

2019 Saskatchewan Curriculum

Drama 10, 20, 30

Due to the nature of curriculum development this document is regularly under revision. For the most up-to-date content, please go to www.curriculum.gov.sk.ca.

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The Ministry of Education wishes to acknowledge the professional contributions and advice of the provincial Secondary Arts Education Curriculum Reference Committee members:

Christine Branyik-Thornton
Saskatchewan Teachers' Federation
South East Cornerstone School Division

Dwayne Brenna, Professor
Drama, College of Arts & Science
University of Saskatchewan

Sherron Burns, Arts Education Consultant
Saskatchewan Teachers' Federation
Living Sky School Division

Monique Byers
Saskatchewan Teachers' Federation
Holy Trinity School Division

Cheryl Dakiniewich
Saskatchewan Teachers' Federation
Saskatoon School Division

Catherine Folstad, Grants Administrator
SaskCulture

Moe Gaudet
Saskatchewan Teachers' Federation
Conseil des écoles fransaskoises

Jody Hobday
Saskatchewan Teachers' Federation
Saskatoon School Division

Chris Jacklin
Saskatchewan Teachers' Federation
Prairie Valley School Division

Catherine Joa
Saskatchewan Teachers' Federation
Creighton School Division

Michael Jones, Chief Executive Officer
Saskatchewan Arts Board

Michael Koops
Saskatchewan Teachers' Federation
Prairie Valley School Division

Ian Krips, Senior Administrative Staff
Saskatchewan Teachers' Federation

Denise Morstad, Assistant Professor
Music Education, Faculty of Education
University of Regina

Darrin Oehlerking, Professor
Music, College of Arts & Science
University of Saskatchewan

Amy O'Hara
Saskatchewan Teachers' Federation
Chinook School Division

Wes Pearce, Associate Dean
Faculty of Media, Art and Performance
University of Regina

Lionel Peyachew, Professor
First Nations University of Canada

Heather Phipps, Assistant Professor
Programme du baccalauréat en éducation
Université de Regina

Hélène Prefontaine, Superintendent of Education
Prince Albert Catholic School Division
League of Educational Administrators, Directors
and Superintendents

Kathryn Ricketts, Assistant Professor
Dance Education, Faculty of Education
University of Regina

Sara Schroeter, Assistant Professor
Drama Education, Faculty of Education
University of Regina

Roxann Schulte
Saskatchewan Teachers' Federation
Conseil des écoles francsaskoises

Susan Shantz, Professor
Art and Art History, College of Arts & Science
University of Saskatchewan

Valerie Triggs, Associate Professor
Visual Art Education, Faculty of Education
University of Regina

In addition, the Ministry of Education wishes to acknowledge the work of the writing group members:

Danyelle Armbruster
Saskatchewan Teachers' Federation
Emerald Ridge Elementary School
Prairie Valley School Division

Kristopher Dueck
Saskatchewan Teachers' Federation
Luther High School

Christine Branyik-Thornton
Saskatchewan Teachers' Federation
Lampman School
South East Cornerstone School Division

Tracy Johnson
Saskatchewan Teachers' Federation
Evan Hardy Collegiate
Saskatoon School Division

Sherron Burns, Arts Education Consultant
Saskatchewan Teachers' Federation
Living Sky School Division

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Cort Dogniez, Métis Education Program Leader
Greater Saskatoon Catholic School Division

Cristin Dorgan Lee, Vice Principal
St. Michael Community School
Greater Saskatoon Catholic School Division

Felicia Gay, Gallery Curator
Wanuskewin Heritage Park

Carol Greyeyes, Theatre Artist and Assistant
Professor
wîchêhtowin: Indigenous Theatre Program
University of Saskatchewan

Chris Scribe, Director
Indian Teacher Education Program
University of Saskatchewan

Don Speidel, Cultural Resource Liaison
Saskatoon School Division

Introduction

Arts Education is a required area of study in Saskatchewan's Core Curriculum which is intended to provide all Saskatchewan students with an education that will serve them well regardless of their choices after leaving school. Through its various components and initiatives, Core Curriculum supports the achievement of the Goals of Education for Saskatchewan. For current information regarding Core Curriculum, please refer to the *Registrar's Handbook for Saskatchewan Administrators* found on the Government of Saskatchewan website. For additional information related to the various components and initiatives of Core Curriculum, please refer to the Government of Saskatchewan website for policy and foundation documents.

This curriculum provides the intended learning outcomes that students are expected to achieve by the end of the course. The curriculum reflects current arts education research and updated technology and is responsive to changing demographics within the province.

All students will work toward the achievement of the provincial outcomes. Effective instruction, including the use of the Adaptive Dimension, will support most students in achieving success. Some students, however, will require additional supports. The Adaptive Dimension refers to the concept of making adjustments to any or all of the following variables: learning environment, instruction, assessment and resources. Adjustments to these variables are intended to make learning meaningful and appropriate and to support achievement. **Within the context of the Adaptive Dimension, curricular outcomes are not changed adaptive variables are adjusted so that the curricular outcomes can be achieved. Please refer to the Saskatchewan Curriculum website for more information on the Adaptive Dimension.**

Grades 10-12 Arts Education

Arts Education includes the following provincially-developed courses:

- *Arts Education 10, 20, 30*
- *Band 10, 20, 30*
- *Choral 10, 20, 30*
- *Dance 10, 20, 30*
- *Drama 10, 20, 30*
- *Instrumental Jazz 10, 20, 30*
- *Music 10, 20, 30*
- *Visual Art 10, 20, 30*
- *Vocal Jazz 10, 20, 30*

Secondary Credits Policy

To meet the credit requirements for graduation of the 24 credit program, students are required to take **two** compulsory courses from the areas of arts education and/or practical and applied arts. These compulsory courses can be taken at level 10, 20 or 30 from either or both areas.

Course Synopsis

Drama 10, 20, 30 enables students to increase understanding of self and others through drama work that requires openness to diverse experiences, stories and perspectives. Students explore and express their individual and collective ideas about human nature, relationships and social and cultural situations using a range of drama strategies, group processes, theatre tools and styles to create meaning for themselves and others.

In *Drama 10*, students explore sources of inspiration for drama work and, through active participation, learn about various theatre genres, styles and performance practices. Students respond thoughtfully to their own and others' work and, using collaborative processes, create scenes or build a play that conveys their ideas and perspectives. In addition to researching the role of storytelling and oral history in Indigenous and other cultures, students examine theatre history from a variety of traditions. They investigate career and training opportunities for theatre artists and consider how drama reflects and affects human experience.

In *Drama 20*, students use storytelling and various genres, styles, theatre traditions and performance practices to express their ideas and build a play, incorporating artistic and technical components. Students learn, through active participation, how drama is influenced by social, cultural, environmental and personal contexts, and examine how Indigenous perspectives and ways of knowing, including local cultural knowledge, impact the creation of dramatic work. Students experiment with ways that diverse perspectives can be expressed through drama and respond thoughtfully to their own and others' work. They investigate specific aspects of working in theatre and/or film, including performance and career opportunities in Saskatchewan.

In *Drama 30*, students use world theatre traditions to inspire ideas for their own drama work. They experiment with contemporary theatre practices, genres and styles and explore a multiplicity of artistic voices and perspectives. They consider the purpose of theatre in societies and research contemporary and/or current theatre practices of First Nations, Inuit and Métis artists in Canada. Through active participation in drama work, students explore the role of theatre and artists as potential agents of social change. Students make directorial choices for a performance that demonstrates creativity and innovation and reflect on their decisions, the creative process and the impact of their work.

Broad Areas of Learning

There are three Broad Areas of Learning that reflect Saskatchewan's Goals of Education. All areas of study contribute to student achievement of the Goals of Education through helping students achieve knowledge, skills and attitudes related to these Broad Areas of Learning. The K-12 goals and grade level outcomes for each area of study are designed for students to reach their full potential in each of the following Broad Areas of Learning.

Sense of Self, Community and Place*

(Related to the following Goals of Education: Understanding and Relating to Others, Self Concept Development and Spiritual Development)

Students possess a positive sense of identity and understand how it is shaped through interactions within natural and constructed environments. They are able to nurture meaningful relationships and appreciate diverse beliefs, languages and practices from the diversity of cultures in our province, including First Nations and Métis. Through these relationships, students demonstrate empathy and a deep understanding of self, others and the influence of place on identity. In striving to balance their intellectual, emotional, physical and spiritual dimensions, students' sense of self, community and place is strengthened.

In arts education, students learn about themselves, others, and the world around them. Students use the arts to explore and express their own ideas, feelings, beliefs and values, and also learn to interpret and understand those expressed by others. They discover that the arts can be an effective means of developing self- knowledge, understanding others and building community.

Lifelong Learners

(Related to the following Goals of Education: Basic Skills, Lifelong Learning, Positive Lifestyle)

Students are curious, observant and reflective as they imagine, explore and construct knowledge. They demonstrate the understandings, abilities and dispositions necessary to learn from subject discipline studies, cultural experiences and other ways of knowing the world. Such ways of knowing supports students' appreciation of Indigenous worldviews and learning about, with and from others. Students are able to engage in inquiry and collaborate in learning experiences that address the needs and interests of self and others. Through this engagement, students demonstrate a passion for lifelong learning.

Throughout the study of arts education, students seek, construct, express and evaluate knowledge. As students participate in meaningful cultural and artistic inquiry within schools and communities, they are able to gain a depth of understanding about the world and human experience that enables them to become more knowledgeable, confident and creative lifelong learners.

Engaged Citizens

(Related to the following Goals of Education: Career and Consumer Decisions, Membership in Society and Growing with Change)

Students demonstrate confidence, courage and commitment in shaping positive change for the benefit of all. They contribute to the environmental, social and economic sustainability of local and global communities. Their informed life, career and consumer decisions support positive actions that recognize a broader relationship with, and responsibility for, natural and constructed environments. Along with this responsibility, students recognize and respect the mutual benefits of Charter, Treaty and other constitutional rights and relationships. Through this recognition, students advocate for self and others, and act for the common good as engaged citizens.

The arts give students multiple ways to express their views and to reflect on the perspectives and experiences of others. Students learn how to design, compose, problem solve, inspire change, and contribute innovative ideas that can improve the quality of their own lives and the lives of others. Students in the arts seek to discover who they are, envision who they might become, imagine possibilities and alternatives for their communities, and provide new ideas and solutions for building a sustainable future. They also gain an understanding of the immense contributions that artists and the arts offer to the world.

*A sense of place is a geographical concept that attempts to define our human relationships with the environment and knowledge derived from this relationship.

Cross-curricular Competencies

The Cross-curricular Competencies are four interrelated areas containing understanding, values, skills and processes which are considered important for learning in all areas of study. These competencies reflect the Common Essential Learnings and are intended to be addressed in each area of study at each grade.

Developing Thinking

(Related to CEL of Critical and Creative Thinking)

Constructing knowledge (i.e., factual, conceptual, procedural, and metacognitive) is how people come to know and understand the world around them. Deep understanding develops through thinking and learning contextually, creatively, and critically in a variety of situations, both independently and with others.

Think and learn contextually

- Apply prior knowledge, experiences, and the ideas of self and others in new contexts
- Analyze connections or relationships within and/or among ideas, experiences, or natural and constructed objects
- Recognize that a context is a complex whole made of parts
- Analyze a particular context for ways that parts influence each other and create the whole
- Explore norms*, concepts, situations, and experiences from several perspectives, theoretical frameworks and worldviews.

Think and learn creatively

- Show curiosity and interest in the world, new experiences, materials, and puzzling or surprising events
- Experiment with ideas, hypotheses, educated guesses and intuitive thoughts
- Explore complex systems and issues using a variety of approaches such as models, simulations, movement, self-reflection and inquiry
- Create or re-design objects, designs, models, patterns, relationships, or ideas by adding, changing, removing, combining and separating elements
- Imagine and create central images or metaphors for subject area content or cross-disciplinary ideas.

Think and learn critically

- Analyze and critique objects, events, experiences, ideas, theories, expressions, situations, and other phenomena
- Distinguish among facts, opinions, beliefs, and preferences
- Apply various criteria to assess ideas, evidence, arguments, motives, and actions
- Apply, evaluate, and respond to differing strategies for solving problems and making decisions
- Analyze factors that influence self and others' assumptions and abilities to think deeply, clearly and fairly.

*Norms can include unexamined privilege (i.e., unearned rights/entitlements/immunity/exemptions associated with being "normal") which creates a power imbalance gained by birth, social position, or concession and provides a particular context.

Developing Identity and Interdependence

(Related to CELs of Personal and Social Development and Technological Literacy)

Identity develops as an individual interacts with others and the environment, and learns from various life experiences. The development of a positive self-concept, the ability to live in harmony with others, and the capacity and aptitude to make responsible decisions about the natural and constructed world supports the concept of interdependence. The focus within this competency is to foster personal reflection and growth, care for others, and the ability to contribute to a sustainable future.

Understand, value, and care for oneself (intellectually, emotionally, physically, spiritually)

- Recognize that cultural and linguistic backgrounds, norms, and experiences influence identity, beliefs, values and behaviours
- Develop skills, understandings, and confidence to make conscious choices that contribute to the development of a healthy, positive self-identity
- Analyze family, community, and societal influences (such as recognized and unrecognized privileges) on the development of identity
- Demonstrate self-reliance, self-regulation, and the ability to act with integrity
- Develop personal commitment and the capacity to advocate for self.

Understand, value, and care for others

- Demonstrate openmindedness* toward, and respect for, all
- Learn about various peoples and cultures
- Recognize and respect that people have values and worldviews that may or may not align with one's own values and beliefs
- Value the varied abilities and interests of individuals to make positive contributions to society
- Advocate for the well-being of others.

Understand and value social, economic, and environmental interdependence and sustainability**

- Examine the influence of worldviews on one's understanding of interdependence in the natural and constructed world
- Evaluate how sustainable development depends on the effective and complex interaction of social, environmental and economic factors
- Analyze how one's thinking, choices, and behaviours affect living and non-living things, now and in the future
- Investigate the potential of individual and group actions and contributions to sustainable development
- Demonstrate a commitment to behaviours that contribute to the well-being of the society, environment, and economy – locally, nationally and globally.

*Openmindedness refers to a mind that is open to new ideas and free from prejudice or bias in order to develop an “ethical space” between an existing idea and a new idea (Ermine).

**Sustainability refers to making informed decisions for the benefit of ourselves and others, now and for the future, and to act upon those decisions for social, economic, and environmental well-being.

Developing Literacies

(Related to CELs of Communication, Numeracy, Technological Literacy, and Independent Learning)

Literacies provide many ways to interpret the world and express understanding of it. Being literate involves applying interrelated knowledge, skills, and strategies to learn and communicate with others. Communication in a globalized world is increasingly multimodal. Communication and meaning making, therefore, require the use and understanding of multiple modes of representation. Each area of study develops disciplinary literacies (e.g., scientific, economic, physical, health, linguistic, numeric, aesthetic, technological, cultural) and requires the understanding and application of multiple literacies (i.e., the ability to understand, critically evaluate, and communicate in multiple meaning making systems) in order for students to participate fully in a constantly changing world.

Construct knowledge related to various literacies

- Acknowledge the importance of multiple literacies in everyday life
- Understand that literacies can involve words, images, numbers, sounds, movements, and other representations and that these can have different interpretations and meanings
- Examine the interrelationships between literacies and knowledge, culture and values
- Evaluate the ideas and information found in a variety of sources (e.g., people, databases, natural and constructed environments)
- Access and use appropriate technologies to investigate ideas and deepen understanding in all areas of study.

Explore and interpret the world using various literacies

- Inquire and make sense of ideas and experiences using a variety of strategies, perspectives, resources and technologies
- Select and critically evaluate information sources and tools (including digital) based on the appropriateness to specific tasks
- Use various literacies to challenge and question understandings and interpretations
- Interpret qualitative and quantitative data (including personally collected data) found in textual, aural and visual information gathered from various media sources
- Use ideas and technologies in ways that contribute to creating new insight.

Express understanding and communicate meaning using various literacies

- Create, compute, and communicate using a variety of materials, strategies, and technologies to express understanding of ideas and experiences
- Respond responsibly and ethically to others using various literacies
- Determine and use the languages, concepts, and processes that are particular to a discipline when developing ideas and presentations
- Communicate ideas, experiences, and information in ways that are inclusive, understandable and useful to others
- Select and use appropriate technologies in order to communicate effectively and ethically.

Developing Social Responsibility

(Related to CELs of Communication, Critical and Creative Thinking, Personal and Social Development, and Independent Learning)

Social responsibility is the ability of people to contribute positively to their physical, social, and cultural environments. It requires an awareness of unique gifts and challenges among individuals and communities and the resulting opportunities that can arise. It also requires participation with others in creating an ethical space* to engage in dialogue, address mutual concerns, and accomplish shared goals.

Use moral reasoning processes

- Evaluate the possible consequences of a course of action on self, others, and the environment in a particular situation
- Consider the implications of a course of action when applied to other situations
- Consistently apply fundamental moral values** such as “respect for all”
- Demonstrate a principle-based approach to moral reasoning
- Examine how values and principles have been and continue to be used by persons and cultures to guide conduct and behaviours.

Engage in communitarian thinking and dialogue

- Model a balance in speaking, listening and reflecting
- Ensure that each person has an opportunity to contribute
- Demonstrate courage to express differing perspectives in a constructive manner
- Use consensus-building strategies to work towards shared understanding
- Be sensitive to, and respectful of, diversity and different ways of participating.

Take social action

- Demonstrate respect for and commitment to human rights, treaty rights and environmental sustainability
- Contribute to harmony and conflict resolution in own classroom, school, family and community
- Provide support in a manner that is respectful of the needs, identity, culture, dignity and capabilities of all persons
- Support individuals in making contributions toward achieving a goal
- Take responsible action to change perceived inequities or injustice for self and others.

*An ethical space exists between separate worldviews. In this space, “we can understand one another’s knowledge systems” (Ermine, 2006). For further information, see Willie Ermine’s work related to ethical space.

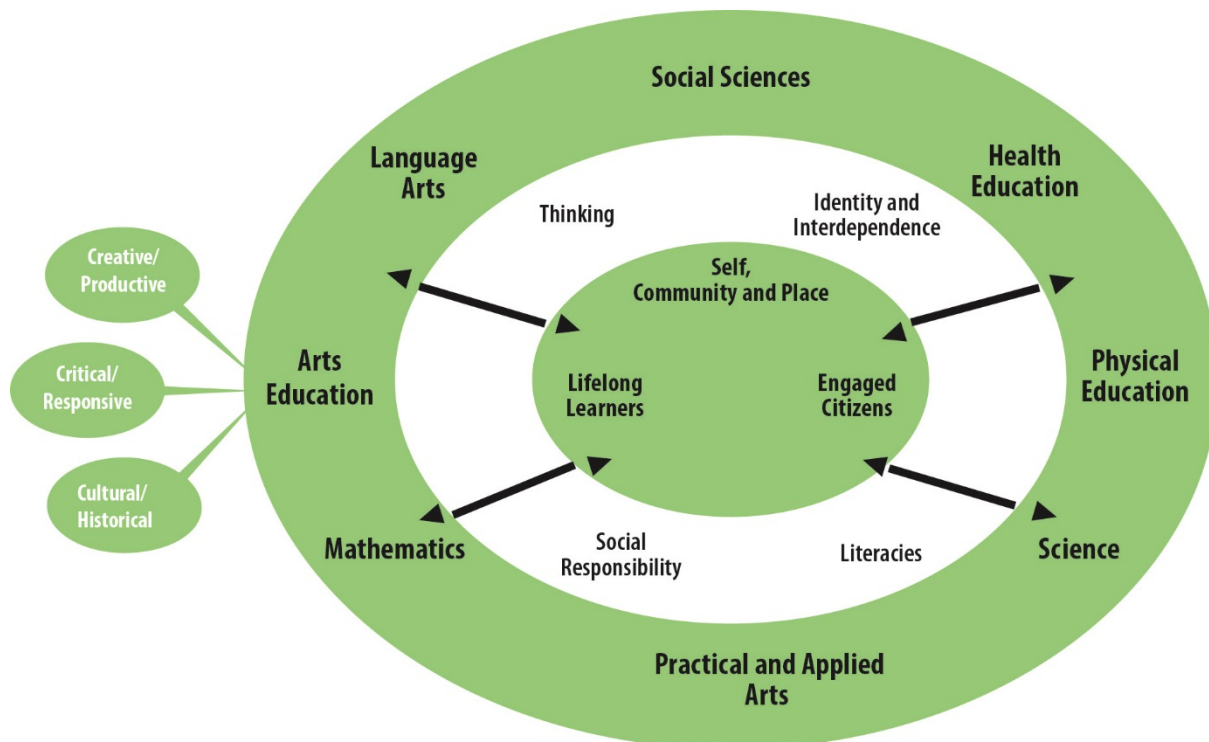
**The most basic moral value underlying development of the CEL of Personal and Social Development is that of respect for persons. For further discussion, related to fundamental moral values, refer to *Renewed Objectives for the CELs of Critical and Creative Thinking and Personal and Social Development* (2008).

Aim and Goals

The **aim** of K-12 Arts Education is to enable students to understand and value arts expressions throughout life.

Goals are broad statements identifying what students are expected to know and be able to do upon completion of the learning in a particular area of study by the end of Grade 12.

Figure 1. K-12 Goals of Arts Education



The three goals of arts education from Kindergarten to Grade 12 are:

Cultural/Historical (CH) - Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

This goal focuses on the role of the arts in various cultures, the development of the arts throughout history, and factors that influence contemporary arts and artists. It includes the historical development of dance, drama, music, and visual art within its social, cultural and environmental context. In addition, the goal includes learning about the arts in contemporary societies, popular culture, and interdisciplinary forms of expression. The intent is to develop students' understanding of the arts as important forms of aesthetic expression, and as records of individual and collective experiences, histories, innovations, and visions of the future.

Critical/Responsive (CR) - Students will respond to artistic expressions of Saskatchewan, Canadian, and international artists using critical thinking, research, creativity, and collaborative inquiry.

This goal enables students to respond critically to images, sounds, performances, and events in the artistic environment, including the mass media. Students become participants in the interactive process between artist and audience rather than passive consumers of the arts. Several processes are provided to help teachers guide discussion and encourage various responses to works of art

for example, visual art works, musical compositions, or dance and drama performances. The processes are intended to move students beyond quick judgement to informed personal interpretation, and can be used with each of the arts disciplines and interdisciplinary works. These processes are described in “Responding to Arts Expressions”, located in the curriculum support materials area of the Ministry of Education website. The intent of this goal is also to ensure that students are actively engaged with artists in their own communities and recognize that the arts are integral to the lives and cultures of every community.

Creative/Productive (CP) - Students will inquire, create, and communicate through dance, drama, music, and visual art.

This goal includes the exploration, development, and expression of ideas in the language of each art form. Each discipline involves students in different ways of thinking, inquiring, and conveying meaning. Each form involves students in creative processes and means of inquiry that require students to reflect on big ideas, and investigate compelling questions using the language, concepts, skills, techniques, and processes of that discipline. In order for an activity to be creative, students must be engaged in critical thinking, observation and other forms of research, active exploration, and creative problem-solving processes. Students learn where ideas come from, and how ideas can be developed and transformed in each art form. Documentation is also an important part of the creative process, and can be used for purposes of idea development and refinement, assessment, and sharing learning with others. Reflection, both ongoing and summative, is an essential part of every creative process, and allows students to assess and evaluate their continued growth in their creative endeavours.

Inquiry

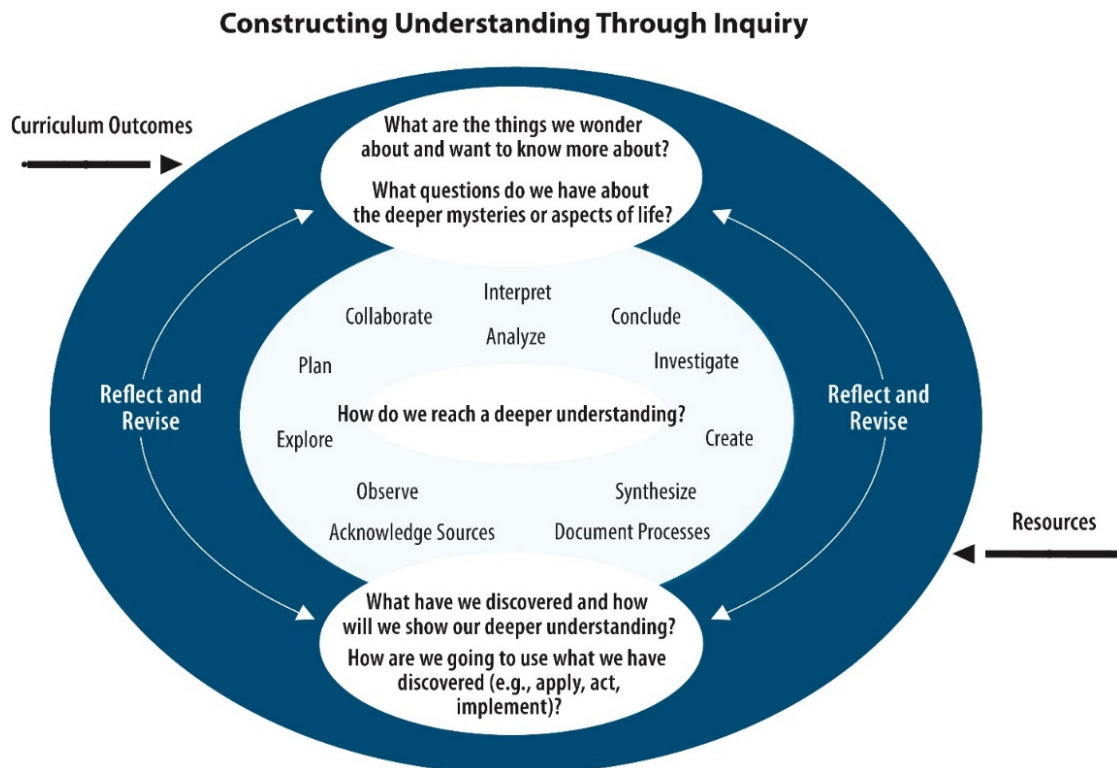
Inquiry learning provides students with opportunities to build knowledge, abilities and inquiring habits of mind that lead to deeper understanding of their world and human experience. Inquiry builds on students' inherent sense of curiosity and wonder, drawing on their diverse backgrounds, interests and experiences. The process provides opportunities for students to become active participants in a collaborative search for meaning and understanding.

"My teacher (Elder) liked it when I asked questions, this way it reassured him that I understood his teachings. He explained every detail, the meaning and purpose. Not only talked about it, but, showed me! Communication, critical and creative thinking were important." (Traditional Knowledge Keeper Albert Scott).

Students who are engaged in inquiry:

- construct deep knowledge and deep understanding, rather than passively receiving information;
- are directly involved and engaged in the discovery of new knowledge;
- encounter alternative perspectives and differing ideas that transform knowledge and experience into deep understandings;
- transfer new knowledge and skills to new circumstances
- and,
- take ownership and responsibility for their ongoing learning and mastery of curriculum content and skills.

(Adapted from Kuhlthau, Maniotes, & Caspari, 2007)



Inquiry learning is not a step-by-step process, but rather a cyclical process, with various phases of the process being revisited and rethought as a result of students' discoveries, insights and construction of new knowledge. Experienced inquirers will move back and forth among various phases as new questions arise and as students become more comfortable with the process. The following graphic shows various phases of the cyclical inquiry process.

An important part of any inquiry process is student reflection on their learning and the documentation needed to assess the learning and make it visible. Student documentation of the inquiry process may take the form of works-in-progress, reflective writing, journals, reports, notes, models, arts expressions, photographs, video footage, action plans and many more.

Creating Questions for Inquiry

It is important that teachers and students learn within meaningful contexts that relate to their lives, communities and world. Teachers and students need to identify big ideas and questions for deeper understanding central to the area of study.

Big ideas invoke inquiry questions. These questions are important in developing a deep understanding of the discipline or an area of study within the discipline. They do not have obvious answers and they foster high-order thinking. They invite genuine inquiry.

It is important to develop questions that are evoked by student interests and sense of wonder and have potential for rich and deep learning. These questions are used to initiate and guide inquiries that lead to deep understandings about topics, problems, ideas, challenges, issues, concepts and areas of study related to curriculum content and outcomes.

Well-formulated inquiry questions are broad in scope and rich in possibilities. Such questions encourage students to explore, observe, gather information, plan, analyze, interpret, synthesize, problem solve, take risks, create, conclude, document, reflect on learning and develop new questions for further inquiry.

The process of constructing questions for deep understanding can help student grasp the important disciplinary or interdisciplinary ideas that are situated at the core of a particular curricular focus or context. These broad questions lead to more specific questions that can provide a framework, purpose and direction for the learning activities in a lesson, or series of lessons, and help student connect what they are learning to their experiences and life beyond school.

Big Ideas for Inquiry

The following big ideas and inquiry questions are provided as suggestions for teachers and students to consider investigating at the 10, 20 and 30 levels.

| Sample Big Ideas | Sample Inquiry Questions |
|--|---|
| <ul style="list-style-type: none"> • Theatre is made with purpose. • Drama reflects society. • Artists represent multiple voices. • Creative processes involve inquiry and reflection. • There are many ways to develop and express ideas in drama. | <p>Why does theatre exist?</p> <p>In what ways does drama and theatre represent and/or challenge society?</p> <p>How can drama work and professional theatre engage the imagination and provoke critical thought?</p> <p>How could we incorporate multiple viewpoints, worldviews or diverse voices into our drama work in a respectful way?</p> <p>What is cultural appropriation and how does it impact drama work and theatre (e.g., representation of Indigenous peoples in film and theatre, reinforcement of cultural stereotypes)?</p> <p>When does portrayal cross the line into perpetuating stereotypes (e.g., newcomers, teenagers, the elderly)?</p> <p>What are the issues concerning actors portraying gender and cultural roles that are not their own, or people with disabilities?</p> <p>What central ideas, themes or questions do we want to explore in our drama work?</p> <p>What are some creative processes used in drama and theatre and how could we explore them?</p> <p>What does creative process mean for you in drama?</p> <p>In what ways does the drama work we create in school reflect and/or challenge our own thinking and that of others?</p> <p>How could we document our creative process, rehearsals and performance?</p> <p>What drama strategies and/or theatre forms could we use to investigate our topic or further explore our roles/characters and situations?</p> <p>What is consensus, why is it important in collective work and how can we achieve it?</p> <p>What are some of the schools or theories of acting and how might we explore them in our own work?</p> |

| | |
|--|---|
| <ul style="list-style-type: none"> • Drama and theatre remind us what it means to be human. • Many roles work together to create the work and production. • Theatre affects audiences in different ways. • Artists are individuals in our communities. | <p>In what ways does our drama work speak about transformation or change?</p> <p>What roles have storytelling, oral history and ritual played in Indigenous and non-Indigenous societies, past and present?</p> <p>How can we use drama as a tool for research and expression of our experiences in our drama work and across curricula?</p> <p>How can we help each other to develop and refine our work?</p> <p>What rehearsal strategies can we use to prepare for the performance?</p> <p>What challenges will be presented by the performance space?</p> <p>How can we maximize our impact using the costumes, sets, makeup and technical equipment to which we have access?</p> <p>How can our use of language, drama strategies and acting skills help to increase the audience's understanding?</p> <p>What makes the great comedians funny?</p> <p>How could we choreograph the movement for a fight scene, dream sequence or other situation for maximum impact?</p> <p>In what ways can our drama work and theatre performances raise awareness or impact social change?</p> <p>How could we bring the audience into the work as participants in the fiction?</p> <p>Who are Saskatchewan's theatre and film artists and what were/are their educational and artistic experiences?</p> <p>In what ways does the work of First Nations, Métis and Inuit theatre artists in Saskatchewan and the rest of Canada reflect individual and collective experiences and worldviews?</p> <p>How does drama, theatre and film created by Saskatchewan artists convey a sense of place?</p> <p>How do theatre and the arts help to build communities?</p> |
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Sample Planning Sequence

Following is a sample plan that could be used or adapted as an organizer through which to address many of the curriculum outcomes across the three grades. This plan is only one example. Plans will vary for each teacher and group of students, depending on their interests and prior experiences in drama.

| Drama 10 Example | Drama 20 Example | Drama 30 Example |
|--|---|---|
| Forms, Styles and Processes <ul style="list-style-type: none"> • Storytelling • Theatre elements • Introduction to styles • Collective creation • Working from script • Working with strategies (e.g., role, tableau, tapping in) • Physical theatre • Mime | Forms, Styles and Processes <ul style="list-style-type: none"> • Role drama, drama in context, process drama • Play analysis • Theories of acting and directing • Forum theatre | Forms, Styles and Processes <ul style="list-style-type: none"> • Film project • Performance art • Musical theatre • Commedia del Arte • Playwriting |
| Acting <ul style="list-style-type: none"> • Improv • Voice • Movement • Mask work • Speech | Acting <ul style="list-style-type: none"> • Character realization • Choral work • Scene study • Contact • Clown • Stand up • Puppetry • Monologues | Acting <ul style="list-style-type: none"> • Dance/choreography • Period styles • Dialects |
| Technical Theatre <ul style="list-style-type: none"> • Mask making • Technical toolbox (e.g., lighting, sound, costumes, set) | Technical Theatre <ul style="list-style-type: none"> • Costume • Set • Makeup | Technical Theatre <ul style="list-style-type: none"> • Sound • Lighting • Special effects • Costume • Set • Makeup • Creative fusion of technical elements with selected styles |

An Effective Arts Education Program

The arts education curriculum has been developed for all students in the province. The curriculum allows for both disciplinary and interdisciplinary studies. The term “arts” includes fine arts, popular arts, traditional arts, commercial arts, functional arts, and interdisciplinary arts with the understanding that there is much overlap among categories as is the case in much contemporary arts practice.

The Saskatchewan arts education curriculum provides students with a unique “way of knowing” about the world and human experience. Research clearly demonstrates the benefits of arts education, not only for those students who have a special interest in the arts, but for all students facing a future that requires multiple literacies, creative and critical thinking, and innovative problem-solving abilities that will apply to their daily lives and any post-secondary careers or personal endeavours.

Students in effective arts education programs will have opportunities to:

- apply creative processes in a variety of art forms and media
- develop self-confidence in their own creative abilities
- recognize that artists are thinkers, and that their imaginations and creativity contribute to the understanding of human existence
- investigate community and global issues explored by contemporary artists
- discover through the arts how societies express their histories, values, and beliefs
- celebrate Saskatchewan’s and Canada’s rich cultural and artistic heritage.

Research included in *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, and the report entitled *Critical Links: Learning in the Arts and Student Academic and Social Development*, demonstrates that arts education provides students with tremendous benefits including increased cognitive abilities, improved conflict resolution and other social skills, and higher levels of motivation and student engagement. (Deasy, 2002 and Gazzaniga, 2008)

Arts and Learning Spaces

This curriculum requires that all students have opportunities to develop their own creativity and learn about the innovative work of Saskatchewan’s arts community. Students are encouraged to partner with local arts and learning experts to immerse themselves in real world creative processes and develop knowledge of Saskatchewan and Canadian arts expressions. These interactions help students to discover that artistic work is situated within personal, cultural, regional, and global contexts embraces diversity and inclusion and reveals distinct identities and a unique sense of place.

One of the major challenges facing schools today is finding effective ways to build new relationships with the wider community. When arts resources and expertise outside of school are drawn upon, a new learning space is created, helping to remove boundaries between school and community. This new learning space enables a range of formal and informal arts education experiences to take place such as collaborative inquiry projects, intercultural exchange, mentor-based relationships, and use of new interactive technologies to bring about a synergy of learning among students, teachers, and professional artists.

Many opportunities exist for schools and school divisions to enter into partnerships with others, for example, educational institutions, local artists, and arts and cultural organizations. Distance learning opportunities such as LIVE Arts Saskatchewan broadcasts, tours and workshops such as those offered by the Organization of Saskatchewan Arts Councils, web-based resources, local and provincial SaskCulture programs, and the Saskatchewan Arts Board's Artists in Schools project grants and residencies are examples of communities working together to support student learning in the arts.

Arts Education and Student Engagement

Current research on learning indicates that arts education has extremely positive outcomes in the area of student engagement. Students are more likely to develop deep understanding when they are actively engaged and have a degree of choice about what is being learned and how it is being learned and assessed. Student engagement is affected by a complex range of variables, but studies show that engagement is increased dramatically through effective instructional practices that include high quality arts education experiences.

Research-based indicators of high quality arts education programs include:

- an inclusive stance with accessibility to all students
- active partnerships between schools and arts organizations and between teachers, artists, and community
- shared responsibility among stakeholders for planning, implementation, assessment, and evaluation
- a combination of development within the specific art forms (education in the arts) with artistic and creative approaches to learning (education through the arts)
- opportunities for public performance, exhibition, and/or presentation
- provision for critical reflection, problem solving, and risk taking
- emphasis on collaboration
- detailed strategies for assessing and reporting on students' learning, experiences, and development
- ongoing professional learning for teachers, artists, and the community
- flexible school structures and permeable boundaries between schools and community.

(Bamford, 2006, p. 140)

Student engagement depends on more than a charismatic teacher. The learning program must be relevant to students' lives and interests, and co-constructed with them. This type of democratic interaction requires a shift in ownership of the learning program from a solitary teacher-delivered program to increased teacher-learner-community collaboration.

Studies such as the Paul Hamlyn Foundation's *Learning Futures: Next Practice in Learning and Teaching* indicate that far too many students are disengaged from school and report that learning is often fragmented or disconnected, not relevant to real life, and is being done 'to' them instead of 'with' them. Involving students in learning experiences that encourage connection-making among the arts and other disciplines leads to learning that is deep (reflective, metacognitive), authentic (real-world contexts, meaningful to students' lives), and motivational (task/goal oriented, inspires students to further learning). Students who are engaged in high quality arts education programs take pride in their work and accomplishments, and recognize that their individual and collective voice is heard and respected.

Mihaly Csikszentmihalyi refers to engagement as, "... a connection between something inside and an opportunity outside to ... produce something real". When students are engaged in their learning, the magic of discovery is tangible, visible, shared, and motivational, even for the observer. (Pasquin & Winn, 2007, p. 176)

Arts Education and Student Voice

Adam Fletcher, on his website *Soundout: Promoting Student Voice in School*, defines student voice as "the individual and collective perspective and actions of young people within the context of learning and education". Through long-term work on student engagement and student voice, Fletcher concludes that student voice is about learning, teaching, school improvement, youth development, school culture, diversity, integrity, and civic engagement. He states that "student voice is formed of the unique perspective of the young people in our schools. It is formed in the same ways that adult voice is

that is, experience and education help students create opinions, ideas, and beliefs to which they give their voice." Teachers and students who interact within high quality arts and learning spaces have learned how to negotiate and co-construct democratic learning models. Arts education is one of the most effective vehicles for empowering students to reflect on, act on, and give voice to, their own opinions, beliefs, and ideas through the creation and presentation of their own arts expressions.

The following provides examples of arts education experiences and instructional approaches that encourage increased student engagement and respect for student voice.

An effective arts education program promotes student engagement and respect for student voice by providing opportunities for students to:

- become involved in planning a variety of personalized ways to achieve learning outcomes
- explore ideas and concepts, take risks, experiment, and improvise with processes and media
- develop understanding, skills, and abilities within meaningful contexts
- investigate and find solutions for a variety of artistic challenges
- ask questions about big ideas and topics that have relevance to their lives
- design and collaborate on inquiry projects that address their questions
- make connections among the arts and other disciplines

- work in partnership with teachers and professionals in the arts in formal and informal settings
- have flexibility and choice among a variety of approaches to learning
- negotiate assessment practices including self-assessment
- collaboratively design assessment criteria and rubrics
- work with teachers, artists, and community members to document and share their learning with others.

The arts provide opportunities for young people to experiment with ideas and put them into action ... Young people see the arts - personally and for their societies - playing unique social and educational roles, and they view their work as real, vital, and necessary. (Brice Heath & Robinson, 2004, p. 108)

Arts Education immerses students in individual and collaborative inquiries that encourage research, the co-creation of knowledge, skill development, self-reflection and interactions with other students, Saskatchewan artists and diverse communities. Through inquiry learning, students examine their own and others' perspectives on the world and express their ideas and artistic voices through the languages and creative processes of the arts.

Creative Technologies

This curriculum encourages the creative use of strategies, materials, instruments, electronic devices and technologies in the making and sharing of arts expressions. Creation and performance using digital media are an essential part of contemporary professional arts practices and arts education.

In arts education classes, students have opportunities to develop their digital skills and expressive use of media through examination and application of audio and visual design technologies, interactive media and incorporation of technologies into disciplinary and multidisciplinary practices and performances.

Through this curriculum, students learn to incorporate digital media and investigate current and emerging technologies when producing, documenting and sharing dance, drama, music and visual art expressions. They also engage in critiques and research the work of contemporary artists who use creative technologies in innovative ways in their practices.

Safety

Safety is an essential consideration in all learning environments. To create a safe environment for learning requires that teachers be informed, aware and proactive and that students listen, think and respond appropriately.

Safe practices are the joint responsibility of teachers and students. Safety refers to more than protecting students' physical safety (e.g., injury prevention procedures). Safety also includes students' personal and emotional safety and sense of belonging which can be supported by ensuring that learning takes place in an inclusive environment free from subtle or overt stereotypes (e.g., racial, gender and sexual diversity, socio economic or social status), exclusion, bullying or use of inappropriate language and behaviours.

The teacher's responsibility is to provide instruction and supervision within a safe environment (e.g., floor free of debris, climate of respect for self and others) and to ensure the students are aware of safe practices such as the importance of appropriate clothing and equipment, inclusion of all students in the work, adjusting tasks for students who may require adaptations, and ensuring proper techniques in each art form (e.g., warm up and body alignment in dance, proper breathing while singing or playing, caution with visual art tools and chemicals). The students' responsibility is to act appropriately based on the information and guidance provided by the teacher and/or resources.

Kwan, Texley and Summers (2004) suggest that teachers, as professionals, consider four Ps of safety: prepare, plan, prevent and protect. The following points are adapted from those guidelines and provide a starting point for thinking about safety in the classroom:

Prepare

- Keep up to date with personal safety knowledge and certifications.
- Be aware of national, provincial, school division and school level safety policies and guidelines.
- Design a safety agreement with students.

Plan

- Develop learning plans that promote effective and safe learning for all students.
- Choose activities that are suited to the abilities, maturity and behaviour of all students.
- Create safety agreements and checklists for in-class activities and field studies.

Prevent

- Assess and mitigate hazards (e.g., ensure dance and theatrical stage props and equipment are not defective).
- Review procedures for accident prevention with students (e.g., transporting students to off-site locations, ensuring vocal health when playing instruments or singing).
- Teach and review safety procedures with students (e.g., how to move to avoid muscle strains or fabrics becoming entangled, proper posture when playing, storing or transporting musical instruments).
- Do not use defective or unsafe equipment or procedures.
- Do not allow students to eat or drink in areas used for learning activities (e.g., procedure for staying hydrated but avoiding liquid spills on the floor).

Protect

- Ensure students have sufficient protective devices where applicable (e.g., masks or protective eyewear as needed when using visual art tools, creating dance props or stage backdrops).
- Demonstrate and instruct students on the proper use of safety equipment and protective gear.
- Model safe practices by insisting that all students, teachers and visitors (e.g., guest artists) follow school division safety guidelines.

Safety in the classroom includes the storage, use and disposal of chemicals (e.g., visual art materials such as paint, ceramic glazes, photography, lithography, sculpture or materials used in the construction of drama/theatre or dance staging). The *Workplace Hazardous Materials Information System* (WHMIS) regulations (WHMIS 1998 and WHMIS 2015) under the *Hazardous Products Act* and the *Hazardous Product Regulations* govern storage and handling practices of chemicals in schools. All school divisions must comply with the provisions of these regulations. Chemicals should be stored in a safe location according to chemical class, not just alphabetically. Appropriate cautionary labels must be placed on all chemical containers and all school division employees using hazardous substances should have access to appropriate *Materials Safety Data Sheets* (WHMIS 1998) or *Safety Data Sheets* (WHMIS 2015). Under provincial WHMIS regulations, all employees involved in handling hazardous substances must receive training by their employer. Teachers who have not been informed about or trained in this program should contact their director of education. Further information related to WHMIS is available from [Health Canada](#) and the [Saskatchewan Ministry of Labour Relations and Workplace Safety](#).

Using this Curriculum

Outcomes define what students are expected to know, understand and be able to do by the end of a grade or secondary level course in a particular area of study. Therefore, all outcomes are required. The outcomes provide direction for assessment and evaluation, and for program, unit and lesson planning.

Outcomes:

- focus on what students will learn rather than what teachers will teach;
 - specify the skills, abilities, knowledge and/or attitudes students are expected to demonstrate
 - are observable, assessable and attainable
- and,
- are supported by indicators which provide the breadth and depth of expectations.

Indicators are representative of what students need to know and/or be able to do in order to achieve an outcome. When planning for instruction, teachers must comprehend the set of indicators to understand fully the breadth and the depth of learning related to a particular outcome. Based on this understanding of the outcome, teachers may develop indicators that are responsive to students' needs, interests and prior learning. Teacher-developed indicators must maintain the intent of the outcome.

The set of indicators for an outcome:

- provides the intent (breadth and depth) of the outcome;
 - tells the story, or creates a picture, of the outcome;
 - defines the level and types of knowledge required
- and,
- is not a checklist or prioritized list of instructional activities or assessment items.

Other Terms

Within curricula, the terms "including", "such as", "e.g." and "i.e." serve specific purposes:

- **Including** prescribes content, contexts or strategies that students must experience in their learning, without excluding other possibilities.
- **Such as** provides examples of possible broad categories of content, contexts or strategies that teachers or students may choose, without excluding other possibilities.
- **E.g.** offers specific examples of what a term, concept or strategy might look like.
- **I.e.** means 'that is' and clarifies the term, concept or strategy it follows.

Outcomes at a Glance

| 10 | 20 | 30 |
|--|---|--|
| CP10.1 Investigate inspiration and departure points for dramatic work. | CP20.1 Use storytelling in own dramatic work. | CP30.1 Use world theatre traditions to inspire ideas for own dramatic work. |
| CP10.2 Explore a variety of genres, styles and performance practices. | CP20.2 Demonstrate and use a variety of genres, styles and performance practices. | CP30.2 Create dramatic work demonstrating use of genre and style. |
| CP10.3 Demonstrate the purposeful use of artistic voice to communicate perspective. | CP20.3 Investigate artistic voice and perspectives of the “other” (e.g., marginalized individuals and communities, silenced people in history, powerful figures, celebrities, extraterrestrials, fictional characters) through works of dramatic art. | CP30.3 Express a multiplicity of artistic voices and perspectives (e.g., self, family, community, marginalized individuals, silenced people in history, powerful figures, celebrities, extraterrestrials, fictional characters) through works of dramatic art. |
| CP10.4 Investigate a creative process for building a play or scene from devised material. | CP20.4 Investigate a creative process for building a play. | CP30.4 Demonstrate directorial choices for a performance that utilizes oral or written text and/or devised material. |
| CP10.5 Present and sustain a performance for an audience (e.g., peers, invited guests, public). | CP20.5 Present and sustain a performance for an audience (e.g., peers, invited guests, public) that considers the combination of artistic and technical components. | CP30.5 Present and sustain a performance for an audience (e.g., peers, invited guests, public) that demonstrates innovation (e.g., aesthetic, technical). |
| CR10.1 Respond critically, using appropriate theatrical language, to student and/or professional work and genres. | CR20.1 Respond critically, using appropriate theatrical language, to live performances (e.g., student work, professional or community theatre). | CR30.1 Respond critically, using appropriate theatrical language, to directorial choices in a variety of performance experiences (e.g., live, digital). |
| CR10.2 Investigate educational opportunities for theatre artists in Saskatchewan, and examine possible careers and training paths. | CR20.2 Research the specifics of working in theatre and/or film including performance and career opportunities in Saskatchewan. | CR30.2 Examine the purpose of theatre in societies. |

| | | |
|--|---|--|
| CH10.1 Examine dramatic performance and theatre history from a variety of traditions. | CH20.1 Examine, and explore in own work, one or more theatre traditions. | CH30.1 Research and experiment with contemporary theatre practices. |
| CH10.2 Examine how drama represents human experience and impacts individuals. | CH20.2 Examine the influence of social, cultural, environmental and personal contexts on drama. | CH30.2 Examine the role of theatre and artists as potential agents of social change. |
| CH10.3 Research the role of storytelling and oral history in Indigenous cultures, past or present, and, respecting protocols, use learning to inspire own stories and dramatic work. | CH20.3 Explore how Indigenous perspectives and ways of knowing, including local cultural knowledge, impact the creation of dramatic work. | CH30.3 Research contemporary and/or current theatre practices of First Nations, Inuit and Métis artists in Canada. |

Outcomes and Indicators - Legend

CP10.1 -a

CP or CR or CH Creative/Productive or Critical/Responsive or Cultural/Historical Goal

10 10, 20 or 30 course

1 Outcome number

a Indicator

Drama 10: Outcomes and Indicators

K-12 Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP10.1 Investigate inspiration and departure points for dramatic work.

Indicators

- a. Use personal narratives to explore concepts of memory, history and experiences relating to identity (e.g., cultural, gender expression, urban or rural perspectives, pop culture influences, sexual orientation, social status, youth or elder, immigrant).
- b. Generate ideas for exploration through improvisation and devised scene-work.
- c. Explore connections and ways to expand upon inspirations and departure points.

CP10.2 Explore a variety of genres, styles and performance practices.

Indicators

- a. Examine a range of genres, styles and performance practices (e.g., Métis and First Nations stories and culturally-based performance traditions, comedy, tragedy, mime, naturalism, Francophone and Fransaskois performance and theatre history, expressionism, modernism) and, respecting cultural protocols that may exist for specific communities, use selected ideas as inspiration for own dramatic work.
- b. Discuss and reflect on ways that selected genres, styles and performance practices can be adapted and incorporated in own work (e.g., using masks and story to examine a contemporary social issue, using mime and expressionist conventions to represent the protagonist's internal state).
- c. Assess the strengths of the drama work and/or performance and reflect on the collaborative approaches, challenges, and individual contributions encountered in the creative process.

CP10.3 Demonstrate the purposeful use of artistic voice to communicate perspective.

Indicators

- a. Use interviews as a source to create a scene that uses artistic voice to represent a perspective (e.g., authority figure, newcomer, family member, Métis activist, community leader, friend).
- b. Demonstrate perspective and voice through the performance of an original or published monologue.
- c. Create a scene that demonstrates at least two opposing voices.
- d. Adapt a scene from the perspective of a supporting character or a character not present.
- e. Discuss how empathy is fostered through experimentation with voice and perspective.

CP10.4 Investigate a creative process for building a play or scene from devised material.

Indicators

- a. Explore the ways that identity, personal experiences and worldview shape creative work.
- b. Create a devised play and/or scene through collective processes that may include: brainstorming, idea generating, researching, exploring, improvising, writing, journaling, storyboarding, editing, refining, framing the story with theatre devices, rehearsing and presenting.
- c. Discuss interpersonal processes (e.g., negotiation, shared power, shared responsibility, collaboration, consensus, group skills, community making, ensemble building) required to create devised drama or theatre pieces, and reflect on the successes and challenges encountered in own work.

CP10.5 Present and sustain a performance for an audience (e.g., peers, invited guests, public).

Indicators

- a. Use the language of theatre effectively in performance (e.g., stage directions, lighting cues, blocking).
- b. Sustain role during various situations that may occur while performing (e.g., unexpected laughter, stage mishap, technical trouble) and discuss solutions for future occurrences.
- c. Identify individual theatrical roles (e.g., actor, theatre technician, writer, dramaturge, director, designers, critic, stage manager, administrator, choreographer, musical director) and discuss how they work together effectively for performance.
- d. Consider how various spaces impact performance potential and audience response or interaction (e.g., theatre in the round, site-specific theatre, auditorium, outdoors, classroom).
- e. Consider and apply safe and proper use of tools, technologies and materials (e.g., lights, sound systems, makeup and skin care, set and/or prop construction).
- f. Assess the strengths of the performance and reflect on the collaborative approaches, challenges, and individual contributions encountered in the creative process.

K-12 Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and international artists using critical thinking, research, creativity, and collaborative inquiry.

CR10.1 Respond critically, using appropriate theatrical language, to student and/or professional work and genres.

Indicators

- a. View a live or recorded performance and discuss the role of the audience in various types of performances (e.g., conventional Western theatre, children's theatre, forum theatre, site-specific theatre).
- b. Research the context of the place and time in which a selected play or piece of dramatic work was written, including, for example:
 - an overview of the social, political and cultural climate of the times in which a selected play was written and performed;
 - biographical information about the playwright and/or reviews of other plays by the playwright;
 - a reading of other plays written during the same time period;
 - a description of the expectations and moods of audiences during the years of the play's creation and productions.
- c. Describe, analyze and interpret, using the language of theatre, a selected piece of dramatic work, withholding judgement while formulating an informed opinion.
- d. Analyze directorial decisions made in a contemporary production including the casting, staging and design choices.
- e. Compare the social and political climate of the time in which a play was created and first produced with later productions, and evaluate the play using the language of theatre.
- f. Identify the purpose of various conventions (e.g., dimming of lights, actor's entrance, blackouts, curtain calls) and how they impact the audience experience.
- g. Identify various stage and audience seating arrangements (e.g., thrust, proscenium, in the round, open-air, promenade, site-specific) and consider how each affects both the actors' performances and the audience's response.

CR10.2 Investigate educational opportunities for theatre artists in Saskatchewan, and examine possible careers and training paths.

Indicators

- a. Identify theatre artists, groups and performance venues in Saskatchewan, and examine various paths available to work in these careers.
- b. Explore the training options available through mentorship, university, college, workshops and specific courses.
- c. Examine how artists represent their training/experiences in an artist biography.
- d. Reflect on own skills and experiences and represent them (e.g., written or videotaped artist bio, headshot, cover letter).
- e. Volunteer or job shadow, where possible, in a professional or community theatre or theatre school.

K-12 Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH10.1 Examine dramatic performance and theatre history from a variety of traditions.

Indicators

- a. Discuss connections between Indigenous artistic traditions (e.g., song, dance, stories) and the land, identities and worldviews (e.g., treaty education outcome SI10 - examine the spirit and intent of Treaties and investigate [through drama work] the extent to which they have been fulfilled).
- b. Recognize that artistic practices are sometimes specific to a treaty territory, cultural and/or language group in Saskatchewan and Canada.
- c. Create a timeline of theatre traditions around the world.
- d. Reflect on how drama and theatre performances relate to a specific time, place and culture (e.g., examine dramatic arts and theatre traditions and practices from the homelands of newcomer students).

CH10.2 Examine how drama represents human experience and impacts individuals.

Indicators

- a. Respond to dramatic works, student created or other, and reflect on the impact on self and audience.
- b. Gather an audience's reaction to a dramatic work through discussion or written means.
- c. Reflect on the ways that viewing or reading dramatic work has challenged own views or beliefs (e.g., climate change, gender and sexual diversity, unfulfilled treaty promises, interpersonal relationships).
- d. Reflect on own interactions with forms of dramatic work most enjoyed, and describe ways these choices are connected to personal perspectives and/or experiences.

CH10.3 Research the role of storytelling and oral history in an Indigenous culture, past or present, and, respecting protocols, use this learning to inspire own stories and dramatic work.

Indicators

- a. Tell own story (e.g., drawing on memories, cultural background, personal experiences, family history).
- b. Discuss the significance of oral transmission of Métis, First Nations, and/or Inuit history and family stories.
- c. Examine how stories may be used for different purposes (e.g., to explain how the world works, how to behave, oral and/or written histories).
- d. Engage, where possible, with an Elder, Knowledge Keeper or First Nations storyteller to hear stories and learn about protocols concerning the telling and gifting of traditional stories.
- e. Investigate how Indigenous traditional knowledge is transmitted (e.g., oral, digital, multimedia) and/or influential in drama and theatre work.
- f. Listen to a traditional or contemporary Métis story (e.g., invited guests, online) and respond through one or more art forms.
- g. Discuss the role and importance of language and sharing of stories in the preservation and evolution of cultural identity (e.g., treaty education outcome SI10, indicator -- imagine what society would look like today if all treaty obligations had been completely fulfilled and what it could look like into the future).

Drama 20: Outcomes and Indicators

K-12 Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP20.1 Use storytelling in own dramatic work.

Indicators

- a. Listen to storytellers (e.g., Elders, Knowledge Keepers, artists, parents, grandparents, other teachers, veterans, community members, peers) and discuss the art of storytelling and potential connections to own drama work.
- a. Investigate how storytelling (e.g., oral stories, online storytelling sites such as *StoryCorps* or *The Moth Stories*, stand-up comedy) and interviews can lead to development of own work and performance.
- b. Tell a story using dramatic techniques (e.g., humour, personal connections, emotion, tension, delivery, pauses) to make a connection with an audience.
- c. Provide constructive feedback on peers' stories and support each other by identifying and practising ways to refine techniques.

CP20.2 Demonstrate and use a variety of genres, styles and performance practices.

Indicators

- a. Research, identify and apply conventions from various styles (e.g., dance, speech, magic show, spoken word, clowning, puppet work) of dramatic arts.
- b. Experiment with a range of styles, genres and performance practices and use in own work.
- d. Discuss ways a selected genre, style and/or performance practice has been applied in own work.
- e. Reflect on the successes and challenges encountered during the creative process and/or performance, including self-assessment of own contributions.

CP20.3 Investigate artistic voice and perspectives of the “other” (e.g., marginalized individuals and communities, silenced people in history, powerful figures, celebrities, extraterrestrials, fictional characters) through works of dramatic art.

Indicators

- a. Investigate how diverse voices and perspectives are portrayed in theatre.
- b. Examine how the “other” has been represented within traditional (e.g., monologues, one act plays, musicals) and non-traditional (e.g., absurd, clown, performance art) Western and/or non-Western theatre.
- c. Discuss issues of appropriation of culture, ideas and voice and its connection to respect, integrity, intellectual property and the representation of own and others’ work in drama and theatre.
- d. Research examples of appropriation, and discuss ways to respectfully portray the voice and perspective of the “other” in drama and theatre.
- e. Write and perform in role, representing the voice and diverse perspectives of an individual from a community that is not one’s own (e.g., refugee, corporate leader, single mother, authoritarian leader, dragonslayer, environmental activist, homeless elderly veteran, lost time traveller).

CP20.4 Investigate a creative process for building a play.

Indicators

- a. Determine criteria for selecting work (e.g. cultural and community considerations, number of people, interest, skills, time, content, budget including production costs including financial implications, theme, style, genre, space, technical requirements, audience).
- b. Analyze the work using processes such as:
 - researching and analyzing context;
 - reading for meaning and subtext;
 - exploring the ‘given circumstances’;
 - analyzing dialogue and dramatic actionand,
 - understanding character through text, motivation, dialogue, physicality.
- c. Discuss a range of ways of rehearsing (e.g., improvisation, character exploration, linear vs. non-linear, reading, silent, tableau, speed through, technical, blocking, choreography, vocal work, costume parade).
- d. Create a production plan, assign roles, develop a budget and a timeline.
- e. Follow through with the rehearsal process according to the needs of the production.

CP20.5 Present and sustain a performance for an audience (e.g., peers, invited guests, public) that considers the combination of artistic and technical components.

Indicators

- a. Use the language of theatre effectively in performance (e.g., stage directions, lighting cues, blocking).
 - b. Practically explore the actor's toolbox (e.g., voice, movement, theatrical performance styles, understanding character, awareness of self and space, text notation and memorization).
 - c. Practically explore the designer's toolbox (e.g., visual skills, use of maquettes, represent mood, use of symbol/metaphor, light, colour, sound) for aesthetic purpose.
 - d. Select a theatre role (e.g., actor, theatre technician, writer, director, designer, stage manager, choreographer, musical director) and demonstrate how technical and artistic choices work together through a sustained performance.
 - e. Apply safety procedures and demonstrate proper use of tools, technologies and materials.
-
- a. Assess the strengths of the performance and reflect on the collaborative approaches, challenges, and individual contributions encountered in the creative process.

K-12 Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and international artists using critical thinking, research, creativity, and collaborative inquiry.

CR20.1 Respond critically, using appropriate theatrical language, to live performances (e.g., student work, professional or community theatre).

Indicators

- a. View and reflect on a live or recorded performance and discuss the role of the audience in various types of performances (e.g., conventional Western theatre, children's theatre, forum theatre, site specific theatre).
- b. Discuss the purposes of theatre (e.g., to entertain, to educate, to raise awareness, to initiate change) and how this affects artistic decisions and audience response.
- c. Observe protocol when attending and viewing live theatre (i.e., live theatre viewed online or through attending live theatre).
- d. Critically evaluate various theatrical elements in response to viewing live theatre (e.g., acting, blocking, directorial choices, set, lighting, costumes).
- e. Research and experiment with the various roles of audience members in participatory theatre (e.g., Boal's spect-actor, experimental theatre, immersive theatre, improvisational theatre).

- f. Present a scene with an intended impact and gather audience feedback to determine actual impact.
- g. Present a scene which involves audience participation.

CR 20.2 Research the specifics of working in theatre and/or film, including performance and career opportunities in Saskatchewan.

Indicators

- a. Research (e.g., in person, written or recorded interview) a theatre and/or film artist about the “real life” concerns of a working artist (e.g., pay, contracts, hours, health, professional unions and safety).
- b. Improvise a variety of realistic and absurd scenarios related to working in theatre and/ or film (e.g., terrible auditions, “what not to do” scenarios, inequitable power relationships, interviews, rehearsal conflicts, technical malfunctions, securing an agent or position backstage).
- c. Volunteer or job shadow, where possible, in a professional or community theatre, theatre school or film production company.
- d. Create a presentation to represent own skills and experiences in theatre and/or film (e.g., portfolio, CV, artist statement, cover letter, audition piece, pitch for a show).

K-12 Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH20.1 Examine, and explore in own work, one or more theatre traditions.

Indicators

- a. Discuss connections between Indigenous artistic traditions (e.g., song, dance, stories) and the land, identity and worldview.
- b. Recognize that artistic practices may be specific to a treaty territory, cultural and/or language group in Saskatchewan and Canada.
- c. Examine theatre traditions representing various cultures and worldviews and explain how they are specific to place and time (e.g., Indigenous storytelling, Greek Theatre, Karagozi shadow puppetry, Talchum mask dance, Kathakali, Theatre of the Oppressed, mummers in Newfoundland).
- d. Provide examples of how theatre traditions continue to evolve.
- e. Present work inspired by a theatre era or tradition (e.g., perform scenes from different eras, present design elements).

CH20.2 Examine the influence of social, cultural, environmental and personal contexts on drama.

Indicators

- a. Recognize the various ways that dramatic works arise from and respond to contemporary issues within society (e.g., gender-based or racially-motivated violence, causes and effects of climate change, impacts of economic disparity, youth mental health).
- b. Analyze the various social, cultural and environmental conditions that inform the creation of dramatic work.
- c. Identify, examine, and practically explore the ways that diverse theatre styles have influenced society from the past and in the present.
- d. Consider the ways that Saskatchewan theatre productions (e.g., Paper Wheat, Operation Big Rock Story of Mistaseni by SUM Theatre, The Weyburn Project) represent a time and place.

CH20.3 Explore how Indigenous perspectives and ways of knowing, including local cultural knowledge, impact the creation of dramatic work.

Indicators

- a. Engage, where possible, with an Elder, Knowledge Keeper or community leader to listen to experiences or stories and use as inspiration for a creative response involving own drama work.
- b. Use various sources of inspiration (e.g., image, sound, story) and research to explore reconciliation-related issues (e.g., racism, healing, treaty negotiations, privilege, relationship building, language loss and revitalization) through dramatic work (e.g., treaty education outcome TR11, indicator -- apply the principles of Canadian treaty making as a means for resolving conflict and represent in drama work).
- c. Research Saskatchewan Métis, First Nations and Inuit theatre artists and their work.
- d. View and/or read plays created by Indigenous artists.

Drama 30: Outcomes and Indicators

K-12 Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP30.1 Use world theatre traditions to inspire ideas for own dramatic work.

Indicators

- a. Investigate how performance styles (e.g. mask, storytelling, shadow puppetry, naturalism, commedia) inform ideas.
- b. Investigate how different styles have been applied to traditional plays (e.g., Macbeth adaptation to Pawâkan Macbeth).
- c. Organize and document ideas for possible exploration (e.g., portfolio, journal, digital media).
- d. Devise and perform dramatic work inspired by world theatre traditions.

CP30.2 Create dramatic work demonstrating use of genre and style.

Indicators

- a. Research style or genre and share learning (e.g., design a student-led workshop, act out a scene).
- b. Incorporate and justify the use of genre and style in own devised work.
- c. Select an aspect of theory and/or style and apply to own work through, for example:
 - improvised play
 - performance art
 - monologue
 - scene
 - video.
- d. Juxtapose unlike genre and style (e.g., use puppets to explore a political issue, create a Victorian 'drawing room play' using social media as script).
- e. Design the look and sound of a scene to reflect a genre or style (e.g., director's notebook, sketches, production notes, maquette, set list).
- f. Assess the strengths of the drama work and/or performance and reflect on the collaborative approaches, challenges, and individual contributions encountered in the creative process.

CP30.3 Express a multiplicity of voices and perspectives (e.g., self, family, community, marginalized individuals, silenced people in history, powerful figures, celebrities, extraterrestrials, fictional characters) through works of dramatic art.

Indicators

- a. Assume roles in order to represent a variety of voices and perspectives.
- b. When preparing a scene, monologue or play, consider questions such as: whose voice and perspective is being heard? Who is left out of the story? How does voice impact the story? How does the perspective impact the audience?
- c. Analyze and describe how personal identity and cultural lens affects creation of the work.
- d. Explore ways of expressing power, status and perspective through drama work (e.g., Image Theatre, Forum Theatre, contextual drama).

CP30.4 Demonstrate directorial choices for a performance that utilizes oral or written text and/or devised material.

Indicators

- a. Collaborate with peers, Elders or community experts to decide on the merits of various creative processes for building a specific drama work (e.g., play, collective creation, devised theatre, performance art).
- b. Work with peers to select a creative process and make a production plan (e.g., roles, budget, timelines, expectations).
- c. Develop source material (e.g., analyze and/or decode text, image, sound, movement, research, story, idea) and build the drama work within the selected process.
- d. Construct and revise the rehearsal process according to the style and needs of the production.
- e. Engage, where possible, with Saskatchewan directors about their own creative processes (e.g., interview, research, email, view or listen online).

CP30.5 Present and sustain a performance for an audience (e.g., peers, invited guests, public) that demonstrates innovation (e.g., aesthetic and technical).

Indicators

- a. Purposefully use the language of theatre in selected creative processes.
- b. Practically explore the director's toolbox (e.g., communication of vision, interpretation of oral or written text, analysis and planning, creating a rehearsal plan) for artistic purpose.
- c. Reinterpret or imagine a scene or dramatic work through innovative use of various theatrical toolboxes (e.g., director, designer, actor).
- d. Use a specific technical component (e.g., light, costume, sound, digital technologies) for symbolic purposes as a mode for communicating ideas.
- e. Change the point of view of a scene or dramatic work by amplifying a technical or artistic aspect (e.g., incorporate contact improv, actor and audience interaction, replace the actor with an object or technical component, project digital images on moving actors, use social media conventions in performance).
- f. Demonstrate willingness to take creative risks.
- g. Justify decisions made by various roles (e.g., director, actor, designer) to achieve intent.
- h. Reflect on problems, surprises or challenges that arose in the performance and how they might be resolved.

K-12 Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and international artists using critical thinking, research, creativity, and collaborative inquiry.

CR30.1 Respond critically, using appropriate theatrical language, to directorial choices in a variety of performance experiences (e.g., live, digital).

Indicators

- a. View and reflect on a live or recorded performance and discuss the role of the audience in various types of performances (e.g., conventional Western theatre, children's theatre, forum theatre, site specific).
- b. Examine the differences and similarities between staged theatre and plays adapted to film.
- c. Review and reflect on directorial choices in various genres of recorded and/or live theatre.
- d. View a filmed adaptation of a play and identify the qualities specific to film that cannot be replicated on stage and the qualities of staged performance that cannot be replicated through film.

- e. Discuss considerations a director makes when creating a film adaptation such as location, setting, directing the viewer's focus through camera angles and shots, special effects, computer generated imagery (CGI) and editing.
- f. Reflect on the impact of directorial choices on an audience and one's own experiences viewing plays.
- g. Recognize the effect the location of the theatre has on the audience, such as outdoor theatre, theatre in the round, site-specific theatre, historical theatres.
- h. Explore several different ways to critique (e.g., written, verbal, collage, multimedia, journal, monologue) using language specific to theatre or film.
- i. Discuss how viewing theatre shapes future decisions in making theatre.

CR30.2 Examine the purpose of theatre in societies.

Indicators

- a. Interview a member of a professional or community-based theatre company about their vision, focus and process (e.g., How do you determine your season? How do you promote your work? How do you get funding? How do you develop a budget? How do you recoup costs?).
- b. Create a vision and focus for an imagined theatre company.
- c. Develop an outline to describe an imagined theatre company (e.g., name, company members, season schedule, budget and location).
- d. Create a proposal, including sponsorship and funding plan (e.g., social media, PR and publicity, logo).
- e. Pitch a proposal for a production, season or grant and defend the proposal to a panel of peers.

K-12 Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH30.1 Research and experiment with contemporary theatre practices.

Indicators

- a. Discuss connections between Indigenous artistic traditions (e.g., song, dance, stories) and the land, identity and worldview.
- b. Recognize how artistic practices can be specific to a treaty territory, cultural and/or language group in Saskatchewan and Canada (e.g., examine drama and theatre traditions of newcomer students' communities, treaty education outcome TPP12 - represent personal understanding of the concept, *We Are All Treaty People*).
- c. Research and examine how past traditions inform contemporary theatre.

- d. Create a maquette or theatrical diagram of modern production choices for a play.
- e. Discuss the impact and contributions of contemporary theatre practitioners working within various theatre roles (e.g., writers, dramaturge, performers, directors, stage managers, designers of set/costume/lighting/sound, choreographers of fight/dance, music directors/musicians, technicians).

CH30.2 Examine the role of the theatre and artists as potential agents of social change.

Indicators

- a. Analyze and practically explore a theatre movement that arose in response to social conditions (e.g., *Paper Wheat* in response to the creation of farming cooperatives in Saskatchewan, Native Earth Performing Arts in response to colonialism, Theatre of the Absurd in Europe and Butoh in Japan in response to WWII, Guerrilla Theatre in response to radical social movements of the 1960s, Bread and Puppets in the 1970s in response to social activism in USA).
- b. Practically explore a current social issue of interest (e.g., treaty education outcome TR12, indicator - analyze how the media currently depicts the treaty relationship and determine the effects this has on public perception, marginalized groups, issues identified in the media) and consider how one might respond through dramatic work.
- c. Examine how theatre artists use their art form to question the status quo and empower others to influence change (e.g., challenging perspectives on gender equity).
- d. Conduct an inquiry to examine Saskatchewan theatres and theatre artists (e.g., *Gordon Tootoosis Nikaniwin Theatre*, *SUM Theatre*, *Persephone Theatre*, *Globe Theatre*, *Dancing Sky Theatre*, *Troupe du Jour*, *Curtain Razors*, *Listen to Dis*, *Deaf Crows*, *Live Five*) whose work addresses local and/or global issues (e.g., food security, water access, health, migration, colonization, reconciliation, climate change, gender and sexual diversity, ethics and technologies, economic disparity, economic, social and environmental sustainability).

CH30.3 Research contemporary and/or current theatre practices of First Nations, Inuit and Métis artists in Canada.

Indicators

- a. Discuss questions concerning the relationship between identity and art-making practices (e.g., Does culture influence the subject matter or themes of dramatic work? How might traditional practices inform the work of specific artists?).
- b. Conduct research on a contemporary First Nations, Inuit or Métis theatre company in Canada and report on such things as company philosophy or focus, subject or themes presented, discipline specific or interdisciplinary approaches and/or the potential influence of local cultural practices.
- c. Research (e.g., in person interviews, written information, recorded or online interview) an Indigenous theatre artist and examine what impacts his or her work, considering questions such as What is the role of Indigenous theatre in the local community and society? Is it important to distinguish Indigenous theatre separately from non-Indigenous theatre? Does cultural identity influence the work?

Assessment and Evaluation of Student Learning

Assessment and evaluation are continuous activities that are planned for and derived from curriculum outcomes and consistent with the instructional learning strategies. The depth and breadth of each outcome, as defined by the indicators, informs teachers of the skills, processes and understandings that should be assessed.

Assessment is the act of gathering information on an ongoing basis in order to understand individual students' learning and needs.

Evaluation is the culminating act of interpreting the information gathered through relevant and appropriate assessments for the purpose of making decisions or judgements, often at reporting times.

Effective and authentic assessment and evaluation involves:

- designing performance tasks that align with curricular outcomes;
- involving students in determining how their learning will be demonstrated
- and,
- planning for the three phases of assessment and evaluation indicated below.

| Formative Assessment | | Summative Assessment and Evaluation |
|--|---|--|
| Assessment <i>for</i> Learning involves the use of information about student progress to support and improve student learning, inform instructional practices, and: <ul style="list-style-type: none">• is teacher-driven for student, teacher and parent use;• occurs throughout the teaching and learning process, using a variety of tools• and,• engages teachers in providing differentiated instruction, feedback to students to enhance their learning and information to parents in support of learning. | Assessment <i>as</i> Learning involves student reflection on learning, monitoring of own progress, and: <ul style="list-style-type: none">• supports students in critically analyzing learning related to curricular outcomes•• is student-driven with teacher guidance• and,• occurs throughout the learning process. | Assessment <i>of</i> Learning involves teachers' use of evidence of student learning to make judgements about student achievement and: <ul style="list-style-type: none">• provides opportunity to report evidence of achievement related to curricular outcomes;• occurs at the end of a learning cycle, using a variety of tools• and,• provides the foundation for discussions on placement or promotion. |

There is a close relationship among outcomes, instructional approaches, learning activities, assessment and evaluation. Assessments need to be reflective of the cognitive processes and level(s) of knowledge indicated by the outcome. An authentic assessment will only collect data at the level for which it is designed.

Glossary

Artistic voice - A unique and individualized artistic style (e.g., combination of inspiration, materials, techniques, themes, perspectives) that characterize an artist's ideas, meaning and personal expression.

Blocking –Planned movement patterns of actors on the stage.

Collective creation - A process whereby the entire creative team explores topics and ideas, through improvisation and other drama strategies, which may result in a collaboratively-developed sequence of scenes, script and/or performance.

Commitment - The ability to sustain belief for as long as the drama demands, and a recognition and understanding of the purpose of the work.

Decoding text – An approach (e.g., reception theory) to the analysis and interpretation of text (e.g., book, film, theatre performance) that is not passively accepted by the audience but, instead, is interpreted for meaning based on own cultural background and life experience.

Departure point - The initial idea, inspiration or starting point for collaborative drama work.

Devised material, play, scene, theatre - Also called collective creation. A process whereby the entire creative team explores topics and ideas, through improvisation and other drama strategies, which may result in a collaboratively-developed sequence of scenes, script and/or performance.

Director's toolbox – A guide, binder or 'toolbox' of information and materials to support the role of a theatre director (e.g., description of the director's function or tasks, development and production checklists, research, working with scripts, working with actors, guiding collaborative processes, style research, blocking, production books, production meetings, working with designers and technicians, stage manager's role, rehearsal process, performance).

Dramatic processes - Includes the processes involved in creating works of dramatic art, whether they be original works by students or re-creations of scripted materials. Dramatic processes include such things as choosing a topic, researching, synthesizing, identifying the focus of the work, translating ideas into dramatic form, reflecting, refining, scripting, rehearsing, and performing.

Dramaturge- A literary advisor or editor who works with directors and playwrights, in theatre, opera or film who researches, adapts, edits and interprets scripts or texts through dialogue with authors, playwrights and directors supports interpret the play.

Ensemble building – Engaging participants in strategies that inspire trust, increase communication, enhance negotiation and problem-solving skills, encourage cooperation and positive contributions and support creative interactions among all members of the drama group.

Episodes - Parts of the whole drama work. A series of events which may be sporadically or irregularly occurring and extend students' understanding of themes and characters.

Forum Theatre - An interactive theatre form created by Augusto Boal as part of his “Theatre of the Oppressed” wherein the actors or audience members could stop a performance and suggest different actions in an attempt to change the direction of the work.

Improvisation - Any unscripted work in drama.

Maquette – Three-dimensional scale models for the design of a larger object or set (e.g., designer’s vision for the stage or performance space including features such as colour, texture, perspective, entrance and exit positions).

Narration - Bits of narration can be prepared or created spontaneously by the teacher or can be chosen from prose, poetry, or song lyrics. Narration is used to establish mood, bridge gaps in time, and register decisions made by the students within the drama.

Negotiation - A purposeful discussion aimed at leading the group to clarify ideas, summarize individual points of view, and agree upon a course of action.

Personal narrative – A written or oral account or story of something personally meaningful and reflective of students’ diverse backgrounds and experiences, including, for example, details, analysis, humour or opinion of a particular happening or event, sometimes involving personal change and conveyed to others in an engaging way.

Physical theatre - A genre that makes use of the body more than spoken words as a means of performance and communication (e.g., body shape, facial expressions, posture). Examples of styles of physical theatre include physical comedy, mime, stomp, some forms of puppetry, circus.

Reflection - Recalling, reacting to, and describing one’s drama experiences, both in and out of role.

Site-specific theatre - A performance designed for a particular non-theatre space.

Theatre devices – A particular technique or use of language to create a mood or emphasize points in storytelling such as a soliloquy, an aside, dramatic irony, paradox or foreshadowing.

Theatre of the Absurd - Presents a perspective that human attempts at significance are illogical.

Theatrical toolboxes – A ‘toolbox’, binder or guide for theatre artists (e.g., director, designer, actor) that supports the functioning of each role (e.g., various checklists, production timetables, practical strategies for rehearsing or staging).

Voice - A unique and individualized artistic style (e.g., combination of inspiration, materials, techniques, themes, perspectives) that characterize an artist’s personal expression and meaning.

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