examine the fact that experiences can be used to create new situations
3. assess their own body reflexes, movement range and capability

SKILLS: Students should be able to:

1. extend and deepen levels of concentration
2. carry out simple warm-up activities
3. record experiences in a drama diary
4. extend the use of memory in recalling and reconstructing experiences

ATTITUDES: Students should be able to:

1. show a willingness to commit effort to a task
2. appreciate the need for a seriousness of approach

CONTENT

1. Setting reasonable goals
2. Short term and long term goals
3. The importance of concentration and the need to focus attention on achieving goals
4. Achieving set goals efficiently

LEARNING ACTIVITIES

1. Participating in suitable warm-up activities with an emphasis on developing concentration skills; and reflecting on speed versus efficiency
2. Playing goal oriented games and obstacle races e.g. the "Tunnel Game", "Streets and Lanes"
3. Inventing new obstacles and challenges
4. Identifying and talking about short term goals and aspirations in a variety of situations
5. Identifying and listing possible obstacles to achieving a variety of goals in different situations e.g. poverty, disability, crime, natural disaster etc.
6. Drawing or writing in role ways to overcome some of the obstacles identified

ASSESSMENT AREAS

1. Creativity displayed in suggesting ways in which obstacles might be overcome
2. Evaluation of quality of role play reflected in drawing and writing

LEARNING RESOURCES

1. Newsprint or computer paper and markers for writing or drawing in role
2. Chairs, benches, tables to create "obstacle course"

TEACHER ACTIVITIES

1. Leading warm-up activities
2. Setting up obstacle courses or exercises
3. Negotiating with students in developing new challenges
4. Organising main activities
5. Facilitating discussion
6. Facilitating public writing or drawing activity
7. Summarising points
8. Evaluating outcomes

POSSIBLE INFUSION

1. Religious Ed.
2. Social Studies
3. Visual Arts
4. Language Arts

**SAMPLE UNIT
 DRAMA
 GRADE 8
 TERM ONE
 PORTRAYING
 RELATIONSHIPS**

**UNIT 3
 EXPLORING THE
 RANGE OF
 RELATIONSHIPS**

**SUBTOPIC B
 HUMAN
 RELATIONSHIPS**

TIME 2 WEEKS

CONCEPTS

1. Gender
2. Age
3. Ethnic Origins
4. Professions
5. Cultural Groups

KNOWLEDGE: Students should be able to:

1. identify the factors which influence relationships.
2. examine different ways in which characters can be portrayed

SKILLS: Students should be able to:

1. portray a range of characters
2. create simple situations inappropriate settings
3. extend characterisation to a range of physical activities

ATTITUDES: Students should be able to:

1. show a willingness to share ideas
2. critique the work of others
3. demonstrate commitment to task

CONTENT

1. How the range of possible human relationships is determined by factors which differentiate individual persons from each other
2. What differentiates individuals or groups of people from each other; gender, cultural origins; ethnic origins; social status; belief systems; age; profession; education, etc.
3. Application of these factors to Drama

LEARNING ACTIVITIES

1. Teacher conducts whole class discussion about the ways in which individuals and groups of people can be differentiated from each other
2. In groups students select and collect pictures and photographs of people from old newspapers and magazines. These can be made into posters or a whole class collage showing people differentiated according to age, gender, ethnic origin, profession, historical periods, social status.
3. The exercise may now be extended to the dramatic situation with variations e.g. witches, thieves, tramps, African tribes; old/young witches; male/female thieves; educated/illiterate tramps; rich/poor African tribes; acted out in pairs/groups.

ASSESSMENT AREAS

1. Appropriateness of pictures and photographs
2. Involvement in group activity
3. Application of knowledge to Drama activities

LEARNING RESOURCES

1. Pictures/photographs e.g. old newspapers and magazines
2. Scissors, paste, large sheets of plain newsprint or computer or brown paper for class collage

TEACHER ACTIVITIES

1. Facilitating discussion
2. Recording students' observations and contributions
3. Introducing main activities
4. Side-coaching
5. Questioning
6. Arranging suitable display of students' work
7. Extension of preliminary work into Drama exercises
8. Evaluating activities

POSSIBLE INFUSION

1. Social Studies
2. Language Arts
3. Religious Ed.
4. Music
5. Visual Arts

**SAMPLE UNIT
 DRAMA
 GRADE 9
 TERM THREE
 PUTTING IT ALL
 TOGETHER**

**UNIT 3
 PRESENTING
 THE
 PERFORMANCE**

**SUBTOPIC A
 SHOWING THE
 FINISHED
 PRODUCT**

TIME 4 WEEKS

CONCEPTS

1. Performance
2. Energy
3. Pace
4. Cues
5. Lines
6. Blocking

KNOWLEDGE: Students should be able to:

1. identify good work in Drama through detailed and critical observation of characters created, issues involved and processes employed

SKILLS: Students should be able to:

1. prepare or create a space for Drama by organising and deploying materials
2. successfully present a finished product

ATTITUDES: Students should be able to:

1. recognise the importance of remembering lines
2. pay attention to detail and authenticity

CONTENT

1. Preparation and implementation of a detailed rehearsal schedule
2. Preparation and implementation of a detailed production scheduled pertaining to all matters relating to design and technical support
3. Taking a one-act play or improvised drama from production concept to performance
4. Staging and management of a full performance

LEARNING ACTIVITIES

1. This unit represents the culmination of three years work, during which students should have experienced a gradual yet consistent growth in their understanding and appreciation of drama. A one act play or improvised drama should be staged utilizing all the techniques and elements of theatre production.

ASSESSMENT AREAS

1. Contribution to staging of overall production
2. Rehearsal process of cast and crew (punctuality/initiative/reliability / application) in technical/administrative areas

LEARNING RESOURCES

1. Playscripts for performers/technicians
2. Materials (may be found or recycled) for set, props and costume construction
3. Suitable performance area with lighting and sound equipment where possible

TEACHER ACTIVITIES

1. Implementation of rehearsal schedule
2. Encouraging group co-operation
3. Questioning
4. Facilitating technical support
5. Overall direction and staging responsibilities
6. Evaluating rehearsal process
7. Evaluating technical and administrative performances
8. Evaluating final artistic performances

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Religious Ed.
4. Modern Languages
5. Visual Arts
6. Science

SUGGESTED READING & RESOURCES

1. The Process of Drama by John O'Toole; pub. Routledge 1992
2. Starting Drama Teaching by Michael Fleming; pub. David Fulton 1994
3. Making Sense of Drama by Jonothan Neelands; pub. Heinemann 1984
4. Learning Through Imagined Experience by Jonothan Neelands; pub. Hodder and Stoughton 1992
5. Caribbean Plays for Playing; eg. Keith Neol; pub. Heinemann 1985*
6. Plays for Today; ed. Errol Hill; pub. Longman 1985?*
7. Gamesters Handbook 1 & 2 by Donna Brandes/Howard Phillips; pub. Hutchingson 1979
8. Drama Guidelines by O'Neill/Lambert/Linnell/Warr-Wood; pub. Heinemann 1976
9. 200 + Ideas for Drama by Anna Scher/Charles Verrall; pub. Heinemann 1992 (previously 1975/77)
10. Drama in the Curriculum by John Somers; pub. Cassell 1994
11. A to Z of Jamaican Heritage by Olive Senior; pub. Heinemann/Gleaner Company 1983
12. Jamaican Song and Story; Ed. Walter Jekyll. pub. Dover Pubs. 1966
13. Jamaican Folk Tales & oral Histories by Laura Tanna; pub. Institute of Jamaica Publications 1984
14. The Arts of an Island by Ivy Baxter; pub. Scarecrow Press N.J. 1970
15. Jamaica Labrish by Louise Bennett; pub. Sangsters Books 1966*
16. Dramawise by Brad Haseman/John O'Toole; pub. Heinemann 1986*

VIDEOTAPES

1. Jamaican Folk Tales and Oral Histories; Inst. of Jamaica Publications*
2. Caribbean Festival Arts; Smithsonian Institution*
3. Pieces of Dorothy; Dorothy Heathcote; Univ. of Newcastle upon Tyne
4. Making Drama Work; Role Work 1 – 5; Univ. of Newcastle upon Tyne
5. Making Drama work; In the Classroom 1-5; Univ. of Newcastle upon Tyne
6. Making Drama Work; Curriculum Matters 1-12; Univ. of Newcastle upon Tyne

The above list is mainly for use by teachers in preparing themselves to conduct drama sessions with their students. Those which are suitable for classroom use are marked with *.

TEACHERS' GUIDE

GRADE 7

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INTRODUCTION

The Teachers' Guides aim to assist the teacher in the delivery of the curriculum. It is the first time in the history of Education in Jamaica that our Drama Teachers will all be working from a National Drama Curriculum.

The Teachers' Guides are supplements to the Curriculum Guide. It is expected that the teacher will bring his/her own creative abilities to bear during the delivery of the curriculum.

Units and subtopics for each term are clearly laid out at the beginning of the Guide. Each subtopic contains the following:

1. Learning outcomes identified under the headings:
Knowledge, Skills and Attitudes
2. The content
3. Suggested Learning activities and Teachers activities
4. Assessment Areas
5. Learning Resources
6. Possible infusion

The time suggested for each subtopic is based on the 30hrs Curriculum Guide, with 1hr per week for drama

**DRAMA
GRADE 7
TERM ONE
THE INDIVIDUAL
INSTRUMENT**

**UNIT 1
FOCUS AND
DEFINITION**

**SUBTOPIC A
SOCIALIZATION**

TIME 1 WEEK

CONCEPTS

1. Greetings – Formal and Informal
2. Introductions
3. Self-confidence
4. Self-esteem

KNOWLEDGE: Students should be able to:

1. identify and categorize types of cultural greetings
2. examine the fact that experiences can be used imaginatively to create new situations
3. discuss the relationship between gestures/body language and communication

SKILLS: Students should be able to:

1. choose from a range of alternative actions in their demonstration of type of greeting
2. show increased confidence and participation in activities
3. apply physical control and accuracy to simple mimed activities

ATTITUDES: Students should:

1. co-operate with others in the development and successful completion of Drama Projects
2. exhibit a sensitivity to group dynamics
3. demonstrate seriousness of approach in their dramatic work
4. exhibit the discipline necessary for successful completion of tasks

CONTENT:

1. Development of self-confidence and self-esteem
2. Greetings: Formal and informal
3. Cultural differences in greetings
4. Making introductions

LEARNING ACTIVITIES

1. Demonstrating a range of greetings both formal (e.g. handshake, bow, curtsy, salute) and informal (e.g. high five, fist to fist)
2. Introducing self to larger group using rhythm and/or ring games
3. Discussion on types of greetings in different cultures and situations (e.g. basketball players chest to chest greeting; streetcorner boys fist knocking)
4. Inventing new greetings such as complex, ritualised handshakes
5. Conducting interviews in pairs using prepared questions
6. Making introduction of partner to others based on findings

ASSESSMENT AREAS

1. Creative invention of new greetings
2. Ideas emerging from discussion groups
3. Quality of introductions made

LEARNING RESOURCES

1. Prepared questions
2. Drum or percussion instrument for rhythm
3. Chalkboard for recording discussion points

TEACHER ACTIVITIES

1. Leading suitable warm-up activities
2. Organising main activities
3. Initiating and stimulating main discussion topic
4. Teacher intervention in guiding creative activity
5. Side-coaching
6. Focussing class attention on main points of discussion / activity
7. Summarising points
8. Conducting evaluation

**POSSIBLE
INFUSION**

1. Religious Ed.
2. Social Studies
3. Music
4. Language Arts
5. Modern Languages

**DRAMA
GRADE 7
TERM ONE
THE INDIVIDUAL
INSTRUMENT**

**UNIT 1
FOCUS AND
DEFINITION**

**SUBTOPIC B
DEFINITION:
WHAT IS DRAMA?**

TIME 1 WEEK

CONCEPTS

1. Drama
2. Elements of Drama
3. Origin of Drama; Types of Drama (i.e. Tragedy, Comedy)

KNOWLEDGE: Students should be able to:

1. formulate definition of drama
2. identify the basic elements of drama (i.e.) what drama entails
3. examine the fact that experience can be used to create new situations
4. recognize the difference between types of drama

SKILLS: Students should be able to:

1. use meaningful experiences (past events) to create drama
2. compose their own drama using the elements they have identified
3. research the origin and types of drama

ATTITUDES: Students should:

1. demonstrate willingness to participate in activities
2. demonstrate seriousness of approach in order to create drama

CONTENT:

1. Defining Drama
2. Identifying the basic elements of drama
3. Types of drama (comedy and tragedy)
4. Origins of Drama

LEARNING ACTIVITIES

1. Participate in suitable warm-up activities and folk forms e.g. games which contain elements of drama
2. Identify and discuss elements of drama present in the games played.
3. Identify and discuss the tragic and comic events
4. Identify and discuss themes, characters, setting, conflict, sequence of actions etc. in relation to these shared experiences, dramatized e.g. wedding, everyday experience, natural phenomenon
5. Formulate definition for drama (student impression of what drama entails)
6. Record dramatic experience in journal
7. Define origin and type of drama
8. Research definition, origin and types of drama

ASSESSMENT AREAS

1. Student definition of drama
2. Ideas emerging from discussion
3. Contribution to creation of drama
4. Research on definition, types and origin of drama

LEARNING RESOURCES

1. Games and Folkforms
2. Musical instrument for motivation and maintenance of rhythm
3. Boxes and other classroom furniture to facilitate dramatization
4. Pictures from magazines, newspapers
5. Chalkboard and journals

TEACHER ACTIVITIES

1. Leading warm-up activities
2. Organizing main activities
3. Initiating and stimulating discussion
4. Clarifying definition
5. Questioning
6. Side-coaching and focussing attention on main points and activities

**POSSIBLE
INFUSION**

1. Religious Education
2. Social Studies
3. Language Arts
4. Modern Languages
5. Music
6. Visual Arts

**DRAMA
GRADE 7
TERM ONE
THE INDIVIDUAL
INSTRUMENT**

**UNIT 1
FOCUS AND
DEFINITION**

**SUBTOPIC C
CONCENTRATION
AND
FOCUSSING**

TIME 1 WEEK

CONCEPTS

1. Setting goals
2. Developing concentration and focussing attention
3. Working towards achieving goals

KNOWLEDGE: Students should be able to:

1. identify a range of short term and long term goals
2. examine the fact that experiences can be used to adjust goals
3. recognise the importance of achieving goals

SKILLS: Students should be able to:

1. extend and deepen levels of concentration
2. Participate in activities
3. Record experiences in a drama diary
4. Extend the use of memory and decision making in reconstructing experiences

ATTITUDES: Students should:

1. Show a willingness to commit effort of task
2. Demonstrate seriousness of approach in the achievement of goals

CONTENT:

1. Setting reasonable goals
2. Short term and long term goals
3. The need to focus attention on achieving goals
1. Achieving set goals

LEARNING ACTIVITIES

1. Participating in suitable warm-up activities with an emphasis on developing concentration skills; and reflecting on speed and efficiency
2. Playing goal oriented games and obstacle races e.g. the "Bull in a pen", "Street and Lanes"
3. Inventing new obstacles and challenges
4. Identifying and talking about short term and long term goals and aspirations in a variety of situations
5. Identifying and listing possible obstacles to achieving a variety of goals in different situations e.g. poverty, disability, crime, natural disaster etc.
6. Drawing or writing in role ways to overcome some of the obstacles identified

ASSESSMENT AREAS

1. Creative ways of overcoming obstacles

LEARNING RESOURCES

1. Newsprint, cardboard, computer paper etc. and markers for writing or drawing in role
2. Chairs, benches, tables to create "obstacle"

TEACHER ACTIVITIES

1. Leading warm-up activities
2. Setting up obstacles
3. Negotiating with students in developing new challenges
4. Organising main activities
5. Facilitating discussion
6. Facilitating public writing or drawing activity
7. Summarising points
8. Evaluating outcomes

POSSIBLE INFUSION

1. Religious Ed.
2. Social Studies
3. Visual Art
4. Language Arts
5. Mathematics

**DRAMA
GRADE 7
TERM ONE
THE INDIVIDUAL
INSTRUMENT**

**UNIT 1
FOCUS AND
DEFINITION**

**SUBTOPIC D
SPATIAL
AWARENESS**

TIME 1 WEEK

CONCEPTS

1. Spatial Awareness
2. Stage Areas
3. Theatre Space
4. Body Positions in Space
5. Use of Stage Jargon

KNOWLEDGE: Students should be able to:

1. identify the different areas of the stage
2. recognize the strong and weak playing areas
3. examine the effectiveness of body positions on stage
4. demonstrate knowledge of stage terminologies
5. define spatial awareness

SKILLS: Students should be able to:

1. demonstrate effective use of the body in space
2. create stage pictures
3. use stage terminologies in order to describe body positions and locations

ATTITUDES: Students should:

1. show a willingness to experiment with the body in space and on the stage
2. recognise the importance of use of the body in space

CONTENT:

1. Use of space in drama
2. Location of the body on stage
3. Creation of stage pictures
4. Use of stage terminologies
5. Define spatial awareness

LEARNING ACTIVITIES

1. Participate in suitable warm-up activities with emphasis on flexibility of the body
2. Create stage pictures
3. Experiment with body locations and positions on stage
4. Practise use of stage terminologies

TEACHER ACTIVITIES

1. Organizing suitable warm-up activities
2. Side-coaching
3. Questioning
4. Recording observations
5. Guiding discussions
6. Encouraging participation
7. Assisting students with use of the stage

**POSSIBLE
INFUSION**

1. Visual Arts
2. Language Arts
3. Modern Languages
4. Social Studies

ASSESSMENT AREAS

1. Creation of stage pictures
2. Utilizations of weak and strong stage areas
3. Use of stage terminologies

LEARNING RESOURCES

1. Copies of stage diagram
2. List of stage jargon

**DRAMA
GRADE 7
TERM ONE
THE INDIVIDUAL
INSTRUMENT**

**UNIT 2
SELF-DISCOVERY**

**SUBTOPIC A
SENSE EXPLORATION**

TIME 2 WEEK

CONCEPTS

1. Knowing about the senses
2. Developing the senses
3. Using the senses in Drama

KNOWLEDGE: Students should be able to:

1. assess the relationship between light and darkness, sound and silence
2. understand the usefulness of Drama as a way of "walking in someone else's shoes"
3. discuss the use of senses in dramatic work

SKILLS: Students should be able to:

1. extend and deepen their levels of concentration
2. make use of listening skills in Drama work
3. extend the use of memory in reconstructing experiences

ATTITUDES: Students should be able to:

1. exhibit the discipline necessary for successful completion of tasks
2. recognise the importance of developing the creative imagination
3. demonstrate a willingness to explore the senses

CONTENT:

1. Exploration of how the senses work
2. Development of the senses for Drama through appropriate games and exercises
3. Sensitivity to various stimuli
4. Use of senses in dramatic work

LEARNING ACTIVITIES

1. Exploring the senses through a range of games and exercises
2. Identifying objects, persons, using the senses
3. Discussion on sense awareness
4. Demonstrating the use of the senses in Drama e.g.
 - a) Listening and responding to music/sounds
 - b) Looking at pictures/optical illusions etc.
 - c) Recording observations from activities

ASSESSMENT AREAS

1. Conclusions emerging from sensory work e.g.
 - a) Responses to sounds and visual stimuli
 - b) Observations and inferences

LEARNING RESOURCES

1. Smells; e.g. perfume, spice, coffee, fruits etc.
2. Textures; e.g. sticky, slimy, rough, smooth etc.
3. Taste; e.g. bitter, sweet, salt etc.
4. Blindfolds
5. Tape recorder and sound tapes
6. Chalkboard for recording main points

TEACHER ACTIVITIES

1. Preparation of stimuli material
2. Structuring sense exploration activities and experiences
3. Use of questioning techniques
4. Relating the use and development of the senses to Drama
5. Facilitating discussion
6. Recording observations and responses

**POSSIBLE
INFUSION**

1. Science
2. Visual Art
3. Music
4. Language Arts

**DRAMA
GRADE 7
TERM ONE
THE INDIVIDUAL
INSTRUMENT**

**UNIT 2
SELF-DISCOVERY**

**SUBTOPIC B
PHYSICAL
EXPLORATION**

TIME 2 WEEKS

CONCEPTS

1. Physical Range
2. Safety
3. Body Language
4. Expression and interpretation
5. The body in Drama

KNOWLEDGE: Students should be able to:

1. identify a range of physical skills and ways in which these skills might be further extended
2. assess body reflexes, movement range and capacity
3. demonstrate an awareness for safety in physical activity during Drama

SKILLS: Students should be able to:

1. adjust movement to different characters/situations
2. hold and sustain a "freeze" position
3. demonstrate greater spatial awareness
4. show increased confidence and participation in activities

ATTITUDES: Students should be able to:

1. recognise the need for seriousness of approach
2. exhibit the discipline necessary for the successful completion of tasks

CONTENT:

1. Exploration and extension of the physical range of movement in the body
2. Development of body control for greater expression and communication
3. Use the body in Drama
4. Safety

LEARNING ACTIVITIES

1. Opportunities for student participation in games and exercises which offer opportunities for physical exploration and development
2. Exploring the relationship between movement and stillness through games such as "Musical Statues", and learning how to maintain a "freeze" position
3. Adjusting expression and quality of physical movement in portraying different characters, situations and environments
4. Extending the range of physical movement through imagination and improvisation
5. Discussing and demonstrating the use of isolated areas of the body for dramatic expression e.g. hands, head, shoulders etc.
6. Exploring communication through physical gestures and body language
7. Interpreting physical gestures and body language

ASSESSMENT AREAS

1. Level of participation
2. Demonstration of physical control
3. Imaginative use of body and gesture
4. Ability to communicate through body language

LEARNING RESOURCES

1. Tape recorder and taped music/sounds for movement
2. Drums or other percussion instruments
3. Newspaper, cloth, hoops, balls etc. for movement qualities etc.
4. Chalkboard

TEACHER ACTIVITIES

1. Leading suitable warm up activities
2. Encouraging full participation
3. Taking students through experiences
4. Assisting students through the use of appropriate imagery
5. Making suggestions for characters and environments
6. Guiding students towards deeper experience through questioning
7. Initiating discussion
8. Evaluating activities

POSSIBLE INFUSION

1. Physical Education
2. Science
3. Music
4. Language Arts
5. Visual Arts

**DRAMA
GRADE 7
TERM ONE
THE INDIVIDUAL
INSTRUMENT**

**UNIT 2
SELF-DISCOVERY**

**SUBTOPIC C
VOCAL EXPLORATION**

TIME 2 WEEKS

CONCEPTS

1. The voice as a versatile instrument
2. Voice, Drama and communication
3. Vocal training
4. Vocal expression and interpretation

KNOWLEDGE: Students should be able to:

1. demonstrate an understanding of basic voice production and delivery
2. assess the importance of the relationship between sound and silence
3. demonstrate an awareness of the voice as a versatile instrument of communication, expression and interpretation

SKILLS: Students should be able to:

1. demonstrate use of voice
2. practice clear articulation and correct pronunciation
3. make use of listening skills in Drama

ATTITUDES: Students should be able to:

1. recognise the importance of listening
2. exhibit the discipline necessary for successful completion of tasks

CONTENT:

1. The relationship of breathing and relaxation to good voice production
2. The voice as an instrument of communication and expression
3. Exploration of the range, pitch, volume and tone of the voice
4. Creative exploration of the voice e.g. pace, mood, character, colour, creating atmosphere

LEARNING ACTIVITIES

1. Relaxation and breathing exercises
2. Exercises for relaxed lips, open mouth and open throat
3. Exercises for volume
4. Voice activities for extending vocal range
5. Vocal improvisation games
6. Exploring possibilities of sound rather than words
7. Using voice to create mood and atmosphere e.g. night noise, street cries etc.
8. Voice modulation

ASSESSMENT AREAS

1. Level of participation and willingness
2. Articulation, vocal range and degree of control

LEARNING RESOURCES

1. Cassette, Tape player/recorder
2. Percussion instruments

TEACHER ACTIVITIES

1. Leading vocal warm up activities – humming, chanting, sighing, yawning, panting, etc.
2. Introducing tongue-twisters, rhymes, utterances, rounds, call and response, dub poems etc.
3. Encouraging full participation in all activities
4. Guiding discussion
5. Identifying individual speech problems

**POSSIBLE
INFUSION**

1. Science
2. Music
3. Language Arts
4. Physical Ed.

**DRAMA
GRADE 7
TERM ONE
THE INDIVIDUAL
INSTRUMENT**

**UNIT 3
EXTENSION**

**SUBTOPIC A
USING VOICE AND BODY
TOGETHER IN DRAMA**

TIME 2 WEEKS

CONCEPTS

1. Integration of voice and body
2. Extending range of creative expression

KNOWLEDGE: Students should be able to:

1. identify a range of physical skills for communication and ways in which these skills might be further extended
2. assess reflexes, movement range and capability
3. demonstrate an understanding of the nature of basic voice production and delivery

SKILLS: Students should be able to:

1. use imagination to create a dramatic situation
2. carry out dramatic intentions with clear control of movement and voice
3. communicate combining body and voice

ATTITUDES: Students should be able to:

1. exhibit discipline necessary for successful completion of task
2. show a willingness to commit effort to task
3. recognise the importance of listening
4. demonstrate an appreciation for vocal and physical communication

CONTENT:

1. Combining vocal and physical expression for effective communication through Drama
2. Imaginative use of voice and body
3. Application of a combination of vocal and physical expression to a range of dramatic situations

LEARNING ACTIVITIES

1. Activities which give students an opportunity to combine vocal and physical activity to produce Drama e.g. movie re-takes with different emotions or carrying on a telephone conversation
2. Games such as "Sound Machines" which involve the repetition of a set sequence of movements with vocal accompaniment – to be done individually, or collectively.
3. Exercises such as "New Arms" combine the vocal improvisations of one student with the physical gestures of another
4. Call and response which combine rhythmic actions and sounds
5. Objects coming to life with their imagine sounds

ASSESSMENT AREAS

1. Level of commitment and participation
2. Ability to integrate voice and body in Drama
3. Extent of creative extension into new situations

LEARNING RESOURCES

1. Discarded telephone
2. Cassette tape player/recorder and tapes
3. Students journal to record observations

TEACHER ACTIVITIES

1. Introducing suitable warm up activities
2. Organising activities using a combination of physical and vocal expression
3. Devising situations for Drama
4. Encouraging exploration within the Drama
5. Questioning and negotiation
6. Side-coaching
7. Facilitating discussion

POSSIBLE INFUSION

1. Science
2. Physical Ed.
3. Language Arts
4. Social Studies

**DRAMA
GRADE 7
TERM TWO
MAKING AND
MAINTAINING
CONTACT**

**UNIT 1
PAIR WORK**

**SUBTOPIC A
MIRROR WORK,
SHADOW PLAY
AND OTHER
ACTIVITIES IN PAIRS**

TIME 1 WEEKS

CONCEPTS

1. Observation
2. Sensitivity
3. Response
4. Co-operation

KNOWLEDGE: Students should be able to:

1. examine the ways in which people work together effectively
2. identify appropriate responses for working relationships
3. examine the nature and function of gestures, facial and body expressions

SKILLS: Students should be able to:

1. apply physical control and accuracy to simple mimed activities
2. extend and deepen their level of concentration
3. work in pairs

ATTITUDES: Students should be able to:

1. empathise
2. demonstrate an appreciation for the importance of team work
3. co-operate with others in the development and successful completion of Drama projects

CONTENT:

1. Development of concentration for greater physical control
2. Establishing a good working relationship
3. Exploration of the spontaneity and appropriate responses within the working partnership

LEARNING ACTIVITIES

1. Mirror work exercises
2. Warm-up, exercises e.g. Duck fighting; Weigh butter; weigh cheese; Leg Pull; Arm lock wrestling; Wheelbarrow race; Chinese Tug-o-war; Sack Race
3. Physical improvisation exercises e.g. Sculpting, Photographing and modelling, invisible needle and thread; Puppetry
4. Working with a partner in improvising a pair of objects e.g. shoes; scissors; a knife and fork
5. "Throwing faces" to a partner
6. Portraying opposites e.g. Threat and Fear; Good and Evil; Night and Day; Giving and Receiving a present (with emotional variations)

ASSESSMENT AREAS

1. Level of Participation
2. Co-operation and creativity of the partnership
3. Extent of control demonstrated in activities

LEARNING RESOURCES

1. Physical objects for demonstration and reference
e.g. pair of scissors
2. Chalkboard for discussion points

TEACHER ACTIVITIES

1. Clearly setting out guidelines for exercises and improvisations
2. Encouraging full participation
3. Suggesting ways toward refinement and improvement of dramatic work
4. Limbers
5. Side-coaching
6. Questioning
7. Initiating discussion
8. Evaluating activities

POSSIBLE INFUSION

1. Physical Education
2. Science
3. Language Arts
4. Social Studies
5. Mathematics
6. Visual Arts

**DRAMA
GRADE 7
TERM TWO
MAKING AND
MAINTAINING
CONTACT**

**UNIT 1
PAIR WORK**

**SUBTOPIC B
TRUST WORK**

TIME 1 WEEK

CONCEPTS

1. Trust
2. Responsibility
3. Sensitivity
4. Safety and Protection

KNOWLEDGE: Students should be able to:

1. demonstrate the need for safety in conducting Drama activities
2. examine the nature of trust and responsibility
3. examine the fact that experiences can be used imaginatively to create new situations
4. record the factors that enhance working relationship

SKILLS: Students should be able to:

1. make use of listening skills in Drama
2. show increased confidence and participation in activities
3. work in pairs
4. investigate participants' behaviour in dramatic work

ATTITUDES: Students should be able to:

1. display tolerance and give support.
2. demonstrate an appreciation of seriousness of approach

CONTENT:

1. Exploration of senses
2. The nature of trust
3. Developing trust in others
4. Taking responsibility for another person's safety

LEARNING ACTIVITIES

1. Simple trust exercises such as "Weigh Butter", "Weigh Cheese" and "Blind fold walk"
2. Discussion, sharing impressions and experiences
3. Recording observations

ASSESSMENT AREAS

1. Seriousness of approach to task e.g. willingness to accept responsibility for others; sensitivity to partner's situation and needs; commitment to task

LEARNING RESOURCES

1. Journals for recording impressions and observations

TEACHER ACTIVITIES

1. Setting up main activities
2. Emphasizing safety aspects of activities
3. Close supervision of activities
4. Side-coaching
5. Facilitating discussion
6. Evaluating activity

**POSSIBLE
INFUSION**

1. Science
2. Social Studies
3. Language Arts
4. Religious Ed.
5. Physical Ed.

**DRAMA
GRADE 7
TERM TWO
MAKING AND
MAINTAINING
CONTACT**

**UNIT 1
PAIR WORK**

**SUBTOPIC C
DUETS, DUOLOGUES
AND OTHER
CREATIVE WORK
IN PAIRS**

TIME 2 WEEK

CONCEPTS

1. Conversation
2. Communication
3. Distraction
4. Active Listening

KNOWLEDGE: Students should be able to:

1. demonstrate an understanding of the nature of basic voice production
2. assess the importance of the relationship between sound and silence

SKILLS: Students should be able to:

1. make use of listening skills
2. demonstrate greater use of the voice e.g. audibility, intonation
3. work with a partner in pair activities
4. debate a point

ATTITUDES: Students should be able to:

1. empathise
2. show willingness to contribute ideas
3. recognise the importance of listening
4. demonstrate a willingness to accept the constructive criticism of others

CONTENT:

1. Exploration of vocal interaction
2. The relationship between listening and meaningful conversation
3. Maintaining a point of focus in the face of distraction

LEARNING ACTIVITIES

1. Exercises such as conversation and simultaneous conversation
2. Conducting an interview
3. Arguments
4. Echoing
5. Repeating someone using inflections to change meaning
6. Persuasion eg. selling a product

ASSESSMENT AREAS

1. Ability to maintain concentration
2. Skill in improvising spontaneous conversation
3. Audibility, articulation, persuasiveness, use of body language etc.

LEARNING RESOURCES

1. Telephone and telephone cards for conversation
2. Suggested phrases for echoing exercises
3. Journal for recording observations

TEACHER ACTIVITIES

1. Structuring and introducing the main activities
2. Using Teacher in and out of role techniques
3. Intervention
4. Side-coaching
5. Facilitating discussions
6. Evaluating activities

**POSSIBLE
INFUSION**

1. Language Arts
2. Social Studies
3. Music
4. Modern Languages
5. Religious Ed.

**DRAMA
GRADE 7
TERM TWO
MAKING AND
MAINTAINING
CONTACT**

**UNIT 2
SMALL GROUP WORK**

**SUBTOPIC A
GROUP EXERCISES
AND SIMULTANEOUS
PLAY**

TIME 1 WEEK

CONCEPTS

1. Group Interaction
2. Group Co-operation
3. Reflexes
4. Group co-ordination

KNOWLEDGE: Students should be able to:

1. assess body reflexes, movement range and capacity
2. identify a range of physical skills and ways in which these skills might be further extended

SKILLS: Students should be able to:

1. work in groups
2. extend and deepen their levels of concentration
3. demonstrate confidence and participation

ATTITUDES: Students should be able to:

1. appreciate the importance of teamwork
2. exhibit a sensitivity to group dynamics
3. exhibit the discipline necessary for successful completion
4. co-operate with others in the development and successful completion

CONTENT:

1. Working on tasks in small groups
2. Co-operating with others for group success
3. Development of physical skills and concentration

LEARNING ACTIVITIES

1. The "Atom" game which can be followed by other games such as Blanket Tennis and Crazy Relays. These games emphasize skill, speed, concentration, co-operation and group co-ordination.
2. Dramatic improvisation eg. Touch Conversation /charades etc.

ASSESSMENT AREAS

1. Willingness to participate in group activities
2. Adherence to rules of games and exercises
3. Co-operation, concentration, leadership skills
4. Ability to respond quickly; improvisation skills

LEARNING RESOURCES

1. Sheets and bean bags for Blanket Tennis
2. Journal for recording observations etc.

TEACHER ACTIVITIES

1. Introducing and structuring activities
2. Ensuring adherence to rules of games and exercises
3. Side-coaching
4. Facilitating discussion
5. Evaluation activities

**POSSIBLE
INFUSION**

1. Social Studies
2. Language Arts
3. Science
4. Religious Ed.
5. Physical Ed.
6. Modern Languages

**DRAMA
GRADE 7
TERM TWO
MAKING AND
MAINTAINING
CONTACT**

**UNIT 2
SMALL GROUP WORK**

**SUBTOPIC B
FURTHER TRUST WORK**

TIME 1 WEEK

CONCEPTS

1. Group Support
2. Group Responsibility
3. Body Contact
4. Extending Trust

KNOWLEDGE: Students should be able to:

1. examine the nature of trust and responsibility.
2. demonstrate an awareness for safety

SKILLS: Students should be able to:

1. work in groups
2. extend and deepen their levels of concentration
3. extend the use of memory in reconstructing experiences

ATTITUDES: Students should be able to:

1. appreciate the importance of teamwork
2. co-operate for successful completion
3. demonstrate an appreciation for seriousness of approach

CONTENT:

1. Shedding inhibitions to body/physical contact
2. Extending individual and group trust
3. Group support and its importance to Drama
4. The relationship between individual and group responsibility

LEARNING ACTIVITIES

1. Warm up, games and exercises which assist students in shedding physical inhibitions eg. New Arms
2. Small group exercises that facilitate use of multiple roles
3. Conducting exercises with human and inanimate obstacles

ASSESSMENT AREAS

1. Extent of participation in physical activities
2. Individual awareness of support role within the group
3. Willingness to "get it right" through repetition

LEARNING RESOURCES

1. Blindfolds
2. Obstacles e.g. benches, tables etc.
3. Journal to record observations etc.

TEACHER ACTIVITIES

1. Organizing suitable warm up activities
2. Emphasizing safety & group responsibility
3. Side-coaching
4. Facilitating discussion
5. Evaluating activities

**POSSIBLE
INFUSION**

1. Social Studies
2. Language Arts
3. Science
4. Religious Ed.
5. Physical Ed.
6. Modern Languages.

**DRAMA
GRADE 7
TERM TWO
MAKING AND
MAINTAINING
CONTACT**

**UNIT 2
SMALL GROUP WORK**

**SUBTOPIC C
GROUP STORYTELLING
AND SHARING
EXPERIENCES**

TIME 2 WEEKS

CONCEPTS

1. Contributing to the story
2. Sequence of incidents
3. Building interest and suspense
4. Climax and resolution

KNOWLEDGE: Students should be able to:

1. use experiences imaginatively to create new situations
2. identify alternatives to issues affecting their daily lives e.g. sex and violence
3. identify the elements and stages of dramatic work
4. Tell stories from different perspectives

SKILLS: Students should be able to:

1. use imagination to create a dramatic situation
2. choose from a range of alternative actions
3. make clear, reasoned decisions within the Drama

ATTITUDES: Students should be able to:

1. show a willingness to contribute ideas
2. Co-operate with others in the development and successful completion of projects
3. show a willingness to accommodate the contributions of others

CONTENT:

1. Telling and composing stories in small groups
2. Development of stories from a variety of starting points
3. Working towards and achieving a group consensus
4. Explore the elements and stages of dramatic work
5. Develop a story from different perspectives

LEARNING ACTIVITIES

1. Follow-on story building
2. Making stories from pictures or objects or characters
3. Developing stories from the first verses of a ballad and experimenting with ways of presenting them for others
4. Starting a story from a stock phrase e.g. it was a dark and stormy night...
5. Developing stories which illustrate proverbs
6. Amplifying nursery rhymes; news stories
7. Developing stories from one word e.g. fire; Church; Storm; Shame etc.

ASSESSMENT AREAS

1. Willingness to make a contribution to the story
2. Inventiveness
3. Sequencing and coherence
4. Willingness to listen to and accept the contributions of others

LEARNING RESOURCES

1. Objects/proverbs/pictures and other possible starting points for storytelling
2. Chalkboard for recording stories, observations etc.

TEACHER ACTIVITIES

1. Structuring activity
2. Encouraging full participation
3. Honouring student contributions
4. Questioning
5. Side-coaching
6. Facilitating discussion
7. Evaluating activities

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Science
4. Religious Ed.
5. Visual Arts
6. Music

**DRAMA
GRADE 7
TERM TWO
MAKING AND
MAINTAINING
CONTACT**

**UNIT 2
SMALL GROUP WORK**

**SUBTOPIC D
ADVERTISEMENTS AND
OTHER SMALL GROUP
ACTIVITIES**

TIME 2 WEEK

CONCEPTS

1. Persuasive Language
2. Role Play
3. Impact/Clarity of message
4. Communication & focus of meaning

KNOWLEDGE: Students should be able to:

1. examine the nature of trust and responsibility
2. structure dramatic sequences in order to convey meaning
3. use appropriate language for impact and clarity

SKILLS: Students should be able to:

1. demonstrate control over movement and voice in dramatic work
2. select, develop and use first hand material which is relevant and dramatically significant

ATTITUDES: Students should be able to:

1. demonstrate an appreciation for the importance of teamwork
2. co-operate with others in the development and successful completion of projects
3. demonstrate an appreciation for importance of developing the imagination
4. cultivate a positive attitude towards precision of presentation

CONTENT:

1. Use of persuasive language to achieve appropriate responses
2. Planning and creating advertisements using role play
3. Getting a message across within limited time e.g. 1-3 minute advertisement
4. Clarity and impact of message

LEARNING ACTIVITIES

1. Planning a scenario for a television commercial through use of storyboard
2. Invention of new products to be advertised
3. Developing suitable slogans or jingles for use in advertisement; persuasive use of voice
4. Acting out commercials
5. Critiquing presentations for impact and clarity

ASSESSMENT AREAS

1. Creativity of completed commercials
2. Creative use of language, voice, song etc.
3. Quality of small-group interaction
4. Appropriateness of commercial for product
5. Clarity and precision of ideas

LEARNING RESOURCES

1. Stopwatch or timer
2. Sample of press/radio ads to illustrate idea of persuasive language
3. Chalkboard and journal for recording observations
4. Newsprint/computer paper for sketching ideas

TEACHER ACTIVITIES

1. Structuring group activities
2. Field Trip
3. Timing activities
4. Side-coaching
5. Questioning
6. Facilitating discussion
7. Evaluating activity

**POSSIBLE
INFUSION**

1. Social Studies
2. Language Arts
3. Visual Arts
4. Modern Languages

**DRAMA
GRADE 7
TERM TWO
THE INDIVIDUAL
AND THE GROUP**

**UNIT 3
WORKING WITH
THE LARGER GROUP**

**SUBTOPIC E
WHOLE GROUP
GAMES AND
EXERCISE**

TIME 1 WEEK

CONCEPTS

1. Social Intervention
2. Leadership
3. Problem Solving
4. Uniformity and contrast

KNOWLEDGE: Students should be able to:

1. examine the nature of trust and responsibility
2. understand the diversity of opinion which exist among individuals
3. identify leadership skills

SKILLS: Students should be able to:

1. work in groups
2. extend and deepen their levels of concentration
3. demonstrate a variety of problem solving techniques
4. demonstrate leadership skills

ATTITUDES: Students should:

1. exhibit a sensitivity to group dynamics
2. show willingness to contribute ideas
3. appreciate the importance of teamwork
4. show increased confidence and participation in activities
5. show willingness to take on leadership roles

CONTENT:

1. Decision making in groups and reaching a consensus
2. Problem identification and solving
3. Comparison/consideration and different interpretation of problems/solving
4. Leadership skills

LEARNING ACTIVITIES

1. Structured games which test reflexes e.g. Simon Says; Up and Down the Deck; Giant, Man, Dwarf.
2. Games and exercises which highlight group problem solving and leadership skills e.g. Human Tangle; Inside Out Circle etc.
3. Games and exercises which may combine reflexes, role play and physical environment e.g. developing Musical Statues
4. Group situations e.g. crowd watching tennis match, spectators at a tennis match

ASSESSMENT AREAS

1. Ability of individuals to work in groups
2. Social health of group in problem solving
3. Individual contributions to group activities
4. Leadership qualities emerging from activities

LEARNING RESOURCES

1. Recorded music and/or musical instruments
2. Journals to record observations

TEACHER ACTIVITIES

1. Explaining rules of games, and exercise patterns
2. Monitoring games and exercises
3. Refining and improving quality of activities
4. Side-coaching
5. Questioning
6. Facilitating discussion
7. Evaluating Activities

POSSIBLE INFUSION

1. Social Studies
2. Religious Ed.
3. Language Arts
4. Music

**DRAMA
GRADE 7
TERM THREE
THE INDIVIDUAL
AND THE GROUP**

**UNIT 1
THE EPISODE**

**PRESENTING SIMPLE
EPISODES WITH
MIME, MOVEMENT
AND SOUND**

TIME 3 WEEK

CONCEPTS

1. Episodes
2. Simple Mime
3. Movement quality
4. Contrast

KNOWLEDGE: Students should be able to:

1. examine the appropriateness of sound and sound effects to movement
2. develop the depth of concentration necessary for role play activities
3. know how to structure a dramatic episode
4. examine the fact that experience can be used imaginatively to create new situations
5. assess the effect of movement quality and contrast in drama

SKILLS: Students should be able to:

1. carry out dramatic intentions with clear control over movement and voice
2. work with others to produce a dramatic episode
3. apply physical control and accuracy to simple mime activities

ATTITUDES: Students should:

1. value the constructive criticism of others
2. show a willingness to contribute ideas
3. demonstrate an appreciation for teamwork

CONTENT:

1. Exploration of simple mimed situations
2. Elements used in the creation of dramatic episodes
3. Experimenting with sounds and sound effects

LEARNING ACTIVITIES

1. Establish link between mime and warm up activities e.g. imitating a partner's way of walking; using a stick to create a series of objects
2. Adjusting the physical characteristics in walking, by leading with the nose, chest, pelvis, knees etc.
3. Developing dramatic situations from stories, history or everyday life e.g. taking a wedding photograph; the crown at a tennis or football match; spectators at horse-racing; crowd gathered at the site of an accident or watching somebody at the top of a tall building.
4. Playing the scenes silently, then adding sound
5. Trying to synchronise reactions in sound with action or movement e.g. a crowd at a circus reacting to a thrilling performance
6. Alternative situations with and without sound

ASSESSMENT AREAS

1. Ability of students to revise and improve mime
2. Discussion points arising out of the different episodes with or without sound or dialogue

LEARNING RESOURCES

1. Stick for mimed activities
2. Cassette tape recorder/player and music for walking exercises
3. Chalkboard and journal for recording discussion points

TEACHER ACTIVITIES

1. Organizing suitable warm up activities
2. Making links with main activities
3. Structuring main activities in order for students to be able to monitor improvement in skills
4. Initiating discussion
5. Questioning
6. Drawing conclusions
7. Evaluating activity
- 8.

POSSIBLE INFUSION

1. Science
2. Social Studies
3. Visual Arts
4. Language Arts
5. Modern Languages

**DRAMA
GRADE 7
TERM THREE
THE INDIVIDUAL &
THE GROUP**

**UNIT 2
CREATING A
TABLEAU**

**SUBTOPIC A
LINKING EPISODES
TO TELL
STORIES IN
TABLEAU FORM**

TIME 3 WEEK

CONCEPTS

1. Episodes in stories
2. Levels
3. Relationships
4. Tableaux or frozen pictures

KNOWLEDGE: Students should be able to:

1. create, develop and participate in improvised scenes, stories
2. assess the importance of the relationship between movement and stillness for Drama
3. recognise the importance of levels in dramatic presentation

SKILLS: Students should be able to:

1. hold and sustain a "freeze" position
2. use imagination to create a dramatic situation
3. construct, dissolve and re-assemble a tableau

ATTITUDES: Students should be able to:

1. value the constructive criticism of others
2. show a willingness to accommodate the contributions of others
3. demonstrate an appreciation for teamwork

CONTENT:

1. Frozen pictures: a way of capturing the essential aspects of an episode
2. How relationships can be highlighted in a group situation
3. Usefulness of levels for status, power, weakness etc.
4. Telling stories in a series of "still shots"

LEARNING ACTIVITIES

1. Observe pictures, paintings, photographs, group compositions and tensions between and within groups
2. Play the game "Statues" for practicing "freeze" positions
3. Play group variations of the "Photographer" or "Sculpture" games
4. Make a "frozen picture" or "tableau" and identify its main focus
5. Use levels for meaningful communication
6. Use gestures and body language
7. Portray relationships
8. Break down a story into episodes
9. Build a new tableau to illustrate each new episode
10. Move fluidly from one tableau to the next

ASSESSMENT AREAS

1. Imaginative use of levels, relationships, focus and tension in construction of tableau
2. Efficiency in moving from tableau to tableau
3. Levels of concentration and physical control

LEARNING RESOURCES

1. Pictures, photographs of group studies
2. Boxes, benches, chairs for creating levels
3. Chalkboard and journals for sketching tableau, designs or recording discussion points

TEACHER ACTIVITIES

1. Organizing suitable warm up activities
2. Stimulating discussion about group pictures etc.
3. Encouraging creative exploration of levels, gestures, poses etc in main activity
4. Assisting students in finding main focus for each tableau
5. Supervising efficient and fluid move from one tableau to the next
6. Side-coaching
7. Evaluating activities

POSSIBLE INFUSION

1. Visual Arts
2. Social Studies
3. Language Arts
4. Physical Ed.

**DRAMA
GRADE 7
TERM THREE
THE INDIVIDUAL &
THE GROUP**

**UNIT 2
CREATING A
TABLEAU**

**SUBTOPIC B
USING A NARRATOR**

TIME 1 WEEK

CONCEPTS

1. Past tense voice in storytelling
2. Present Action
3. Narrated Drama

KNOWLEDGE: Students should be able to:

1. structure dramatic sequences in order to convey meaning using appropriate tense
2. examine the trust and responsibility in the context of the Drama
3. discover how language facilitates dramatic action

SKILLS: Students should be able to:

1. extend & deepen their levels of concentration
2. make use of listening skills in Drama
3. make appropriate decisions within dramatic work
4. narrate using tense(s) effectively

ATTITUDES: Students should be able to:

1. exhibit sensitivity to group dynamics
2. exhibit the discipline necessary for successful completion of tasks
3. recognise the importance of listening in acquiring vocal skills

CONTENT:

1. The past tense voice as used in storytelling
2. How the dramatic action unfolds in the present or "now time"
3. Exploration of the past tense voice in narrated drama, and the unfolding action of the present
4. How language facilitates dramatic action

LEARNING ACTIVITIES

1. Exploration of how narrated Drama works
2. Tell simple stories and play around with tenses e.g. try telling a simple story in a present of present continuous voice
3. Observe how people dramatize in the present even as it is being told in a past tense
4. Build on the idea of using a series of tableaux to tell a story with the teacher as narrator – i.e. teacher-directed drama
5. Determine at what point in the story students will change the picture or tableau

ASSESSMENT AREAS

1. Demonstrated understanding of the past tense of the story and the “now time” of the Drama
2. Ability to achieve fluid transition from one picture to the next and sensitivity to cues

LEARNING RESOURCES

1. Suitable stories, myths and legends from different cultures e.g. Anancy stories, Greek Myths, broken down into episodes
2. Chalkboard and journals for recording salient points and class observations

TEACHER ACTIVITIES

1. Organizing suitable warm up activities
2. Directing students in the drama through storytelling and the creative use of the voice
3. Side-coaching
4. Refining dramatic sequences through repetition and improvement
5. Questioning
6. Evaluating activity

POSSIBLE INFUSION

1. Visual Arts
2. Social Studies
3. Language Arts
4. Physical Ed.
5. Modern Languages

**DRAMA
GRADE 7
TERM THREE
THE INDIVIDUAL AND
THE GROUP**

**UNIT 2
CREATING A
TABLEAU**

**SUBTOPIC C
ADDING GROUP SOUNDS
AND CHORAL
SPEAKING**

TIME 2 WEEK

CONCEPTS

1. Ritual
2. Repetition
3. Contrast
4. Atmosphere

KNOWLEDGE: Students should be able to:

1. assess the relationship between sound and silence in Drama
2. examine the fact that experiences and sounds can be used to create new situations
3. identify issues other than sex and violence to create Drama
4. identify different ways of presenting sex and violence in Drama

SKILLS: Students should be able to:

1. demonstrate greater use of the voice
2. choose from a range of alternative actions
3. use imagination to create a dramatic situation
4. demonstrate contrast between ritualistic and everyday/regular movement

ATTITUDES:

1. exhibit sensitivity to group dynamics
2. demonstrate an appreciation for the creative imagination
3. recognise the importance of listening in acquiring vocal skills

CONTENT:

1. The dramatic power of contrast e.g. sound and silence, movement and stillness
2. The dramatic power of repetition
3. Ritualised movement and sound
4. Exploration of sound in conveying meaning and atmosphere

LEARNING ACTIVITIES

1. Experiment with a broad range of sounds and movements as warm up activity
2. Vary the pace, by changing the rhythmic patterns of sounds and movements using drum or other percussion instrument
3. Experiment with the dramatic effect produced by the constant repetition of a word or short phrase
4. Select sounds, chants, repeated words, or phrases appropriate for the "pictures" in a story told as a series of tableaux
5. Compose a series of tableaux with "dissolves" like by sounds, chants etc.
6. Use a variety of pitch, pace, volume, silence to assist in conveying meaning

ASSESSMENT AREAS

1. Level of participation in activities
2. Creative use of voice, sounds etc.
3. Sensitivity to effecting change in sound dynamics

LEARNING RESOURCES

1. Materials for percussion sound
2. Musical instruments
3. Chalkboard for discussion points

TEACHER ACTIVITIES

1. Organizing suitable warm up activities
2. Encouraging experimentation with a range of sound ideas using voice and percussion instruments
3. Refining process of exploration by suggesting alternative approaches
4. Questioning
5. Side-coaching
6. Facilitating discussion
7. Evaluating activity

POSSIBLE INFUSION

1. Science
2. Visual Arts
3. Physical Ed.
4. Language Arts
5. Social Studies
6. Music.

**DRAMA
GRADE 7
TERM THREE
THE INDIVIDUAL AND
THE GROUP**

**UNIT 3
USING EXTERNAL
DECORATION**

**SUBTOPIC A
COSTUMES**

TIME 1 WEEK

CONCEPTS

1. Costume
2. Design
3. Decoration
4. Extension
5. Transformation

KNOWLEDGE: Students should be able to:

1. Examine different ways in which characters can be portrayed
2. Identify the range of external decorative physical and inner aspects of characterization

SKILLS: Students should be able to:

1. Use simple costumes effectively to enhance characterisation
2. Demonstrate an ability to adopt a role
3. Portray a range of characters

ATTITUDES: Students should be able to

1. Show a willingness to share ideas
2. Value the opinions of others
3. Demonstrate a commitment to a task

CONTENT:

1. The relationship between costume and characterisation
2. Costume design as planning activity
3. The vast range of human dress, decoration and ceremonial costuming
4. Ways in which costume, & decoration transform the human body
5. Costume as cultural expressions

LEARNING ACTIVITIES

1. Paper mannequins – designing costumes on cardboard cut-out figures
2. Newspaper outfits – students work in small groups to create a costume from newspaper and interview the character
3. Hat Box – students create different characters suggested by a range of different hats/headgear – conduct conversation between two or three different characters identified
4. Students invited to bring in a costume piece and show how it can be used to create a role
5. Small groups work with a piece of cloth to create headwraps, a sarong, cloak, toga, sari or other garments
6. Design & build Festival Arts/Carnival costumes as a large group activity

ASSESSMENT AREAS

1. Contribution to group activities
2. Imaginative use of costumes in characterisation
3. Creative use of materials
4. Willingness to experiment with different designs

LEARNING RESOURCES

1. Arts catalogue and videotape
2. Newspaper
3. Cloth
4. Old Magazines
5. Cardboard for mannequins
6. A range of hats and headgear

TEACHER ACTIVITIES

1. Structuring group activities
2. Refining and improving quality of activities
3. Side-coaching
4. Questioning
5. Facilitating discussion
6. Encouraging experimentation with a range of materials and contributed ideas
7. Evaluating activities

POSSIBLE INFUSION

1. Visual Arts
2. Physical Ed.
3. Social Studies
4. Language Arts

TEACHERS' GUIDE

GRADE 8

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**DRAMA
GRADE 8
TERM ONE**

**UNIT 1
USING EXTERNAL
DECORATION**

**SUBTOPIC A
WIGS, MAKE-UP,
JEWELLERY AND PROPS**

TIME 1 WEEK

CONCEPTS

1. Decoration
2. Style
3. Status
4. Disguise
5. Transformation

KNOWLEDGE: Students should be able to:

1. identify the range of external decorative, physical and inner aspects of characterization
2. examine different ways in which characters can be portrayed

SKILLS: Students should be able to:

1. demonstrate an ability to adopt a role
2. portray a range of characters
3. use objects as a basis for Drama
4. use simple properties in character

ATTITUDES: Students should be able to

1. show a willingness to share ideas
2. value the opinion of others
3. demonstrate a commitment to a task

CONTENT:

1. The various ways in which humans can transform their appearance
2. The wide and diverse range of design elements in hairstyles, jewellery, make-up and personal properties
3. How people can communicate aspects of their culture and personality through style, grooming and personal appearance

LEARNING ACTIVITIES

1. Collect a wide range of pictures from books, magazines, fashion plates etc. which show as many different kinds of wigs/hairstyles
2. Explore how hair can transform someone's appearance e.g. height, age, status
3. Relate hairstyles to what they communicate to us about people and their culture e.g. Dreadlocks or African tribes like the Masai or Nuba, a monk's tonsure – or their social status, e.g. the authority of a judge or lawyer, Kingship/royalty etc.
4. Use a neutral face template to design make-up or disguises
5. Design, construct and use jewellery and simple personal properties from materials such as beads, seeds, shells, silver paper, tin foil etc. Create things for ceremonial use e.g. a crown/collar/chain of office and use them in role

ASSESSMENT AREAS

1. Contribution to researching resource materials
2. Participation in discussion of topic
3. Involvement in practical activities, design, construction and application

LEARNING RESOURCES

1. Pictures/Photographs of hairstyles/jewellery wigs & personal props from books/magazines
2. Copies of neutral face template for make-up and disguise designs
3. Wigs/plain or dark glasses/costume jewellery

TEACHER ACTIVITIES

1. Structuring group activities
2. Providing stimuli and research materials
3. Encouraging creative exploration through main activities
4. Questioning
5. Side-coaching
6. Facilitating discussion
7. Recording comments and observations
8. Evaluating activities

POSSIBLE INFUSION

1. Social Studies
2. Visual Arts
3. Religious Ed.
4. Language Arts
5. Health science

**DRAMA
GRADE 8
TERM ONE**

**UNIT 1
USING EXTERNAL
DECORATION**

**SUBTOPIC B
MASKS**

TIME 2 WEEKS

CONCEPTS

1. Decoration
2. Transformation
3. Imitation
4. Ritual
5. Ceremony
6. Masquerade

KNOWLEDGE: Students should be able to:

1. demonstrate an understanding of different styles of mask
2. examine the universal nature of the mask in culture and World Theatre

SKILLS: Students should be able to:

1. design, construct and decorate simple masks
2. extend movement and gestures while using masks

ATTITUDES: Students should be able to:

1. show a willingness to contribute to the decision making process in Drama
2. show a willingness to share ideas
3. critique the work of others

CONTENT:

1. How masks are to be found in cultures all over the world
2. Masks in history from Greek Theatre to African ceremonies to modern times
3. Skills required for effective use of masks in performance
4. The importance of masks in Caribbean masquerade performance and expression

LEARNING ACTIVITIES

1. Using a neutral face template to design masks
2. Researching different kinds of masks e.g. full masks which can be used with movement, and half masks which allow actors to speak freely
3. Exploring and experimenting with a range of materials which can be used in mask construction and decoration
4. Designing, constructing and using animal masks, e.g. in acting out Anansi stories, Aesop's fables or extracts from animal plays
5. Collecting and displaying pictures and photos of masks from books and magazines
6. Integrating masks with costumes, especially in rituals, ceremonies and Caribbean masquerade forms e.g. Jonkonoo, Burru, Carnival, etc.
7. Experimenting with exaggerated movements and mask; since the mask's fixed expression requires greater effort to convey meaning

ASSESSMENT AREAS

1. Research findings re: different types of mask
2. Individual or group mask construction
3. Understanding the type of movement needed for effective performance with mask

LEARNING RESOURCES

1. Magazines, books for pictures of World masks
2. Video resources e.g. Jamaica Carnival, Arts Magazine
3. Materials for use in mask construction

TEACHER ACTIVITIES

1. Organizing simple introductory design activities
2. Stimulating discussion about masks in many cultures
3. Supervising mask construction and use
4. Assisting students in focussing on main activity
5. Questioning
6. Side-coaching
7. Evaluating activities

POSSIBLE INFUSION

1. Visual Arts
2. Social Studies
3. Language Arts
4. Religious Education
5. Modern Languages.

**DRAMA
GRADE 8
TERM ONE**

**UNIT 2
PHYSICAL
QUALITIES &
ATTRIBUTES**

**SUBTOPIC A
SIZE, WEIGHT &
BALANCE**

TIME 1 WEEK

CONCEPTS

1. Expression
2. Imagery
3. Balance
4. Lightness
5. Heaviness

KNOWLEDGE: Students should be able to:

1. examine different ways in which characters can be portrayed
2. identify the range of physical and inner aspects of characterization

SKILLS: Students should be able to:

1. portray a range of characters
2. show increased physical control
3. use and sustain physical tension in characterization

ATTITUDES: Students should be able to

1. recognise the need to work within a structured framework
2. value the efforts of others and be supportive of them

CONTENT:

1. Lightness and heaviness as qualities of movement in characters rather than in terms of physical bulk
2. How images can assist the dramatic artist in communicating these qualities
3. Situations in which people readjust their balance e.g. to step over a puddle or fence
4. Use of body to express emotion

LEARNING ACTIVITIES

1. Exploring size, weight and balance to the accompaniment of "light" or "heavy" sounds .e.g. "heavy" drums and cymbals or "light" windchimes
2. Develop a creative movement sequence using imagery e.g. dinosaurs/elephants/trucks for "heavy", and feathers/butterflies/cloud for "light"
3. Creating movement sequences from situations individually or in small groups .e.g. walking in tar, balancing on a tightrope, running over hot coals, walking on the moon (no gravity)
4. Discuss observations made in the exercises
5. Students try acting opposites e.g. fat or thin, short or tall
6. Exploring "tense" situations e.g. a wedding or a graduation march, picking one's way carefully across a minefield, crossing a swamp or river
7. Observing how character changes, leading a movement with the nose, knees, shoulders, chest

ASSESSMENT AREAS

1. Physical control, i.e. balance; body isolation etc.
2. Creative response to use of imagery
3. Increased range of physical characterization

LEARNING RESOURCES

1. Range of percussion instruments, drum, maracas, chimes, rattles, cymbals etc.
2. Variety of music on audio tapes/classical /jazz/new age/worldbeat

TEACHER ACTIVITIES

1. Organizing suitable warm up activities
2. Providing stimulus for main activity
3. Creating imagery for required qualities of movement
4. Questioning
5. Side-coaching
6. Helping students to focus on achieving the aims of the activity
7. Repeating and refining students' work
8. Facilitating discussion
9. Evaluating activities

POSSIBLE INFUSION

1. Physical Education
2. Music
3. Social Studies
4. Language Arts
5. Visual Arts

**DRAMA
GRADE 8
TERM ONE**

**UNIT 2
PHYSICAL QUALITIES
& ATTRIBUTES**

**SUBTOPIC B
MANNERISMS
AND GESTURES**

TIME 1 WEEK

CONCEPTS

1. Gesturing
2. Mannerisms
3. Imitation
4. Control
5. Props

KNOWLEDGE: Students should be able to:

1. identify the range of external, physical and inner aspects of characterization
2. explain the differences between the strategies and devices used in communicating Drama and interpersonal communication

SKILLS: Students should be able to:

1. show increased physical control
2. adjust posture to enhance characterization
3. demonstrate a range of mannerisms or ideosyncratic behaviour

ATTITUDES: Students should be able to:

1. show a willingness to share ideas
2. accept responsibility for actions, decisions and tasks
3. demonstrate a commitment to a task

CONTENT:

1. Identification of gestures and mannerisms in individuals
2. Isolation of gestures and mannerisms through observation and imitation
3. Imaginative use of gestures and mannerisms in building characterization
4. The use of stage properties as extensions of the body

LEARNING ACTIVITIES

1. Creating character through the use of hands only, using them for emphasis, to threaten, for pleading, giving, grasping, feeling, pointing.
2. In pairs or small groups, use the expression of the hands to make a "play for hands" using the various emotions of the first activity
3. Explore the range of symbolic gestures which communicate directly e.g. a fist, sticking out the tongue, "cutting eye", thumbing nose, hissing teeth, mouth pointing.
4. Explore the different ways in which individuals display mannerisms e.g. chin scratching, throat cleaning, adjusting spectacles, tossing the hair, head scratching, drumming fingers, cracking knuckles, chewing a straw or toothpick etc.
5. Gesturing with a fan, newspaper, umbrella, handbag, cigarette, gloves, walking stick etc.

ASSESSMENT AREAS

1. Use a sense of memory in generating a range of gestures and mannerisms
2. Contribution made to group activity/discussion
3. Degree of physical control and expression

LEARNING RESOURCES

1. Range of simple stage properties e.g. fan, newspaper, umbrella, handbag, gloves, pipe, walking stick, spectacles, dark glasses etc.
2. Recommended reference text: "manwatching" by Desmond Morris

TEACHER ACTIVITIES

1. Organizing suitable warm up activities
2. Introducing and leading discussion on mannerisms and gestures
3. Encouraging recall of mannerisms and gestures from students' observations and sense of memory
4. Refining process of exploration by suggesting alternative approaches
5. Questioning
6. Side-coaching
7. Introducing stage properties
8. Evaluating activities

POSSIBLE INFUSION

1. Social Studies
2. Physical Ed.
3. Language Arts
4. Modern Languages
5. Visual Arts

**DRAMA
GRADE 8
TERM ONE**

**UNIT 2
PHYSICAL QUALITIES
AND ATTRIBUTES**

**SUBTOPIC C
SPEECH PATTERNS**

TIME 2 WEEKS

CONCEPTS

1. Accents
2. Language Adjustment
3. Social Groups
4. Persuasive Language

KNOWLEDGE: Students should be able to:

1. identify different ways in which characters manipulate speech
2. identify ways in which social groups influence individual speech patterns

SKILLS: Students should be able to:

1. adjust voice to enhance characterization
2. use language more effectively for negotiating or persuading

ATTITUDES: Students should be able to:

1. show a willingness to share ideas
2. show a willingness to contribute to the decision-making process
3. demonstrate an appreciation for various speech patterns

CONTENT:

1. Exploration of how people adjust their language to different social situations
2. How speech patterns can be influenced by gender, emotions, different environments, peer groups, status, fads, fashions and motivation
3. Activities to lead students to a deeper understanding of how and why language is adjusted in different situations and settings
4. Exploration of the range of local and Caribbean accents

LEARNING ACTIVITIES

1. In small groups develop an improvisation in which each person participates, conducting a series of conversations e.g. babytalk, as teenagers, adults, elderly people etc.
2. Have different individuals read a prepared speech or passage with a different emotion e.g. anger, sadness, nervousness, excitement, happiness.
3. Explore different accents which have influenced Jamaican speech e.g. American "Twang", Rasta speech, Rap, Dance Hall, buzzwords, jargon, slang & codewords in Dialect & Standard English
4. In pairs and small groups develop characters in situations, paying close attention to the ways in which they speak e.g. nurse interviewing patient; customer/higgler bargaining; lawyer defending client in court; conman & victim; mother scolding a child; rural Jamaican directing a drive etc.

ASSESSMENT AREAS

1. Level of participation in pairs and group activities
2. Control of voice in adjusting to different kinds of emotion, environment, social situation etc.

LEARNING RESOURCES

1. Poems from Louise Bennett's "Labrish", in particular "Speechify" and "No lickle twang"
2. Episodes of radio serials e.g. "Wrong Move" by Barbara Gloudon; hearing different characters etc.
3. Radio commercials and announcements

TEACHER ACTIVITIES

1. Organizing suitable voice warm up activities
2. Leading discussion on language and its adjustment to different situations
3. Introducing small group activities
4. Directing students through exercises by refining their use of language according to age or emotional situation
5. Questioning
6. Drawing attention to the persuasive nature of language in some situations
7. Side-coaching
8. Evaluating activities

POSSIBLE INFUSION

1. Social Studies
2. Language Arts
3. Modern Languages
4. Religious Ed
5. Music

**DRAMA
GRADE 8
TERM ONE**

**UNIT 3
INNER FEELINGS**

**SUBTOPIC A
THOUGHTS, EMOTIONS
AND MOODS**

TIME 2 WEEKS

CONCEPTS

1. Emotion
2. Mood
3. Action/Feeling
4. Voice/Feeling

KNOWLEDGE: Students should be able to:

1. identify physical and inner aspects of characterization
2. assess the range of emotions which can be portrayed through Drama

SKILLS: Students should be able to:

1. extend characterisation to a range of physical activities
2. adjust voice to enhance characterisation
3. adjust posture to enhance characterisation

ATTITUDES: Students should be able to

1. show a willingness to share ideas
2. display objectivity in assessing Drama work
3. value the efforts of others and be supportive of them

CONTENT:

1. Ways in which the emotional and mental state of persons can influence behaviour
2. Imaginative use of body and voice to reflect the inner life of a character
3. Application of the action/feeling and voice/feeling connections to improvised situations

LEARNING ACTIVITIES

1. Listening and moving to a variety of musical styles, exploring each one for mood/emotional qualities: love; sadness; joy; anger; fear; tension
2. Working in small groups, one student repeats a simple task in a different emotional state; while the others observe. Tasks may involve: setting a table; wrapping a gift; reading a letter; Observers try to identify the various emotions
3. The connection between voice and emotion can be explored through acting out situations e.g. enter a room and deliver a message in different ways; raise an alarm; comfort a sad person
4. Changing the emotion e.g. "Mary! Mary! I've got such wonderful news! Why are you all in the dark? (finds Mary dead) Joan, Joan, I think she's dead"; or win the Lotto and then find your ticket is for the wrong date; or show "Blowing hot and cold" (Teachers prepared the scenario)

ASSESSMENT AREAS

1. Ability to express emotion through action only
2. Ability to express emotion through use of voice
3. Drawing inferences from situations explored

LEARNING RESOURCES

1. Variety of music on audio cassettes
2. Audio cassette player
3. Simple props e.g. telephone; letter; table and tablecloth, place settings etc for exercises

TEACHER ACTIVITIES

1. Organizing suitable warm up activities
2. Leading discussion about how to "read" someone's feelings
3. Introduce exercises for deepening students' awareness of how emotions affect actions and voice
4. Questioning
5. Side-coaching
6. Refining activities through repetition and deepening experience
7. Evaluating activities

POSSIBLE INFUSION

1. Social Studies
2. Language Arts
3. Music
4. Modern Languages
5. Religious Ed.

**DRAMA
GRADE 8
TERM ONE**

**UNIT 4
EXPLORING THE
RANGE OF
RELATIONSHIPS**

**SUBTOPIC A
NON-HUMAN
RELATIONSHIPS**

TIME 1 WEEK

CONCEPTS

1. Animal/Abstract
/Mechanical movement
2. Interpretation
3. Animation
4. Sound Effects

KNOWLEDGE: Students should be able to:

1. explore the range of non-human relationships which can be portrayed
2. examine different ways in which characters can be portrayed
3. explore the use of sound effects in dramatic situations

SKILLS: Students should be able to:

1. use animal and mechanical movement in dramatic situations
2. draw inferences and make linkages within the Drama
3. demonstrate an ability to adopt a role
4. categorize sounds as they relate to animal, mechanical and abstract movement

ATTITUDES: Students should be able to

1. recognise the need to work within a structured framework
2. show a willingness to contribute to the decision-making process
3. develop an appreciation for non-human characters

CONTENT:

1. The range of non-human relationships e.g. animal, mechanical and abstract forms
2. Ways of portraying non-human and abstract forms, and animating inanimate objects
3. Use of creative movement, music vocal and sound effects to enhance the portrayal of these forms and objects

LEARNING ACTIVITIES

1. Warm-up activities which explore non-human behaviour and activity e.g. 'Animal Farm' which incorporates animal sounds and movements or 'Robot' in which pairs take turns at being a robot or the guide who gives vocal directions
2. Class discussion about the problems of portraying an animal, machine, object or idea in human form; movement, make-up, costume etc.
3. Working with music and/or sound effects to enhance the portrayal of non-human relationships e.g. plants growing, birds feeding, a raging storm
4. Setting specific situations for students to demonstrate the relationship between e.g. fork and knife, fork; spoon and dumpling; a rat and cheese
5. Examine creation myths/stories & use to make up a 'Creation' drama

ASSESSMENT AREAS

1. Appropriate movement styles and sound effects
2. Skill in presentation of specific forms e.g. machines, robots, birds, animals, abstract forms

LEARNING RESOURCES

1. Video of animation film
2. Examples of ways in which non-human forms are often presented in popular culture e.g. Kool Aid Jug; pantomime animals; "Cats" musical etc.

TEACHER ACTIVITIES

1. Organizing suitable warm-up activities
2. Facilitating discussion about non-human forms and how they can be presented dramatically
3. Encouraging problem solving
4. Introducing main activities
5. Side-coaching
6. Questioning
7. Refining process of exploration by suggesting alternative approaches
8. Evaluating activity

POSSIBLE INFUSION

1. Social Studies
2. Language Arts
3. Music
4. Religious Ed.
5. Science

**DRAMA
GRADE 8
TERM ONE**

**UNIT 4
EXPLORING THE
RANGE OF
RELATIONSHIPS**

**SUBTOPIC B
HUMAN
RELATIONSHIPS**

TIME 2 WEEKS

CONCEPTS

1. Gender
2. Age
3. Ethnic Groups
4. Professions
5. Cultural Groups

KNOWLEDGE: Students should be able to:

1. identify the factors which influence relationships
2. examine different ways in which characters can be portrayed

SKILLS: Students should be able to:

1. portray a range of characters
2. create simple situations in appropriate settings
3. extend characterisation to a range of physical activities

ATTITUDES: Students should be able to:

1. show a willingness to share ideas
2. critique the work of others
3. demonstrate commitment to task

CONTENT:

1. How the range of possible human relationships is determined by factors which differentiate individual persons from each other
2. What differentiates individuals or groups of people from each other; gender; cultural origins; ethnic origins; social status; belief systems; age; profession; education; etc.
3. Application of these factors to Drama

LEARNING ACTIVITIES

1. Teacher conducts whole class discussion about the ways in which individuals and groups of people can be differentiated from each other
2. In groups students select and collect pictures and photographs of people from old newspaper and magazines. These can be made into posters or a whole class collage showing people differentiated according to age, gender, ethnic origin, profession, historical periods, social status
3. The exercise may now be extended to the dramatic situation with variations e.g. witches, thieves, tramps, African tribes; old/young witches; male/female thieves; educated/illiterate tramps, rich/poor African tribes; acted out in pairs/groups

ASSESSMENT AREAS

1. Appropriateness of pictures and photographs
2. Involvement in group activity
3. Application of knowledge to Drama activities

LEARNING RESOURCES

1. Pictures/photographs e.g. old newspaper and magazines
2. Scissors, paste, large sheets of plain newsprint or computer or brown paper for class collage

TEACHER ACTIVITIES

1. Facilitating discussion
2. Recording students' observation and contributions
3. Introducing main activities
4. Side-coaching
5. Questioning
6. Arranging suitable display of students' work
7. Extension of preliminary work into Drama exercises
8. Evaluating activities

POSSIBLE INFUSION

1. Social Studies
2. Language Arts
3. Religious Ed.
4. Music
5. Visual Arts

**DRAMA
GRADE 8
TERM TWO**

**UNIT 1
INTER-PERSONAL
RELATIONSHIPS**

**SUBTOPIC A
STRANGERS**

TIME 1 WEEKS

CONCEPTS

1. Welcome
2. Screening
3. Trust
4. Hostility
5. Suspicion
6. Prejudice

KNOWLEDGE: Students should be able to:

1. assess the range of interpersonal relationships which can be portrayed through Drama
2. examine the different factors which affect relationships

SKILLS: Students should be able to:

1. create simple situations in appropriate settings
2. draw inferences and make linkages to factors which affect relationship with the drama
3. use improvisation to explore issues which may have implications for personal relationship (i.e.) social and moral issues

ATTITUDES: Students should be able to:

1. accept responsibility for actions, decisions and tasks
2. value the opinions of others
3. willingness to accept individual differences

CONTENT:

1. Attitudes displayed toward strangers e.g. welcoming; suspicion; hostility; trust; prejudice
2. Situations in which the 'stranger' may occur e.g. new student in school; new working at the office; new neighbours
3. The 'stranger' in stories, novels, poems and plays

LEARNING ACTIVITIES

1. Exploring in role the nature of a community's attitude towards a 'stranger; e.g. using Robert Browning's "The Pied Piper of Hamelin"; act out a 'town meeting' in which the people consider the offer made to rid the town of rats. Should the stranger be trusted? What guarantee is there of success? Is there anything suspicious about him? Have another meeting after he takes the children
2. Through episodes and encounters with strangers taken from plays like 'Africa Sling-shot' by C. Waite Smith; Bible stories like 'Joseph in Egypt'; or a novel like 'Shane', have students explore ideas about the treatment of strangers; fear or curiosity about them; being too trusting of strangers, welcoming and showing hospitality, prejudices, checking credentials (e.g. immigration; passport control). Link this to problems like 'con-men' tourist harassment, child stealing/abduction

ASSESSMENT AREAS

1. Level of participation/debate in roleplay
2. Ability to perceive and demonstrate a range of responses to 'strangers' in different types of situations

LEARNING RESOURCES

1. Literary sources e.g. Robert Browning's poem 'The Pied Piper of Hamelin'; the play 'Africa Sling-shot', by C. Waite Smith; the novel 'Shane', Bible stories e.g. Joseph in Egypt
2. Materials from the Jamaica Tourist Board

TEACHER ACTIVITIES

1. Organising suitable warm up activities
2. Facilitating discussion on the idea of the 'stranger' in different situations
3. Introducing and structuring of main roleplay activities, including teacher 'in role' as a participant
4. Assisting students in acting out other situations and encounters
5. Side-coaching
6. Questioning
7. Evaluating activities

POSSIBLE INFUSION

1. Language Arts
2. Social Studies.
3. Religious Ed.
4. Modern Languages

**DRAMA
GRADE 8
TERM TWO**

**UNIT 1
INTER-PERSONAL
RELATIONSHIPS**

**SUBTOPIC B
PEOPLE WHO
KNOW EACH OTHER**

TIME 2 WEEKS

CONCEPTS

1. Groups
2. Identities
3. Hierarchies
4. Associations
5. Clubs
6. Bonding

KNOWLEDGE: Students should be able to:

1. assess the range of relationships which can be portrayed through Drama
2. examine different ways in which characters can be portrayed

SKILLS: Students should be able to:

1. portray a range of characters showing different types of relationships and groupings
2. create simple situations in appropriate settings

ATTITUDES: Students should be able to

1. show a willingness to share ideas
2. demonstrate a commitment to task
3. value the efforts of others, and be supportive of them

CONTENT:

1. Family relationships and the broad range of family structures and groupings
2. Families, friends, neighbours, colleagues and peer groups & their interaction in the community
3. Groupings based on service to others; or on the pursuit of common interests and/or causes
4. Other types of 'bonding'; gangs/cliques/crews with which people might seek to form an 'identity'

LEARNING ACTIVITIES

1. Teacher leads discussion on ways in which people come together e.g. family, siblings, friends, neighbours, colleagues, peers etc. In groups students form different kinds of families, single-parent, nuclear, extended; guardians, adopted children, grandparents etc. Families get together to form 'neighbourhood watch'/community centre
2. Other groups also give people an identity e.g. Church, Red Cross, service clubs, lodges, burial societies, uniform groups, volunteers etc. Choose an area of need in the wider community and develop a drama in which people provide volunteer service to satisfy that need
3. Look at hobby/interest groups, causes, sports, arts, bands, gangs, crews, cliques, trend-setters; their badges, ceremonies, initiations, hierarchies, uniforms and other external signs of 'bonding'. Invent a 'new' interest group & its regulations

ASSESSMENT AREAS

1. Level of participation in discussion and role play
2. Team work
3. How individuals identify with groups; families/friends/clubs/interest groups

LEARNING RESOURCES

1. Information on service organizations and clubs
2. Resource persons to make presentations on 'Neighbourhood watch'/Red Cross etc.
3. Markers/cards etc. for making badges, insignia etc.

TEACHER ACTIVITIES

1. Organising suitable warm-up activities
2. Facilitating discussions on main topics
3. Introducing main role-play activities
4. Leading role-play from within as 'teacher in role'
5. Side-coaching
6. Questioning
7. Refining process of exploration by suggesting alternative approaches
8. Evaluating activities

POSSIBLE INFUSION

1. Social Studies.
2. Language Arts
3. Religious Ed.
4. Modern Languages
5. Visual Arts

**DRAMA
GRADE 8
TERM TWO**

**UNIT 2
WRITING THE
RELATIONSHIP**

**SUBTOPIC A
WRITING & WORKING
WITH MINI-SCRIPTS**

TIME 2 WEEKS

CONCEPTS

1. Text
2. Context
3. Levels
4. Distance
5. Meaning

KNOWLEDGE: Students should be able to:

1. explain the differences between the strategies and devices used in communicating Drama and those used in interpersonal conventions
2. examine the nature of theatre conventions

SKILLS: Students should be able to:

1. develop or write a simple scene either alone or with others
2. create simple situations in appropriate settings
3. draw inferences and make linkages within the Drama

ATTITUDES: Students should be able to

1. show a willingness to share ideas
2. accept responsibility for actions, decisions and tasks
3. show willingness to trust and take responsibility for others

CONTENT:

1. The nature of written text in simple playlets
2. Writing simple playtexts
3. Identification of how context can give meaning to the text
4. Changes in context and changes in meaning
5. Using distance and levels to alter the meaning

LEARNING ACTIVITIES

1. In small groups of four or five, one student writes a line for a play on a single sheet of paper and hides it by folding the paper over it before passing it on the next person. The result will be a simple four or five line playlet; a text with which the students will work. The text will only make sense when students decide who is speaking in what kind of setting. In other words the text must be set in a context.
2. Without changing the text students can then begin to try changing the context e.g. from pirates on a ship to 'duppies' in a haunted house.
3. Repeat exercise with one student writing the script, context decided by another and directed or staged by a third person
4. Experiment with people placed at different levels and at different distances apart; change voice levels, tone & emotion to change the meaning

ASSESSMENT AREAS

1. Ability to make adjustments to new contexts without changing the working text
2. Sensitivity and skill in adjusting voice levels and emotion to new situations

LEARNING RESOURCES

1. Paper, pens or markers for scripting
2. Card with some suggestions of characters and environments for changing the context
3. Wooden cubes, boxes or step units to give different levels

TEACHER ACTIVITIES

1. Organising suitable warm-up activities
2. Facilitating discussion about plays and their texts
3. Introducing main activities
4. Side-coaching
5. Creative questioning
6. Intervention where groups or individuals are experiencing difficulties
7. Refining process of exploration by suggesting alternative approaches
8. Evaluating activities

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Religious Ed.
4. Modern Languages.

**DRAMA
GRADE 8
TERM TWO**

**UNIT 3
WRITING THE
RELATIONSHIP**

**SUBTOPIC B
CHARACTERS,
RELATIONSHIPS
AND LANGUAGE**

TIME 2 WEEKS

CONCEPTS

1. Adjusting Language
2. Domestic Talk
3. Classical Talk
4. Persuasive Language
5. Negotiation

KNOWLEDGE: Students should be able to:

1. examine different ways in which language may be used
2. explain the differences in which language is used in different situations

SKILLS: Students should be able to:

1. draw inferences and make linkages within the Drama
2. use language more effectively in different situations e.g. negotiating or persuading
3. adjust voice to enhance characterisation

ATTITUDES: Students should be able to:

1. display objectivity in assessing activities involving a variety of language styles
2. recognise the need to work within a structured Drama framework

CONTENT:

1. The relationship between language, the social background of a character, the situation in which the words are being spoken and the purpose for which the language is being used
2. Exploration of the strategies which characters adopt in adjusting their language to different situations, and uses e.g. classical/domestic situations; language of persuasion/negotiation

LEARNING ACTIVITIES

1. Group or whole class warm-up activities like '20 Questions'; students identify a well known person from 'yes' or 'no' answers only
2. In groups students can conduct a session of "Fighting Words" in which students replace violent images in language to find meaning e.g. crash the party/go uninvited; kill two birds with one stone/get two for the price of one; kick it around/discuss it. Repeat for Jamaican expressions like Murder! lick shot! klash! cuff dem! etc. Students will probably be able to supply many others
3. Choose and act a short play extract (6-10 lines). Notice language differences between characters.
4. In pairs or groups students write a short (6-10 line) dialogue showing contrasting characters. Experiment with 'classical' (distanced) figures e.g. gods, spirits, monarchs; and 'domestic' (familiar) ones, and their different styles of language

ASSESSMENT AREAS

1. Ability to express true meaning of words and phrases hidden in violent imagery
2. Adjusting language to different characters and situations; persuading/negotiating etc.

LEARNING RESOURCES

1. Markers, paper, chalkboard; to record students suggestions/work etc.
2. Extracts from published plays; e.g. 'Carray' play anthology; Walcott's 'Ti-Jean & his brothers'; or suitable novels such as Crick Crack Monkey

TEACHER ACTIVITIES

1. Organising suitable warm-up activities
2. Introducing main activities
3. Facilitating discussion
4. Recording students' observations and suggestions
5. Side-coaching
6. Creative questioning
7. Refining process of exploration by suggesting alternative approaches
8. Encouraging experimentation with language in contrasting characters and situations
9. Evaluating activities

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Modern Languages
4. Religious Ed..

**DRAMA
GRADE 8
TERM TWO**

**UNIT 4
PLOTS FROM
STORIES**

**SUBTOPIC A
SEQUENCING EVENTS**

TIME 2 WEEKS

CONCEPTS

1. Plots
2. Sequencing
3. Conventions
4. Foreshadowing
5. Flashback
6. Flashforward

KNOWLEDGE: Students should be able to:

1. assess the importance of sequencing in storytelling and Drama plots
2. examine the nature of theatre conventions

SKILLS: Students should be able to:

1. organise and sequence simple plotlines in a clear, unambiguous way
2. draw inferences and make linkages within the Drama

ATTITUDES: Students should be able to:

1. recognise the need to work within a structured Drama framework
2. accept responsibility for actions, decisions and tasks

CONTENT:

1. The major differences between stories as they are told or appear on the printed page, and their dramatized equivalents
2. Theatrical conventions used to move the action of the Drama to the past or future so that the audience understands
3. Problems associated with showing events happening simultaneously in different places

LEARNING ACTIVITIES

1. Look at how information is arranged in the story
2. Say where the story beings
3. Check to see if incidents are arranged chronologically or achronologically
4. Compare a simple 'Christmas Nativity' play with the same story in the Bible; OR compare a short play from a told tale with its story form
5. Are they different? What 'story' aspects may have to be left out when it is turned into a play?
6. Is it possible to show the past, or 'foreshadow' the future in a play? How can that be done so that people watching will understand it clearly?

ASSESSMENT AREAS

1. Distinctions, identified/portrayed between story form and the 'live action' of the play form
2. Application of creative solutions to the problem of time/sequence using theatre conventions

LEARNING RESOURCES

1. Simple folk plays, as in 'Carray'; folk tales as recorded in 'Anancy and Miss Lou', or Laura Tanna's 'Jamaican Folk Tales & Oral Histories'.
2. Medieval Mystery Plays in modern translation as well as Biblical accounts such as 'Noah's Flood'

TEACHER ACTIVITIES

1. Organising simple warm-up activities
2. Facilitating discussion on main topic
3. Preparing materials for comparison, i.e. stories and plays
4. Questioning
5. Side-Coaching
6. Refining process of exploration by suggesting alternative approaches
7. Encouraging experimentation in approaches to problem solving through the use of theatre/drama conventions
8. Evaluating activities

POSSIBLE INFUSION

1. Social Studies
2. Language Arts
3. Religious Ed.
4. Visual Arts
5. Science

**DRAMA
GRADE 8
TERM TWO**

**UNIT 4
PLOTS FROM
STORIES**

**SUBTOPIC B
LINKING
CHARACTERS IN
DIFFERENT
SCENES**

TIME 2 WEEKS

CONCEPTS

1. Conventions
2. Adaptation
3. Scenes
4. Locations

KNOWLEDGE: Students should be able to:

1. assess the importance of sequencing in storytelling and Drama plots
2. examine the nature of theatre conventions
3. assess the range of relationships which can be portrayed through Drama

SKILLS: Students should be able to:

1. develop or write a simple dramatic scene, either alone or with others
2. use pictures of newspaper articles to create scenes

ATTITUDES: Students should be able to:

1. recognise the need to work within a structured Drama framework
2. value the efforts of others and be supportive of them

CONTENT:

1. The relationship between the accepted theatrical convention of 'scene' does not necessarily mean a change of location
2. The continuous 'flow' of action from one scene to another, in the overall development of the Drama
3. Character development from scene to scene

LEARNING ACTIVITIES

1. The same characters do not have to be present at all times during a play. Just as in a story, characters may appear then disappear for a while until they are required according to the needs of the plot. Find a simple newspaper story (a good deed; a heroic act; a tragic mistake) and in groups or individually, students make a simple visual plan of how it might look as a play. It can be done as a 'comic strip' or 'storyboard' with simple drawings in frames representing different characters, incidents and scenes in the play.
2. Teacher and students check to see that there are no unnecessary changes of scene or location in the 'storyboards' and that the important characters in the story don't get over-shadowed by the lesser ones.
3. Students can develop their 'storyboards' by writing simple dialogue or using improvisation

ASSESSMENT AREAS

1. Contribution to development of 'storyboard' individually or through group interaction
2. Ability to 'keep track' of characters in changing locations, and to maintain coherence in the play.

LEARNING RESOURCES

4. Variety of music on audio cassettes
5. Audio cassette player
6. Simple props e.g. telephone; letter; table and tablecloth, place settings etc for exercises

TEACHER ACTIVITIES

1. Leading introductory discussion
2. Providing initial stimulus material i.e. newspaper & magazine articles
3. Encouraging experimentation with 'storyboard' exercise
4. Creative questioning
5. Side-coaching
6. Refining process of exploration by suggesting alternative approaches
7. Evaluating activities

POSSIBLE INFUSION

1. Social Studies
2. Language Arts
3. Religious Ed.
4. Visual Arts
5. Science

**DRAMA
GRADE 8
TERM THREE**

**UNIT 1
PLOTS IN PLAYS**

**SUBTOPIC A
DESCRIPTION
VERSUS LIVE
ACTION**

TIME 1 WEEKS

CONCEPTS

1. Narrated Drama
2. Description
3. Enabling Action
4. Inhibiting Action

KNOWLEDGE: Students should be able to:

3. examine the nature of theatre conventions
4. explain the differences between the strategies and devices used in communicating through Drama and those used in interpersonal communication

SKILLS: Students should be able to:

1. create simple situations in appropriate settings
2. draw inferences and make linkages within the Drama

ATTITUDES: Students should be able to

1. display objectivity in assessing Drama work
2. recognise the need to work within a structured Drama framework

CONTENT:

1. The way in which 'narration' works. A story narrated in the past tense can be acted out in the present of 'now time'
2. Actors can only respond to narration that enables them to act. Long descriptions will have the effect of preventing action from taking place
3. Moving from 'narrated drama' to 'live action' and back again

LEARNING ACTIVITIES

1. Teacher organises warm-up activities which emphasize students taking action cues from listening e.g. Up and Down the Deck; Giant, Man, Dwarf; Atom! etc. with which they may be familiar
2. For this lesson, the classroom will be used as a 'laboratory' to explore how, by using a narrator (in this case the teacher) to direct the Drama, students can act out a story as it is being told
3. This can be demonstrated using simple examples e.g. 'One day two friends decided to go exploring, so they packed some food and set off down the road. They walked and walked until they came to a big river ...etc.' as a couple of students act out the story. This exercise can be repeated with a story involving the entire class.
4. Draw the students' attention to the fact that long descriptions inhibit their ability to 'act out' the story, while action enables them to 'act'.

ASSESSMENT AREAS

1. Ability of students to process information given in the story as it is being narrated and convert this into action
2. Creativity within the framework of the narration

LEARNING RESOURCES

1. Teacher will require contrasting passages for narration; active passages which enable 'acting out' and descriptive ones which inhibit 'acting out'
2. Chalkboard for recording student contributions to discussion and debate about using a narrator

TEACHER ACTIVITIES

1. Organising suitable warm-up activities
2. Leading discussion
3. Introducing main activity
4. Creative questioning
5. Side-coaching
6. Preparation of stimulus material
7. Relating the use and development of listening and interpreting to Drama
8. Recording observations and responses
9. Evaluating activities

POSSIBLE INFUSION

1. Language Arts
2. Modern Languages
3. Social Studies
4. Religious Ed.

**DRAMA
GRADE 8
TERM THREE**

**UNIT 1
PLOTS IN PLAYS**

**SUBTOPIC B
DEVELOPING
CHARACTER
IN ACTION**

TIME 1 WEEK

CONCEPTS

1. Conventions
2. Emotional Changes within characters
3. Credibility

KNOWLEDGE: Students should be able to:

1. examine the nature of theatre conventions
2. explain the difference between the strategies and devices used in communicating through Drama and those used in interpersonal communication

SKILLS: Students should be able to:

1. use language more effectively for negotiating or persuading
2. draw inferences and make linkages within the Drama
3. demonstrate emotional changes in character

ATTITUDES: Students should be able to

1. recognise the need to work within a structured Drama framework
2. demonstrate a commitment to task
3. accept responsibility for actions, decisions and tasks
4. display a willingness to portray believable characters

CONTENT:

1. Ways in which gradual or sudden changes may take place in characters in the Drama
2. Audiences can be prepared for a change which may seem sudden, long before it happens
3. Changes in characters must often take place in the Drama at a faster rate than they might happen in life
4. Ensuring that rate of change is appropriate

LEARNING ACTIVITIES

1. Teacher and students discuss the nature of 'change' in Drama. Some changes in the course of the Drama will be gradual, others sudden.
2. Explore changes in age, opinions, emotions, financial circumstances, a long siege, waiting, sudden disaster, a farce where everything seems to happen at once.
3. Using 'Romeo & Juliet', 'Hamlet' or 'Othello' as told in 'Three Shakespeare Tragedies', study the events which lead up to their final outcomes. Do things happen gradually or suddenly? Do the different incidents contribute to overall change?
4. In groups develop some simple outlines for plays. What changes will take place during the course of the action? Are the changes believable or are they too fantastic? A change which may seem sudden, may, in fact, be building over a long period of time .e.g a decision to leave home

ASSESSMENT AREAS

1. Ability to recognise types of change as being appropriate to the style of the play
2. Contribution to class or group discussions
3. Creative contribution to play development

LEARNING RESOURCES

1. Chalkboard for recording student contributions to discussion
2. '
3. 'Three Shakespeare Tragedies', e.g. stories of 'Romeo and Juliet', 'Hamlet' and 'Othello'

TEACHER ACTIVITIES

1. Facilitating discussion
2. Recording students contributions to the discussion on 'change'
3. Introducing main stimulus materials
4. Questioning
5. Encouraging experimentation with play outlines and types of change taking place
6. Side-coaching
7. Refining process of exploration by suggesting alternative approaches
8. Evaluating activities

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Modern Languages
4. Religious Ed.
5. Science

**DRAMA
GRADE 8
TERM THREE**

**UNIT 2
SHARING THE
EXPERIENCE**

**SUBTOPIC A
ACTING OUT A SCENE
FROM A PLAY**

TIME 4 WEEKS

CONCEPTS

1. Coherence
2. Linkages
3. Co-ordination
4. Meaning

KNOWLEDGE: Students should be able to:

1. identify the different areas of the stage, and be conversant with basic stage terminology and a simple glossary of theatre words
2. examine the nature of theater conventions

SKILLS: Students should be able to:

1. develop or write a simple dramatic scene, either alone or with others
2. draw inferences and make linkages within the Drama
3. use improvisation to explore issues

ATTITUDES: Students should be able to

1. show willingness to trust and take responsibility for others
2. show a willingness to accept constructive criticism of their work

CONTENT:

1. Combination of the various elements covered throughout the year, in the staging of an improvised scene or a scene from a written source e.g. playscript, novel, poem, ballad.
2. Ways in which the elements of Drama can be combined coherently to clearly communicate the meaning of the work to an audience
3. Constructive criticism of each other's work

LEARNING ACTIVITIES

1. Students work in groups with scripted or improvised scenes toward performance standards by drawing together elements over the year in Drama, paying attention to
 - a) strong characterization
 - b) costumes and decoration
 - c) Meaningful relationships between characters
 - d) gesture and mannerisms
 - e) appropriate language
 - f) development of characters (change)
 - g) appropriate sequencing of action
 - h) overall coherence/clarity of meaning
2. Students' critique each other's work by giving positive suggestions for strengthening the works shown. Teacher should also give students the chance to defend/justify their staging decisions to the critics

ASSESSMENT AREAS

1. Ability of individuals to work co-operatively
 2. Individual contribution to success of product
- N.B. this may be in a technical rather than in a perform capacity

LEARNING RESOURCES

1. Scripted scenes from plays appropriate to age of students: or materials for stimulating dramatic improvisation
2. Materials for props/costumes/decoration etc.

TEACHER ACTIVITIES

1. Providing scripted scenes or stimulus materials for improvisation
2. Questioning
3. Side-coaching
4. Encouraging experimentation with scripted material or with improvised scene
5. Refining process of staging dramatic material by suggesting alternative approaches
6. Encouraging action rather than discussion of the material in order to realise the Drama
7. Drawing students' attention to detail
8. Organising critique
9. Evaluating activities

POSSIBLE INFUSION

1. Social Studies
2. Language Arts
3. Religious Ed.
4. Music
5. Visual Arts

TEACHERS' GUIDE

GRADE 9

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**DRAMA
GRADE 9
TERM ONE**

**UNIT 1
SETTING THE
SCENE**

**SUBTOPIC A
RELATIONSHIPS
WHO?**

TIME 1 WEEKS

CONCEPTS

1. Range of Roles
2. Major & Minor Characters
3. Chorus
4. Connections
5. Relationships

KNOWLEDGE: Students should be able to:

1. identify the range of relationships
2. make comparison of stereotypical and typical behaviour of characters

SKILLS: Students should be able to:

1. demonstrate contrasting roles
2. refine and deepen their characterization
3. analyze relationships of characters

ATTITUDES: Students should be able to

1. willingly accept different forms of artistic expression and interpretation without prejudice
2. focus on detail and authenticity

CONTENT:

1. The wide range of roles played by people in everyday life, through history & in other cultures
2. How these can be used to develop dramatic characters
3. The connections between sometimes contrasting characters and how relationships between them can be developed
4. The importance of minor characters in drama

LEARNING ACTIVITIES

1. Explore the range of characters and their relationships e.g. employer/employee; doctor/patient; salesperson/customer; neighbours etc.
2. Warm up with games and exercises such as "Charades", "Twenty Questions" or "What's my line?"
3. Students develop a character from three objects which give clues as to who the person is. Teacher must ensure that the characters are portrayed and developed, not merely discussed
4. Use news stories and magazines to develop new characters, limiting the purely sensational ones
5. Identify, list and explore group identities e.g. Arawaks; football players; strikers; tourists; church member etc. What makes up the group identity?

TEACHER ACTIVITIES

1. Organizing suitable warm up activities
2. Facilitating discussions on topics
3. Introducing main role-play activities
4. Steering activity from discussion to active demonstration
5. Side-coaching
6. Questioning
7. Refining process of exploration
8. Suggesting alternative approaches
9. Evaluating activities

ASSESSMENT AREAS

1. Use of objects in developing characters
2. Ability to read beyond news/magazines articles
3. Contribution to generating solo/group identities

LEARNING RESOURCES

7. Newspaper/magazine articles
8. Objects for characterisation exercises
9. Suitable one-act plays or scenarios, if the above exercises are being applied to character analysis of a playtext being studied

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Religious Ed.
4. Modern Language.
5. Visual Arts

**DRAMA
GRADE 9
TERM ONE**

**UNIT 1
SETTING THE SCENE**

**SUBTOPIC B
CONTEXT:
WHERE AND
WHEN**

TIME 1 WEEKS

CONCEPTS

1. Location
2. Environment
3. Time
4. Historical Period/Era
5. Season

KNOWLEDGE: Students should be able to:

1. discuss the relationship between text and context
2. identify the range of relationships
3. explore the era/period of the drama

SKILLS: Students should be able to:

1. experiment with ideas in improvisation
2. refine and deepen their characterisation
3. research the historical period/era of the drama

ATTITUDES: Students should be able to

1. demonstrate an appreciation for the alternative interpretations of dramatic meaning
2. pay attention to detail and authenticity

CONTENT:

1. The action of a play may take place in one or more locations and environment(s)
2. Establishing the action of the play in time e.g. time of day/season/historical period.
3. Background research needed for historical drama or different cultural and social settings.
4. Dramatic conventions used to establish time, location and/or environment.

LEARNING ACTIVITIES

1. Organise characters developed in the previous unit or new ones, placing them in different times and places
2. Teacher can assist students in this exercise by asking questions. Are the characters-:
 - a) In town or country?
 - b) In Jamaica/elsewhere?
 - c) Outside e.g. in a street, yard, park, etc.
 - d) Are they in a vehicle? e.g. car, truck, plane?
 - e) In a kitchen/bedroom/cellar or other room?
 - f) In a palace, store, cinema, prison, office etc.
 - g) Is it late at night; early morning; midday; etc.
 - h) Where in history? Modern Jamaica; Ancient Egypt; Eighteenth-century Africa?
 - i) Season? Christmas; full moon; mango time? etc.
3. Teacher may introduce the idea of recorded sounds and music to establish time/environment
4. Use pictures from magazines for locations
5. Objects suggest historical/social environments

ASSESSMENT AREAS

1. Skill and degree of flexibility in adjusting time and location in the drama
2. Willingness to undertake background research to create authenticity in location and time period

LEARNING RESOURCES

1. Magazines/newspapers for pictures of possible locations/environments
2. Objects to suggest time/environment/location
3. Taped sounds/music to establish time /location/ environment

TEACHER ACTIVITIES

8. Organizing suitable warm up activities
9. Leading discussion about how to "read" someone's feelings
10. Introduce exercises for deepening students' awareness of how emotions affect actions and voice
11. Questioning
12. Side-coaching
13. Refining activities through repetition and deepening experience
14. Evaluating activities

POSSIBLE INFUSION

7. Social Studies
8. Language Arts
9. Music
10. Modern Languages
11. Religious Ed.

**DRAMA
GRADE 9
TERM ONE**

**UNIT 1
SETTING THE
SCENE**

**SUBTOPIC C
STATUS & ATTITUDE:
HOW?**

TIME 1 WEEKS

CONCEPTS

1. Status
2. Hierarchy
3. Changing Circumstances

KNOWLEDGE: Students should be able to:

1. examine the nature of status in relationships and how it can be changed
2. assess the use of status in portraying relationships

SKILLS: Students should be able to:

1. demonstrate contrasting roles
2. demonstrate shifts in role status

ATTITUDES: Students should be able to

1. appreciate different forms of artistic expression and interpretation without prejudice
2. willingly adhere to the discipline of dramatic rules and conventions

CONTENT:

1. Attitude/status and how they are related to language
2. Peer pressure and status symbols
3. Dramatic conventions used in portraying and adjusting status and/or attitudes
4. Ways in which dramatic effect is related to either sudden or gradual changes in attitude or status

LEARNING ACTIVITIES

1. Discuss range of attitudes characters might display and how these affect their status; e.g. happy/sad; proud/humble; hysterical/calm; caring/neglectful; warlike/peaceful
2. Explore animal status e.g. sly fox; strong ox; peace dove; stubborn mule; cunning Anansi
3. Investigate hierarchies e.g. in business; in families; in churches; in stories and plays 'Maskerade'; 'The Prince and the Pauper';
4. Improvise around sudden changes e.g. Winning the Lotto, or losing everything! Contrast these with gradual changes over a longer time span.
5. Drama frequently uses the contrasting status of the Master/Servant relationship in which the servant often takes charge. Find T.V. examples.
6. Read and act out from 'the Crime of Annabel Campbell' by Dennis Scott. Discuss the change in status which is central to the play

ASSESSMENT AREAS

1. Contribution to group activity and/or discussion
2. Skill in relating body language, verbal and non-verbal expression to attitude/status
3. Ability to demonstrate adjustments in status

LEARNING RESOURCES

1. Display of pictures/objects which change people's status i.e. are 'status symbols'
2. Videos showing examples of status changes from film and television
3. Plays, stories providing similar examples

TEACHER ACTIVITIES

1. Organising suitable warm-up activities
2. Facilitating discussion on status and attitude
3. Introducing main role-play activities
4. Assisting students in shifting attitudes and status in the role-play
5. Side-coaching
6. Questioning
7. Refining the process of exploration by suggesting alternative approaches
8. Evaluating activities

POSSIBLE INFUSION

1. Social Studies
2. Language Arts
3. Modern Languages
4. Religious Ed.
5. Visual Arts

**DRAMA
GRADE 9
TERM ONE**

**UNIT 1
SETTING THE SCENE**

**SUBTOPIC D
MOTIVATION:
WHY?**

TIME 1 WEEKS

CONCEPTS

1. Goals
2. Objectives
3. Incentives
4. Motivation
5. Solutions

KNOWLEDGE: Students should be able to:

1. identify the range of possible relationships
2. examine the motivation of characters in the drama

SKILLS: Students should be able to:

1. experiment with ideas in improvisation
2. demonstrate contrasting roles
3. explore different situations in which characters achieve desired goals

ATTITUDES: Students should be able to

1. demonstrate an appreciation for alternative interpretations of dramatic meaning
2. pay attention to detail and authenticity

CONTENT:

1. Characters in a play do not operate in a vacuum unrelated to human experience
2. All characters have their own motivation for their actions within the drama
3. Different characters will respond differently to a given situation
4. These different responses expand the range of options in the drama

LEARNING ACTIVITIES

1. Discuss what drives the characters in a drama. It may be the need to get something, some kind of prize or trophy as in 'The Thief and the Jewel' exercise in a previous unit. Try to find other examples e.g. 'River Mumma and the Golden Table'. Motivation may be provided by the need to reach somewhere, at the end of a perilous journey, or to win something by means of war. Myths and legends provide many such examples
2. Identifying as many examples as possible of things which motivate characters to action within the drama e.g. jealousy; revenge; curiosity; rescue; solving a mystery or problem; fear of something; holding on to a possession; obsession; love; hatred.

ASSESSMENT AREAS

1. Range of motivations used in drama situations
2. Ability to identify and shift motivation in drama

LEARNING RESOURCES

1. Stories, myths, legends, plays, scenarios for improvisation
2. Stories, films on videotape
3. Newspaper/magazine stories illustrating a range of motives

TEACHER ACTIVITIES

1. Organising suitable warm-up activities
2. Facilitating discussion about what motivates people
3. Introducing main role-play activities
4. Side-coaching
5. Questioning
6. Change the motivation
7. Helping students focus on achieving the aims of the activity
8. Evaluating activity

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Religious Ed.
4. Modern Languages
5. Visual Arts

**DRAMA
GRADE 9
TERM ONE**

**UNIT 2
WHAT DRIVES THE
DRAMA?**

**SUBTOPIC A
TENSION OR CONFLICT
MAKES THE DRAMA
HAPPEN**

TIME 2 WEEKS

CONCEPTS

1. Problems and puzzles
2. Questions
3. Contrasts
4. Inner Conflict
5. Extraordinary people and events

KNOWLEDGE: Students should be able to:

1. discuss the relationship between text and context
2. identify the range of relationships
3. identify and explain the concept of dramatic irony

SKILLS: Students should be able to:

1. Experiment with ideas in improvisation
2. Find ways to create tension in the drama

ATTITUDES: Students should be able to

1. pay attention to detail and authenticity
2. willingly adhere to the discipline of dramatic rules and conventions

CONTENT:

1. Some kind of tension or conflict is always needed to fuel the dramatic action
2. There exists the possibility of different responses to the same problem or dilemma
3. Conflict arises out of contrasts including psychological or inner conflict
4. Resisting the temptation to always resort to excessively violent or sexual conflict for drama

LEARNING ACTIVITIES

1. Identify a range of contrasts e.g. impatient/calm; old/young; loud/soft-spoken; pessimistic/optimist; respectful/disrespectful; open-minded/narrow-minded. Develop conflict situations in role-play.
2. Improvise situations from one-line starting points, emphasising the contrast between the plays to increase the conflict. Heighten the tension by ensuring that no quick and easy solution to the situation is allowed to resolve it. Starters might include:
 - a) We need to talk
 - b) Who sent you here?
 - c) You have blood on your shirt
 - d) She's not as bad as you think she is etc.
3. Students work on trying to portray inner conflict e.g. What is the right thing to do? as an unspoken dilemma. Building on their knowledge of tableau, students suggest inner conflict from the physical position of two or more players

TEACHER ACTIVITIES

9. Organising suitable warm-up activities
10. Facilitating discussion about what motivates people
11. Introducing main role-play activities
12. Side-coaching
13. Questioning
14. Helping students to maintain focus of activity
15. Repeating & refining students' work
16. Evaluating activity

POSSIBLE INFUSION

6. Language Arts
7. Social Studies
8. Religious Ed.
9. Visual Arts
10. Modern Languages
11. Science

ASSESSMENT AREAS

1. Use of imagination in creating conflict situations
2. Skill displayed in responding within the improvised situation
3. Ability to portray inner conflict externally

LEARNING RESOURCES

1. Stories, playscripts, situations for improvisation
2. Video material which might help to illustrate contrast/conflict and tension
3. Objects/props for improvisation situations

**DRAMA
GRADE 9
TERM ONE**

**UNIT 3
BEING
SELECTIVE**

**SUBTOPIC A
THE FOCUS OF
THE DRAMA**

TIME 2 WEEKS

CONCEPTS

1. Focus
2. Moral
3. Meaning
4. Illustration

KNOWLEDGE: Students should be able to:

1. demonstrate an understanding of sub-plots as they relate to the main action of a play
2. identify contrasting styles and genres, and be acquainted with examples of each

SKILLS: Students should be able to:

1. use levels in creating authority, social and spiritual distinction between characters
2. interpret characters from written texts
3. experiment with ideas in improvisation

ATTITUDES: Students should be able to

1. appreciate the possibility of alternative interpretations of dramatic meaning which are equally valid
2. adhere to the discipline of dramatic rules and conventions

CONTENT:

1. The need to select those aspects of the drama which convey its essential meaning
2. The power of drama to illustrate complex meaning in a simple way
3. Decision-making with respect to what should be shown in the drama
4. Dramatic conventions which heighten emotional impact, without showing everything literally

LEARNING ACTIVITIES

1. Discuss the focus of the drama. Asking questions such as, 'What is the play really about?' students can begin to focus on the true meaning of the play, e.g. a fable by Aesop may seem to be about animals, but each fable has its own moral, which is what the story is really about. The 'Parable of the Talents' is really about using the abilities you have, and about good stewardship.
2. Improvise situations, then determine their drama's moral or central focus
3. Use improvisation to illustrate proverbs etc.
4. Expanding/developing the previous exercises can help students understand that not everything has to be shown on stage e.g. fear is greater when what is causing the fear is not shown; violence can take place offstage, the focus is the effect of the violence on people and their reactions

ASSESSMENT AREAS

1. Participate in discussion and activity
2. Skills of improvisation
3. Ability to convey the essential meanings e.g. proverb or parable

LEARNING RESOURCES

1. Proverbs, sayings, parables & fables
2. Simple situations for improvisation
3. Simple play scripts/excerpts from plays

TEACHER ACTIVITIES

1. Organising suitable warm-up activities
2. Facilitating discussion on main topic
3. Providing and introducing stimulus materials
4. Side-coaching
5. Questioning
6. Refining process of exploration by suggesting alternative approaches
7. Drawing attention to moral or deeper meaning of the drama
8. Evaluating activity

POSSIBLE INFUSION

1. Social Studies
2. Language Arts
3. Religious Ed.
4. Modern Languages
5. Visual Arts

**DRAMA
GRADE 9
TERM ONE**

**UNIT 3
BEING
SELECTIVE**

**SUBTOPIC B
EVERYTHING
HAPPENS IN
SPACE & TIME**

TIME 2 WEEKS

CONCEPTS

1. Space
2. Time
3. Conventions
4. Illusion

KNOWLEDGE: Students should be able to:

1. discuss the relationship between text and context
2. identify the range of relationships
3. identify contrasting styles and genres, and be acquainted with examples of

SKILLS: Students should be able to:

1. make use of contrasts in sound and silence, movement and stillness, light and darkness
2. use voice to create or alter mood
3. use sound to increase or reduce perception of space

ATTITUDES: Students should be able to

1. demonstrate a willingness to adhere to the discipline of dramatic rules and conventions
2. pay attention to detail and authenticity

CONTENT:

1. Conventions used in drama for dealing with shifts in time and space
2. Dramatic action must be carefully sequenced in order for it not to appear confusing
3. Theatrical conventions can be used to create the illusion of open or confined space

LEARNING ACTIVITIES

1. Exploring stories and extracts from plays in which shifts in time and space occur e.g. 'Old Story Time' by Trevor Rhone; 'Echo in the Bone', by Dennis Scott; 'A Christmas Carol', by Charles Dickens etc. and try to solve some of the problems of time and space which these present.
2. Experiment with ways in which sounds effects or the human voice can be used to create the illusion of either vast open space, or confined space. Can sounds be used to shift in time?

ASSESSMENT AREAS

1. Contribution to class discussion or activity
2. Suggestion of ideas to solve the problems of time/space shifts
3. Ability to clearly communicate these shifts

LEARNING RESOURCES

1. Audiotapes and player for experimenting with sound effects/music
2. Playscripts/stories/extracts involving time and space shifts
3. Suitable situations for improvisation

TEACHER ACTIVITIES

1. Organising simple warm-up activities
2. Facilitating discussion and revising topic from previous units
3. Introducing main role-play activities
4. Side-coaching
5. Questioning
6. Refining process of exploration by suggesting alternative approaches
7. Encouraging experimentation with conventions
8. Evaluating activities

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Science
4. Religious Ed.
5. Modern Languages
6. Visual Arts
7. Music

**DRAMA
GRADE 9
TERM TWO**

**UNIT 1
BRINGING THE
PLAY TO LIFE**

**SUBTOPIC A
FINDING IMAGES
IN THE LANGUAGE**

TIME 2 WEEKS

CONCEPTS

1. Images
2. Symbols
3. Poetry

KNOWLEDGE: Students should be able to:

1. discuss the relationship between text and context
2. the use of language to enhance meaning

SKILLS: Students should be able to:

1. make use of objects, space and bodies, symbolically
2. shift comfortably between formal and informal language
3. experiment with ideas in improvisation

ATTITUDES: Students should be able to

1. appreciate alternative interpretations
2. pay attention to detail and authenticity

CONTENT:

1. Importance of language in dramatic art
2. Ways in which language can reflect differences in characters
3. How images are used in dramatic language
4. Ways in which imagery reinforces meaning and understanding in drama

LEARNING ACTIVITIES

1. Teacher works with students on making a series of images with particular words and concepts e.g. the word 'fear' might have associations with images of the unknown; secrets; threats; bats; cobwebs; blood; violence; colours red, grey, etc.: 'love' might have associations with valentines; rings; flowers; heart; weddings; the colours red, white; sounds like bells, violins etc.
2. Make list of words developed from this type of exercise; or make a display of objects and/or pictures which students have identified as images associated with a word/idea
3. Use stories, poems and extracts from plays which use particularly strong imagery (verse plays are a good source) and explore how this is used to create meaning in the action of the drama
4. Try to introduce different images into a series of improvised situations

ASSESSMENT AREAS

1. Contribution to class discussion and activities
2. Creativity in use of language/imagery/symbols
3. Ability of students to adjust language to different characters and situations

LEARNING RESOURCES

4. Objects/pictures which might assist students in appreciating imagery in language
5. Audiotapes and player for music/sound effects
6. Situations for improvisation exercises

TEACHER ACTIVITIES

1. Organising simple warm-up activities
2. Facilitating discussion
3. Introducing main activities
4. Side-coaching
5. Questioning
6. Encouraging experimentation with different types of language
7. Refining process of exploration by suggesting alternative approaches
8. Evaluating activities

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Modern Languages
4. Religious Ed.
5. Visual Arts

**DRAMA
GRADE 9
TERM TWO**

**UNIT 1
BRINGING THE
PLAY TO LIFE**

**SUBTOPIC B
USING SPACE &
MOVEMENT TO CREATE
IMAGES**

TIME 2 WEEKS

CONCEPTS

1. Levels
2. Status
3. Hierarchy
4. Tension/Distance
5. Ceremonies
6. Pattern

KNOWLEDGE: Students should be able to:

1. examine the nature of status in relationships and how it can be changed
2. assess the status in portraying relationships

SKILLS: Students should be able to:

1. use levels in creating authority, social or spiritual distinction between characters
2. demonstrate shifts in role status
3. make use of objects, space and bodies symbolically

ATTITUDES: Students should be able to

1. adhere to the discipline of dramatic rules and conventions
2. accept different forms of artistic expression and interpretation without prejudice

CONTENT:

1. The importance of levels in creating dramatic images
2. The creation of dramatic images and tension between characters/objects etc.
3. Space and movement are used in ritual to create 'significance' and a sense of 'occasion'
4. How music and/or sound effects can be used to enhance images

LEARNING ACTIVITIES

1. Experiment with levels on the floor; standing; sitting; kneeling; squatting; lying down etc. These activities build on previous units dealing with tableau, helping students with their use of space and ways characters relate to each other.
2. Relate two or more characters to one another on different levels. What do their positions or relative distance say about their relationship? Can you read anything about who is in authority or of their social or spiritual relationship?
3. Repeat the exercise with steps/cubes/benches to give additional height and contrast
4. Use space to suggest distance/separation or closeness/solidarity between individuals or groups
5. Use ceremonies/ritual images/processions to explore formal/solemn use of space/levels e.g. christening; naming; dedication; marriage; death rites; initiations; graduation; etc. Use music/sounds

ASSESSMENT AREAS

1. Use of space
2. Ability to create, sustain and move images
3. Contribution to class discussion and activity

LEARNING RESOURCES

1. Steps/blocks/cubes for use in creating levels
2. Simple props e.g. sticks/cloth/flags to enhance creative use of space and building dramatic images
3. Audio tapes and play for sound effects and music

TEACHER ACTIVITIES

1. Organising suitable warm-up activities
2. Facilitating discussion on main topics
3. Introducing main practical activities
4. Encouraging experimentation with movement
5. Side-coaching
6. Questioning
7. Refining process of exploration by suggesting alternative approaches
8. Evaluating activities

POSSIBLE INFUSION

1. Social Studies
2. Language Arts
3. Modern Languages
4. Religious Ed.
5. Visual Arts

**DRAMA
GRADE 9
TERM TWO**

**UNIT 2
REINFORCING THE
MESSAGE OF THE
PLAY**

**SUBTOPIC A
USING SYMBOL
AND FIGURATIVE
LANGUAGE**

TIME 2 WEEKS

CONCEPTS

1. Symbols
2. Figurative Language
3. Ritualising

KNOWLEDGE: Students should be able to:

1. assess the importance of combining the different elements of voice, gesture, decoration, symbols and figurative language
2. discuss the relationship between text and context
3. Examine language use in the rituals

SKILLS: Students should be able to:

1. make use of objects, space and bodies symbolically
2. experiment with ideas in improvisation
3. make use of contrasts in language and use, figurative language effectively

ATTITUDES: Students should be able to

1. appreciate the possibility of alternative interpretations of dramatic meaning which are equally valid
2. adhere to the discipline of dramatic rules and conventions

CONTENT:

1. How symbols can be used to communicate dramatic meaning
2. The dual nature of material things as objects and as symbols
3. Ways in which objects can acquire greater significance in the unfolding action of the drama
4. Ways in which language acquires greater weight and significance which affects meaning
5. Using language and symbols in rituals

LEARNING ACTIVITIES

1. Symbols or badges of office may offer a useful introduction, students providing example or researching pictures from magazines e.g. uniforms, medals, decorations, crown, sceptre. Symbols stand for something else e.g. a cross, Red, Green and Gold, logos, the Star of David, flags, the crescent moon etc.
2. Make use of the some symbols offered by students in improvised drama
3. Symbols are often used in rituals. Ritualise an everyday activity e.g. washing dishes. Use procession, levels, movement, figurative language to create a solemn ritual drama.
4. Look at symbols in plays e.g. obeah powder in "Old Story Time"; the title of "Maskerade!" etc.

ASSESSMENT AREAS

1. Contribution to class discussion and activity
2. Willingness to recognise objects as symbols
3. Ability to ritualise events and imbue everyday objects with symbolic significance

LEARNING RESOURCES

1. Objects, properties and costumes to be used as symbols and in rituals
2. Steps, blocks, cubes, benches to be used in the creation of levels
3. Magazines for collecting pictures of symbols

TEACHER ACTIVITIES

1. Organising suitable warm-up activities
2. Facilitating discussion on symbol and metaphor
3. Introducing practical activities
4. Encouraging experimentation with objects as symbols
5. Side-coaching
6. Questioning
7. Refining the process of exploration by suggesting alternative approaches
8. Evaluating activity

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Religious Ed.
4. Modern Languages
5. Visual Arts
6. Science

**DRAMA
GRADE 9
TERM TWO**

**UNIT 2
REINFORCING
THE MESSAGE OF
THE PLAY**

**SUBTOPIC B
CREATING THE
MOOD**

TIME 2 WEEKS

CONCEPTS

1. Mood
2. Atmosphere
3. Emotion
4. Pace
5. Language
6. Lighting/Music

KNOWLEDGE: Students should be able to:

1. assess the importance of expressing and of combining different elements of drama: mood atmosphere etc.
2. discuss the relationship between text and context

SKILLS: Students should be able to:

1. use voice to create or alter mood
2. use of contrasts in sound and silence, movement and stillness
3. use of objects, space and bodies symbolically

ATTITUDES: Students should be able to

3. willingly adhere to the discipline of dramatic rules and conventions
4. recognise that each individual has a responsibility to the successful completion of a collective drama project

CONTENT:

1. Ways in which atmosphere can be built into the dramatic action
2. The importance of colour in creating mood or atmosphere
3. How mood or atmosphere are affected by lighting
4. How music/sound effects affect pace, emotion, and atmosphere

LEARNING ACTIVITIES

1. Discuss how different elements of the drama combine to create an overall mood or atmosphere which can change many times during the course of a play or a dramatic improvisation
2. Experiment with improvised scenes or extracts from scripted plays, changing the mood firstly with the use of the voice, changing pitch, tone and volume to create excitement, an optimistic mood, or one which is grim and full of foreboding
3. Use different sound effects or music to accompany a dramatic sequence, adjusting the pace, rhythm and movement to change moods
4. Dress the actors in a scene in a particular colour, then repeat the scene in another colour and note in what ways the atmosphere is changed
5. Work with coloured lighting and explore the dramatic power of light/shadow

ASSESSMENT AREAS

1. Contribution to class discussion and activity
2. Sensitivity to mood shifts created by sound and lighting
3. Ability to affect mood by adjustment of voice

LEARNING RESOURCES

1. Cloth and costumes in a variety of contrasting colours
2. Audio tapes and player for sound effects and music
3. Coloured lighting/lighting effects

TEACHER ACTIVITIES

1. Organising suitable warm-up activities
2. Facilitating discussion on main topic
3. Introducing main activities
4. Side-coaching
5. Encouraging experimentation with voice, sound effects, music, pace, rhythm and lighting
6. Questioning
7. Refining the process of exploration by suggesting alternative approaches
8. Evaluating activities

POSSIBLE INFUSION

1. Language Arts
2. Modern Languages
3. Social Studies
4. Religious Ed.
5. Visual Arts
6. Music

**DRAMA
GRADE 9
TERM TWO**

**UNIT 3
DOES IT MAKE
SENSE?**

**SUBTOPIC A
GETTING THE
MEANING ACROSS**

TIME 2 WEEKS

CONCEPTS

1. Consistency
2. Sequence
3. Connection
4. Resolution

KNOWLEDGE: Students should be able to:

1. examine the stages of dramatic action
2. identify these stages in contrasting styles and genres

SKILLS: Students should be able to:

1. structure dramatic sequences in order to convey meaning
2. create dramatic work using the stages of dramatic action

ATTITUDES: Students should be able to

1. appreciate alternative interpretations of dramatic meaning
2. realise that each stage is important to the successful completion of dramatic action

CONTENT:

1. The demonstrated behaviour of characters should be consistent with the overall dramatic action of the play or improvisation
2. The importance of sequence/connection to the overall meaning of the dramatic action
3. Audiences do not always interpret the play in the way the playwright/actor may have intended
4. The critical importance of the endings of plays

LEARNING ACTIVITIES

1. Discuss the ways in which the meaning of a play or improvised drama is clearly communicated to an audience.
2. The denouncement or final resolution of a play or improvised drama often leaves audiences to work out some things for themselves. Sometimes not everything in the play can be resolved. Audiences often have their own ideas about the outcome to situations, e.g. happy or tragic ending have to be explained or can some things be left
3. Discuss the extent to which some things can be left to the imagination of the body of the play. Can we guarantee that people will always understand things as intended? Show why they may not!

ASSESSMENT AREAS

1. Contribution to class discussion and activity
2. Ability to reflect on artistic endeavour and to offer constructive criticism
3. Flexibility in making adjustments to the work

LEARNING RESOURCES

1. Situations for improvisation with suggestions for alternative endings
2. Extracts from scripted plays
3. Audio/video recorder to allow students to hear or see themselves in action

TEACHER ACTIVITIES

1. Organising suitable warm-up activities
2. Discussion on main topic
3. Introducing main role-play activities
4. Side-coaching
5. Questioning
6. Refining process of exploration by suggesting alternative approaches
7. Encouraging experimentation
8. Evaluating activity

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Religious Ed.
4. Visual Arts
5. Modern Languages
6. Science

**DRAMA
GRADE 9
TERM THREE**

**UNIT 1
PLANNING A
PERFORMANCE**

**SUBTOPIC A
CHOOSING A ONE-ACT
PLAY OR THEME FOR
IMPROVISATION**

TIME 2 WEEKS

CONCEPT

1. Style
2. Genre
3. Decision-making
4. Participation

KNOWLEDGE: Students should be able to:

1. identify contrasting styles and genres, and be acquainted with examples of each
2. understand the importance of setting deadlines for the completion of specific tasks

SKILLS: Students should be able to:

1. interpret characters from written texts
2. experiment with ideas in improvisation

ATTITUDES: Students should be able to

1. realise that each individual has a responsibility to the completion of a collective drama project
2. remain positive and be supportive in the face of difficulties and disappointments which may be encountered

CONTENT:

1. Differences in demands by scripted and improvised drama
2. How plays and their subject matter should be appropriate to age and level of maturity
3. Levels of challenge and group participation offered by a play or improvised drama
4. Ways in which staging and technical difficulties may affect the choice of staging a play

LEARNING ACTIVITIES

1. Discuss problems and challenges to be faced in the initial stages of choosing a one-act play script or a suitable theme/topic for improvised drama to be presented as a fully staged presentation

N.B. Things to take into consideration should be recorded and displayed e.g. sources of scripts; need to be of interest to performers and potential audience; appropriate to age group; culturally relevant; sufficiently challenging; allowing whole class participation; different styles/genres etc. There is the possibility of building into this unit some solid library research, involving field trips to parish/college/university libraries; seeking advice from resource persons; decision-making etc. Group work may be the most efficient way of having students read potential scripts, looking for possible staging and technical challenges/problems

ASSESSMENT AREAS

1. Contribution to class discussion and activity
2. Evidence of background reading and research
3. Ability to argue a case for a scripted play or for an improvised drama

LEARNING RESOURCES

1. Scripted plays and/or play synopses
2. Themes and situations for development into polished improvised dramas
3. Stories, poems, ballads, songs for possible adaptation for the stage

TEACHER ACTIVITIES

1. Facilitating discussion on main topics
2. Developing a forum in which suggestions can be debated
3. Recording ideas presented
4. Mediating and offering alternative suggestions
5. Establishing a consensus
6. Questioning
7. Evaluating activity

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Religious Ed.
4. Modern Languages
5. Science
6. Visual Arts
7. Music

**DRAMA
GRADE 9
TERM THREE**

**UNIT 1
PLANNING A
PERFORMANCE**

**SUBTOPIC B
SHARING THE
RESPONSIBILITY
FUNCTIONS OF CAST
AND CREW**

TIME 2 WEEKS

CONCEPTS

1. Organization
2. Planning
3. Structure
4. Time Management
5. Deadlines

KNOWLEDGE: Students should be able to:

1. explain the roles and responsibilities of different theatre personnel
2. structure a rehearsal timetable
3. understand the importance of setting deadlines for the completion of specific tasks

SKILLS: Students should be able to:

1. demonstrate a clear commitment to a task
2. demonstrate a commitment to effort
3. be willing to take risks and demonstrate trust in others

ATTITUDES: Students should be able to

1. realise that each individual has a responsibility to the completion of a collective drama project
2. recognise and respect the position of the project leader, and all who have been designated specific task

CONTENT:

1. Identifying needs and requirements in staging a dramatic production
2. Identifying positions of responsibility
3. The importance of planning in staging a dramatic production
4. The social nature of dramatic art
5. Functions of personnel

LEARNING ACTIVITIES

1. Discuss some of the considerations to be made when planning a performance e.g. numbers needed for the casting of a play; audition criteria; leadership in the form of a director; design and technical personnel; administrative and stage management responsibilities etc. These requirements should be recorded and prominently displayed. In compiling the above list, students may have to undertake additional library work/research to define responsibilities and function of personnel. In addition students should become familiar with the need for planning; scheduling, deadlines, time-management skills, lead time, length of rehearsals and communicating these to cast and crew

TEACHER ACTIVITIES

1. Discussion on main topic
2. Recording personnel requirements of a particular production
3. Developing planning and organization strategies
4. Side-coaching
5. Questioning
6. Providing research materials
7. Evaluating activity

ASSESSMENT AREAS

1. Contribution to class discussion and activity
2. Evidence of background reading and/or research
3. The planning process

POSSIBLE INFUSION

LEARNING RESOURCES

1. Paper/markers etc. for listing production needs and requirements/personnel etc.
2. Theatre production texts, handouts, reference materials for research activities
3. Resource persons/professional advisors etc.

1. Language Arts
2. Social Studies
3. Modern Languages
4. Religious Ed.
5. Visual Arts

**DRAMA
GRADE 9
TERM THREE**

**UNIT 2
THE PROCESS OF
PREPARATION**

**SUBTOPIC A
PRACTICE MAKES
PERFECT: THE
PLANNING AND
REHEARSAL PROCESS**

TIME 2 WEEKS

CONCEPT

1. Rehearsal
2. Blocking
3. Problem solving
4. Experimentation
5. Deadlines

KNOWLEDGE: Students should be able to:

1. examine the elements involved in the rehearsal process

SKILLS: Students should be able to:

1. apply the techniques used in the rehearsal process

ATTITUDES: Students should be able to

1. realise that each individual has a responsibility to the successful completion of a drama project
2. recognise and respect the position of the project leader, and all who have been designated specific tasks

CONTENT:

1. The allocation of specific responsibilities to production personnel
2. Planning the rehearsal schedule and locations
3. Setting deadlines for the rehearsal participants/technical support crew etc.
4. Stage and theatre terminologies and how they may be used during the rehearsal process

LEARNING ACTIVITIES

1. Discuss why the rehearsal process is a prerequisite to successful dramatic presentation.

N.B. A useful way for students to engage with a play is for the script to be displayed on large sheets of paper around the room, as a 'blueprint' for staging, blocking, set/costume design, and cues; it helps in the use of stage terminology. Students working in small groups can tackle the various planning activities identified in the discussion e.g. drawing up a rehearsal schedule; how many rehearsals will be needed?; how long should each rehearsal session be?; what about dress rehearsals?; technical rehearsals? etc. Other areas for planning are costume/props/lighting/sound plotting; set design and construction

ASSESSMENT AREAS

1. Degree of participation in planning process
2. Ability to identify production needs and requirements
3. Ability to solve problems

LEARNING RESOURCES

1. Paper/markers for making up schedules and sketching preliminary designs
2. Calendar/almanac/diary for setting rehearsal and performance dates

TEACHER ACTIVITIES

1. Discussion on main topics
2. Helping students to identify general and specific production requirements
3. Introducing the use of stage terminology
4. Side-coaching
5. Questioning
6. Setting deadlines
7. Providing resource materials/information handouts
8. Evaluating activity

POSSIBLE INFUSION

1. Social Studies
2. Language Arts
3. Religious Ed.
4. Art
5. Music
6. Modern Languages
7. Science

**DRAMA
GRADE 9
TERM THREE**

**UNIT 3
PRESENTING THE
PERFORMANCE**

**SUBTOPIC A
SHOWING THE
FINISHED PRODUCT**

TIME 4 WEEKS

CONCEPTS

1. Performance
2. Energy
3. Pace
4. Cues
5. Lines
6. Blocking

KNOWLEDGE: Students should be able to:

1. identify good work in Drama through detailed and critical observation of characters created, issues involved and processes employed

SKILLS: Students should be able to:

1. Prepare or create a space for Drama by organizing and deploying materials
2. Successfully present a finished product

ATTITUDES: Students should be able to

1. recognise the importance of remembering lines
2. pay attention to detail and authenticity

CONTENT:

1. Preparation and implementation of a detailed rehearsal schedule
2. Preparation and implementation of a detailed production schedule pertaining to all matters relating to design and technical support
3. Taking a one-act play or improvised drama from production concept to performance
4. Staging and management of a full performance

LEARNING ACTIVITIES

1. This unit represents the culmination of three years work, during which students should have experienced a gradual yet consistent growth in their understanding and appreciation of drama. A one act play or improvised drama should be staged utilizing all the techniques and elements of theatre production.

ASSESSMENT AREAS

1. Contribution of staging of overall production
2. Rehearsal process of cast and crew (punctuality / initiative/reliability/ application) in technical / administrative areas

LEARNING RESOURCES

1. Playscripts for performers/technicians
2. Materials (may be found or recycled) for set, props and costume construction
3. Suitable performance area with lighting and sound equipment where possible

TEACHER ACTIVITIES

1. Implementation of rehearsal schedule
2. Encouraging group co-operation
3. Questioning
4. Facilitating technical support
5. Overall direction and staging responsibilities
6. Evaluating rehearsal process
7. Evaluating technical and administrative performances
8. Evaluating final artistic performances

POSSIBLE INFUSION

1. Language Arts
2. Social Studies
3. Religious Ed.
4. Modern Languages
5. Visual Arts
6. Science