



REPUBLIC OF TRINIDAD AND TOBAGO
MINISTRY OF EDUCATION
CURRICULUM DEVELOPMENT DIVISION

Teacher's Guide

Secondary School Curriculum

DRAMA

Visual and Performing Arts

© Ministry of Education
Published in 2014 by the
Curriculum Development Division
Ministry of Education
Rudranath Capildeo Learning Resource Centre
Mc Bean, Couva
Republic of Trinidad and Tobago

Contents

About this Guide	iv
Contributors.....	v
Part 1: Introduction.....	1
Subject Philosophy.....	2
Subject Rationale.....	3
Applicable Learning Theories and Principles	4
Content Framework: Drama.....	5
Part 2: Teaching and Learning Strategies.....	7
Ground-rules for Teaching Drama	8
Drama Strategies	9
Sample Unit of Work	13
Sample Lesson Plan 1	16
Sample Lesson Plan 2	18
Sample Lesson Plan 3	20
Part 3: Assessment Strategies	22
What is Continuous Assessment?	24
Continuous Assessment Plan – Visual and Performing Arts	26
VAPA Mark Sheet - Form One.....	27
VAPA Mark Sheet - Form Two	28
VAPA Mark Sheet - Form Three	29
Assessment Activities in Drama	30
Assessments by Term - Drama.....	31
Integrated Arts Production – Score Sheet	32
Curriculum Adaptations	33
Sample Rubric - Playmaking.....	36
Part 4: Useful Resources	37
Recommended Lists – Cultural forms/Elements (Trinidad & Tobago).....	38
Glossary of Key Terms in Drama	39

About this Guide

This *Teacher's Guide* has been created in conjunction with the *Curriculum Guide for Forms One – Three* to provide support material for teachers who are implementing the Secondary School curriculum in Drama.

Part 1: Introduction

This provides an overview of the critical role that Drama plays in the Secondary Schools curriculum and in the development of the student's learning. Important links are made to the implementation of Drama throughout the education system of Trinidad & Tobago. Part 1 comprises the **Subject Philosophy, Subject Rationale, Applicable Learning Theories and Principles** and the **Curriculum Framework**.

Part 2: Teaching and Learning Strategies

This section suggests ideas that may be applied in the Drama classroom to enhance Drama teaching and learning. **Sample Unit and Lesson Plans** are provided as guides for lesson preparation.

Part 3: Assessment Strategies

This section contains suggestions and guides for Assessment in the Arts and in particular Drama. A wide range of assessment strategies and some sample rubrics are presented. Special attention is paid to the Integrated Arts component of the curriculum.

Part 4 Appendices & References

Appendices include:

Curriculum Lists

Glossary

Resources

It is hoped that this guide will help to inspire teachers as they plan meaningful and engaging learning activities for their students.

Contributors

Iezora Edwards	Curriculum Officer VAPA (Drama/Theatre Arts)
Victor Edwards	Curriculum Coordinator VAPA. Retired
Andre McEachnie	Curriculum Officer VAPA (Drama/Theatre Arts.) Retired
Saira Dhanoo	Teacher. Carapachaima East Secondary School
Abigail Henry	Teacher. Chaguanas North Secondary School

Part 1: Introduction

Drama is 'the enactment of real and imagined events through role-play, play making and performances, enabling individuals and groups to explore, shape and represent ideas, feelings and their consequences in symbolic or dramatic form.'

South Australian Curriculum Standards and Accountability

www.sacsa.sa.edu.au

Subject Philosophy

Drama Education

Drama Education balances *process* (creating, exploring, learning concepts, drama games, theatre games, and standards-based lessons) with *product* (performances, shared group creations, plays and final productions). It also employs the elements of theatre (costumes, props, scenery, lighting, music and sound) to enrich the learning experience, re-enact stories and mount productions. Students gain experience in the various roles of actor, director, writer, designer and audience member. An appropriate definition of Drama is:

Drama Education uses the art form of drama as pedagogy for students of all ages. It incorporates elements of an actor's training to facilitate activities that stimulate the students' physical, social, emotional and cognitive development. It is a multi-sensory mode of learning designed to:

- *Increase awareness of self (mind, body and voice) and others (collaboration and empathy)*
- *Improve clarity and creativity in communication of verbal and nonverbal ideas*
- *Deepen understanding of human behavior, motivation, diversity, culture and history.*

[The Drama Game File at http://www.dramaed.net](http://www.dramaed.net)

Drama Education encompasses related disciplines and art forms such as pantomime, drama games, storytelling, radio drama, melodrama, puppetry, improvisation, mask theatre, public speaking, playwriting, directing and play productions. <http://www.dramaed.net>

Drama/Theatre Arts - Accessible at all Levels

The Drama component of this curriculum document is designed to expose all students to the fundamentals of Drama education. This is a critical level in the spiral Visual and Performing Arts curriculum which exposes students to the Arts (Dance, Drama, Music, Visual Arts) from Infant Level 1 to Advanced level.

- From Infant level, students experience Drama as a component in the integrated Visual and Performing Arts.
- At Standard Five level, students experience Drama as an individual subject.
- At Secondary school, in Form One, students experience all of the Arts offered by the school before selecting two options to continue in Forms Two and Three.
- At Forms Four and Five, students may exercise the option to study Theatre Arts for CSEC.
- Students may choose to specialise in Theatre Arts at Advanced Level in CAPE subject Performing Arts (Options: Dance, Film, Music, Theatre Arts).

Subject Rationale

Drama has an important role to play in knowledge creation and in the personal development of students. The skills and qualities developed by students in Drama, such as teamwork, creativity, leadership and risk-taking are assets in all subjects and all areas of life. Drama stimulates the imagination and allows students to explore issues and experiences creatively in a safe and supportive environment.

Drama has the unique inherent ability to engage students physically, emotionally, mentally, creatively, aesthetically and socially in a learner-centred environment. Drama affords new ways of knowing and expressing viewpoints, feelings and knowledge while students co-construct learning by engaging their cultural awareness and life experiences. Like the other arts, Drama contributes to cognitive, aesthetic and social development of the student while providing enjoyment and enlightenment, awareness of culture and a sense of community in schools. Drama caters to students from all cultural backgrounds as it allows for the exploration of attitudes and values of the many groups in a cosmopolitan society such as Trinidad & Tobago.

The three basic organizers for Drama in secondary schools, **Knowing**, **Creating**, and **Responding**, have been designed to focus on the required knowledge, skills and appreciation that will enrich the adult life of every student who has been exposed to Drama Education. These fundamental organisers have been built into the content, specific learning outcomes, teaching/ learning strategies and assessment strategies of this curriculum document.

Knowing affords students the opportunity to identify and expand a range of physical and communicative skills through research while drawing on personal experiences.

Creating engages students in activities designed to deepen and develop levels of concentration, listening, critical thinking and movement to create new situations. The confidence fostered by these activities facilitates a learning environment where students can develop the following: language and communication abilities; problem-solving / critical thinking skills; decision making capabilities; creativity and imagination and collaboration skills.

Responding provides opportunities for students to reflect on the insights gained in the Knowing and Creating processes. Responding gives students the opportunity to display positive human values such as sympathy, empathy, tolerance and discipline. It contributes to human interaction and sensitivity to group dynamics and enhances self and peer reflection.

Applicable Learning Theories and Principles

Drama in the classroom promotes learning in interactive, non-linear ways. Knowledge is created by processes of evolution and building and by learners actively engaging with content material. While Drama pedagogy discourages compartmental learning, it promotes developmental and experiential learning. Teachers are encouraged to explore learning theories and approaches conceptualised and developed by the following:

Lev Vygotsky	Social/Cultural Theory; Zone of Proximal Development
Jean Piaget	Development Stage Theory; Constructivism
Lawrence Kohlberg	Social Learning Theory
Howard Gardner	Theory of Multiple Intelligences
Abraham Maslow	Hierarchy of Needs
Elliot Eisner	Disciplined-based Arts Education

Many learning theorists, educators, researchers and practitioners have conceptualised, developed and written widely about philosophies, theories and approaches in Drama Education. Teachers are advised to research the developing theories and practices in this subject. Some of the most prominent are:

Dorothy Heathcote	Drama pedagogy; Mantle of the Expert; The Commission Model
Cecily O'Neill	Process Drama
Gavin Bolton	Drama in the classroom
Richard Courtney	Children's Drama.
Peter Slade	Child Drama
David Hornbrook	Education in Drama
Brian Way	Development through Drama
Phillip Taylor	Drama praxis
Johnathan Neelands	The Drama curriculum for middle school
Laura Gardner Salazar	Thematic Drama teaching
Mike Flemming	Teaching Drama

Content Framework: Drama

Form Level	Term 1	Term 2	Term 3
Form 1	<ul style="list-style-type: none"> • Terms and Terminology • Safety in Drama • Local games • Theatre spaces • Body Warm-up • Development of trust • Movement in the space • Movement and stillness • Breathing techniques • Voice Warm-up • Voice projection • Soundscapes • Blocking - Stage positions • The Reflective Journal 	<ul style="list-style-type: none"> • Text analysis • Theatre etiquette • Characters in local myths and legends • Tableau • Gestures • Facial expression • Levels – body • Speech – diction, enunciation • Sound effects • Sound & silence • Pauses & Beats in speech • Blocking - Stage areas • Blocking - Movement on stage • Blocking – Set levels • Blocking - Entrances & Exits • Oral reflection 	<p>Dramatisation of text</p> <ul style="list-style-type: none"> - Text analysis – Literature/Drama text - Audition and Casting. - Responsibilities of Crew - Character analysis and development - Rehearsal Process/Schedule - Stage setting - Blocking the play - Writing the programme/ Brochure - Staging the play - Reflection - Self & peer critique
Form 2	<ul style="list-style-type: none"> • Festivals of Trinidad and Tobago • Character development - motivation • Traditional Carnival Characters • Greek, Medieval and Elizabethan theatre. • Formal & informal theatre 	<ul style="list-style-type: none"> • Drama genres • Flashback and flash-forward • Fast-forward and slow-motion. • Costume construction for Traditional Carnival Characters • Play-making • Dramatic tension • Stage business 	<p>Arts Integration Project:</p> <p>Collaborative project comprising all Visual and Performing Arts subjects available at the school.</p>

Form Level	Term 1	Term 2	Term 3
	spaces in Trinidad & Tobago <ul style="list-style-type: none"> • Features of theatre spaces • Character development - nonverbal expressions • Masks • Costume 	<ul style="list-style-type: none"> • Set design & construction 	
Form 3	Technical Theatre <ul style="list-style-type: none"> • Technical Theatre <ul style="list-style-type: none"> - Set design and construction - Props - Costume design and construction - Lighting design and operation - Sound effects - Stage management - Front of house 	Playmaking <ul style="list-style-type: none"> • Playwrights of Trinidad & Tobago • Playmaking <ul style="list-style-type: none"> - Brainstorming - Research - Storyline - Plot - Characterization - Setting - Spectacle - Style 	Improvisation <ul style="list-style-type: none"> • Improvised scenario <ul style="list-style-type: none"> - Brainstorming - Storyline - Plot - Characterization - Setting - Style

Part 2: Teaching and Learning Strategies

*“As teachers, we’re not destined to teach like other teachers,
even when we admire their approaches.”*

Becky Searles

Ground-rules for Teaching Drama

- Drama sessions must be treated as any other lesson. Planning and preparation for each session is necessary for establishing a favorable learning environment.
- The teacher must establish clear structure for the Drama lesson. One example:
 - start and end in a circle
 - start a new session by reflecting on the last one
 - end a session with an evaluation (encourage students to give their opinions)
- Students must be guided to have self-control and self-discipline.
- Students should be praised as often as possible - everyone thrives on encouragement.
- Insist on quiet and respect during all performance work.
- Ensure that all students know and respect the rules of the drama space.
- Include activities for all students' abilities and intelligences.
- Effective classroom management is essential when using drama; it should balance and maximize creativity, focus and safety.
- Drama education is much more than putting on a play.
- All students are included, regardless of levels of experience, ability or language.
- Drama is not used as a reward or punishment for behavior.
- The teacher participates with the students as much as possible.
- There is no right or wrong answer in creative expression.
- Players respect each other's choices and interpretations.
- There is no winner or loser in drama; everyone is an equal player. Everyone helps each other to succeed as individuals and as a group.
- Structured play promotes safety, commitment and creativity.
- Drama rules and consequences are clearly established and consistently reinforced. High expectations and a clear purpose make drama more effective and fun.
- The process is more important than the product
The quality of the process (teaching) affects the quality of the product (performances.)

- It is vital to create a non-threatening atmosphere of security, trust and concentration. Drama promotes self-esteem and provides all students with a sense of achievement regardless of academic ability.
 - It is about social skills, communication skills and having fun - we learn by doing!
- Adaptation from *universalteacher.org.uk*

Drama Strategies

Drama strategies - also known as drama techniques or drama conventions - are the everyday tools of the Drama teacher. They help to develop enquiry skills, encourage negotiation, build understanding and enhance creativity. They can improve performance skills such as character development and storytelling which can be used across the curriculum to actively involve students in their own learning. The following is a list of some strategies available to the teacher of Drama:

Teaching/ learning strategy	Outline
Bag/Box of tricks	A box/bag containing a wide range of items (including small costume items and small hand props) that may be used in the Drama classroom.
Blogging	Students develop interactive blogs about topics and experiences in the Drama classroom.
Concept mapping	This strategy may be used with groups or individual students for mapping the thought processes in a wide range of topics.
Conscience Alley	A character walks down an alleyway formed by members of the class as they use persuasive arguments to help make a decision.
Creating models	Especially useful for teaching and learning topics in technical theatre. Can be used with groups or individuals.
Critique	A disciplined review/analysis of written, oral or dramatic presentations by experts, by peers or self.
Documentaries	A non-fictional story that may be used in the drama classroom as live or film documentary.

Teaching/ learning strategy	Outline
e-journaling	Students' journal using an online forum.
Group work	Cooperative learning taking place in small or large groups.
Hot-seating	A character is questioned by the group about his or her background, behaviour and motivation and relationships.
Improvisations	Devising on the spot. Students will apply drama skills for prepared or impromptu improvisations.
Index Card collection	An indexed collection of cards for quick reference, for example, listing games and activities that are used in the Drama sessions.
Lists, anthologies, compilations	Student makes these collections in groups or as individuals.
<i>Mantle of the Expert</i>	Pupils are given roles of responsibility in the drama. <i>Mantle</i> may be used as a teaching or assessment strategy.
Masks	A full or partial covering for the face, designed to depict a range of emotions. The use of masks in theatre and in life is highlighted in many cultures, ancient and modern.
Mime	The art or technique of portraying a character, mood, idea, or narration by gestures and bodily movements; pantomime.
Photo-journaling	Reflections using photos taken of the work process.
Picture Morgue	A file containing photos than can be used as stimulus in the Drama classroom.
Puppetry	A form of theatre or performance that is useful in the Drama classroom. It has many cultural links. A great way to involve shy students in Drama sessions.
Readers Theatre	Readers' Theatre is a dramatic reading of a script. Readers read from a script and reading parts are divided among the readers. No memorization, costumes, blocking or special lighting is needed. Presentations can easily be done in the classroom. The focus is on reading the text with expressive voices and gestures.
Reflective journaling	The practice of keeping a journal that records activities in the

Teaching/ learning strategy	Outline
	Drama sessions and explores thoughts and feelings associated with these activities.
Research projects	A wide range of research projects.
Role on the wall	Participants pool their ideas and develop understanding of a character, whether real or fictional, through written contributions to an outline/drawing of the character on the wall or floor.
Role-play	To act out the role of a character.
Side coaching	Side-coaching is a technique used during dramatic activities in which the teacher or guide offers suggestions or comments from the side, while the students are in action, in order to heighten and advance the action and the experience. Usually, compliments are given or questions are asked when side coaching. The technique also serves to motivate students (keeping them on task) and for reminding students of activity goals.
Simulations	A research or teaching technique that reproduces actual events and processes.
Soundscape	One member of the group acts as conductor while the rest of the group constitute the 'orchestra'. Using their voices (and body percussion if appropriate), the group paints a soundscape of a particular theme or mood, for example, the seaside, a city, a jungle.
Spotlighting	A useful teaching technique for sharing improvised drama when you have divided the class into smaller groups. When it is time to show their work, all the groups are asked to sit on the floor. The teacher will walk around the room and get closer to each group who will stand as the teacher approaches.
Staging productions	Staging of small-group and large-group productions. The process leading up to the staging is also an important strategy.
Still Images/Freeze Frames	Participants create physical shapes by using their bodies to represent people, objects or abstract concepts. Still images and

Teaching/ learning strategy	Outline
	freeze frames are both forms of tableau. With freeze-frame, the action in a play or scene is frozen, as in a photograph or video frame. Still images, on the other hand, require individuals or groups to invent body-shapes or postures, rather than freeze existing action.
Storytelling	Storytelling is one of the simplest and perhaps most compelling forms of dramatic and imaginative activity. A good place to start is by telling stories to pupils and encouraging them to share stories with one another.
Student demonstration	Students demonstrate projects, drama exercises etc, either as groups or as individuals.
Tableau	In a tableau, participants make still images with their bodies to represent a scene. A tableau can be used to quickly establish a scene that involves a large number of characters, portraying a particular theme or moment in a story.
Teacher demonstration	Teacher demonstrates an exercise as a teaching strategy.
Teacher in Role	The teacher (or other adult) assumes the role of a character to guide and develop students' learning. The teacher assumes a role in relation to the pupils. This may be as a leader, a peer or a subservient role - whatever is useful in the development of the lesson.
Terminology/vocabulary	Students compile lists of Drama terms for assimilation into their vocabulary when articulating about drama.
Thought-tracking	A group makes a still image and individuals are invited to speak their thoughts or feelings aloud - just a few words. This can be done by tapping each person on the shoulder or holding a cardboard 'thought-bubble' above their head.
Written exercises	A range of written exercises for the Drama classroom.

Sample Unit of Work

Masks

Focus

In this unit of work the students will be introduced to a traditional, almost universal, non-naturalistic dramatic convention - the use of Mask. Its exploration through different cultures and historical periods will develop physical, vocal and collaborative skills while allowing for dissociation from the personality of the individual performer in order to better contribute to the aims of the group. Students will work without dialogue and with both scripted and devised materials. They will use neutral masks, half masks and character masks.

Outcomes taken from the Drama Curriculum Guide

Making

4.1.3 A student devises and enacts drama using scripted and unscripted materials

4.1.4 A student explores a range of ways to structure dramatic work in collaboration with others.

Performing

4.2.1.A A student uses performance skills to communicate dramatic meaning.

4.2.2 A student experiments with performance spaces and production elements appropriate to purpose and audience.

4.2.3 A student explores and uses aspects of dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies to create dramatic meaning.

Appreciating

4.3.1 A student identifies and describes elements of drama, dramatic forms, performance styles, techniques and conventions in drama.

4.3.2 A student recognizes the function of drama and theatre in reflecting social and cultural aspects of human experience.

4.3.3 A student describes the contribution of individuals and groups in drama using relevant drama terminology.

Weeks	Focus	Outcomes	<i>Suggested Teaching/Learning Strategies</i>	Reflecting, Appreciating, Assessment
1-2	<p>Purpose of the mask;</p> <p>Using the mask;</p> <p>Using the body when masked;</p> <p>Ritual;</p> <p>Entrances and exits;</p> <p>Creating dramatic tension - the climax.</p>	<p>Making</p> <p>4.1.4</p> <p>Performing</p> <p>4.2.1</p> <p>4.2.3</p> <p>Appreciating</p> <p>4.3.1</p> <p>4.3.2</p> <p>4.3.3</p>	<p>Introductory discussion using collected masks and other visual materials; physical work based on space, time, weight and flow to recall awareness of elements of movement; creating group tableaux which express emotional states; developing tableaux using neutral masks; physical exercises which explore collective movement; introductory discussions on the subject of ritual; groups work on devising their own ritual to be presented in last lesson.</p>	<p>Journal entries that reflect on the skills required for this dramatic convention.</p> <p>Questions given out which are to be considered while watching class performances.</p> <p>Responses to be written at home, presented and/or submitted at next class</p>
3-5	<p>Exploration of chorus work in the theatre of Ancient Greece;</p> <p>Preparation to performance of a short section of the chorus from The Bacchae;</p>	<p>Making</p> <p>4.1.3</p> <p>4.1.4</p> <p>Performing</p> <p>4.2.1</p> <p>4.2.2</p> <p>4.2.3</p>	<p>Preliminary discussion to revise and recap the main conventions of Ancient Greek theatre.</p> <p>Present and discuss the Research/Presentation task and note names of pairs.</p> <p>Exercises to develop chorus techniques including co-ordination and precision.</p> <p>Using the words of Humpty Dumpty the students will prepare a choral piece.</p>	<p>Journal entries.</p> <p>Work on internet-based research task.</p> <p>Present both performance and presentation tasks in Week 5</p>

Weeks	Focus	Outcomes	<i>Suggested Teaching/Learning Strategies</i>	Reflecting, Appreciating, Assessment
	Presentation in pairs of research on the chorus, prepared using websites given and/or discovered.	Appreciating 4.3.1 4.3.2	Present the performance assessment task with a synopsis of The Bacchae and form groups Continue physical exercises while the students work on performance task.	
6 - 7	Rehearsal and presentation of a group devised mask task to performance standard. Design and construction of a half mask, which represents an abstract human quality to be used in the group piece.	Making 4.1.3 4.1.4 Performing 4.2.1 4.2.2 4.2.3 Appreciating 4.3.1 4.3.2	Introduce and discuss assessment task. Assign groups for task. Groups present ideas for theme of presentation and plans for mask design. Groups work on task with regular presentation of segments for class discussion and analysis. Performance is assessed by teacher and class within given criteria.	Journal entries record process of work done and responses to final performances of own and other groups.

Adapted from Curriculum K12 directorate
NSW Department of Training and Education

Sample Lesson Plan 1

<p>Topic: Preparing and Maintaining a production’s Rehearsal Schedule</p> <p>Prior Knowledge: Types of Rehearsals, Technical Theatre, Production Personnel, the Role of the Stage Manager and the Role of the Director</p>	<p>Date:</p> <p>Form: Three/Four</p>
<p>General Objective:</p> <p>Given a specific timeline of six weeks, students will work in groups of three to design a rehearsal schedule and present their suggestions to the class.</p>	<p>Time: 70 minutes</p>
<p>Specific Objectives. Students will be able to:</p> <ol style="list-style-type: none"> 1. Brainstorm and build a Graphic Organizer 2. Use critical analysis in deciding on suitable timelines for rehearsal units 3. Respond to problem situations 4. Write about the function and role of the rehearsal schedule as part of the larger business of theatre 	<p>Learning Domains/Intelligences: Affective Cognitive</p> <p style="text-align: center;">Materials:</p> <p>White board Cue Cards Coloured Markers Calendar Print out</p>
<p>Set Induction:</p> <p>Using teacher in role, the teacher will act as a famous Broadway or West End director who is upset that the cast did not show up for rehearsal on Sunday. Emphasise the function of the Rehearsal Schedule towards the success of the production as it works alongside the Production Schedule.</p>	<p>Resources:</p> <p>http://www.colby.edu/theater/documents/sm_book.pdf</p> <p><i>The Stage Management Handbook</i> by Daniel Ionazzi</p>
<p>Procedure/ Instructional Activities:</p> <ol style="list-style-type: none"> 1. Class activity: Graphic Organizer - Prepare a communication flow chart showing: who needs to communicate with whom in order to prepare the schedule? E.g. 	

<p>Director, Stage Manager, Choreographer, Actor. Then, what things are taken into consideration before making the schedule?</p> <ol style="list-style-type: none"> 2. Recap: The types of rehearsals, <i>run throughs</i>, <i>blocking</i>. 3. Group activity: Provide a calendar template for each group. Using a text which they have studied or a play they were involved in, let students work together to break down rehearsals. 4. Explain the stage manager's role in maintaining the schedule and additional documents which help in its operation such as an attached contact sheet etc. 	
<p>Assessment activity: During the group activity, the teacher will share out 'problem situation' cards e.g. the theatre will be closed for a private function on day five of the schedule.</p>	<p>Questions to guide Learning:</p> <ol style="list-style-type: none"> 1. Who is crucial to the discussion about rehearsals and its schedule? 2. When should this schedule be completed? 3. What could happen if you begin rehearsing without a schedule?
<p>Closure/Summary: Groups will share their calendar outlines with the class.</p>	
<p>Evaluation/Reflection:</p> <ol style="list-style-type: none"> 1. Identify all the steps in preparing a Rehearsal Schedule. 2. Explain the importance of the Rehearsal Schedule in 300 words. 	
<p>Follow-up: Managing the Prompt Book.</p>	<p>Integration: Social Studies, English</p>

(Prepared by Saira Dhanoo, Carapachaima East Secondary School)

Sample Lesson Plan 2

<p>Topic: Building an environment of Trust in the Drama Classroom</p> <p>Prior Knowledge: Personal space, Theatre Space, what is Drama</p>	<p>Date:</p> <p>Form: One</p>
<p>General Objective:</p> <p>By reflecting on games and exercises, students will be able to explain the importance of trust in drama by composing their individual acronyms for the word 'trust'.</p>	<p>Time: 70 minutes</p>
<p>Specific Objectives: Students will be able to:</p> <ol style="list-style-type: none"> 1. Participate in games and exercises in groups 2. Use their bodies and voices to support one another during games and exercises 3. Reflect, in writing, on various challenges they experience 4. Draw connections from their classroom experience with the wider world 	<p>Learning Domains/Intelligences:</p> <p>Affective, Psychomotor, Cognitive</p> <hr/> <p style="text-align: center;">Materials:</p> <p>White board Coloured Markers Various props and pieces of paper Djembe drum</p>
<p>Set Induction:</p> <p>As students enter the class, they will see a \$100 bill on a table in front of them. Once the class is in a circle surrounding the table, the teacher will explain he/she has to be excused for one minute but will be back.</p>	<p>Resources:</p> <p>http://www.dramatoolkit.co.uk/drama-games/category/trust</p> <p><i>Improvisation for the Theatre</i> by Viola Spolin</p>
<p>Procedure/ Instructional Activities:</p> <ol style="list-style-type: none"> 5. Question: What allowed the teacher to leave the \$100 bill there? Explain how trust functions in everyday life at every minute. 6. Circle Game - <i>Count to twenty</i>. The class tries to count to twenty without two people saying the same number at the same time. If this happens they must resume from one. 	

<p>7. Large group activity (six or more) - <i>Sticky Paper</i>. Teacher will place bits of paper to join students at various body parts such as chin to chin, knee to knee. The paper acts as glue. While moving as one unit, students have to move around the space collecting various props from the floor without allowing their bits of sticky paper to fall.</p> <p>8. Class discussion on a)how did students begin the exercise, b)what changed during the exercise</p> <p>9. Pair activity - <i>Blind Man Walk</i>. One student (the blind man) stands behind the other and places his/her hands on the other’s shoulders, while closing his/her eyes. The student in front becomes the guide, moving around the space while maintaining safety and control of ‘the blind man’. During the pair activity, the teacher can use a drum or recorded sound to make various noises while the pairs move around the space. This makes it harder for ‘the blind man’ to concentrate and trust his/her guide.</p>	
<p>Closure/Summary:</p> <p>Students will share those experiences that required them to trust their partners more than others and say why.</p>	<p>Questions to guide Learning:</p> <p>4. Is trust something that is said or understood?</p> <p>5. How does someone’s tone of voice affect your ability to trust them?</p> <p>6. What does it take for you to trust someone?</p> <p>7. What can happen if trust is low?</p>
<p>Evaluation/Reflection:</p> <ol style="list-style-type: none"> 1. Writing in their journals, students will create an acronym for the word ‘trust’. 2. Students will identify three situations in real life which require them to trust other people. 	
<p>Follow-up: Team Building Exercises</p>	<p>Integration: Social Studies, English A, Physical Education</p>

(Prepared by Abigail Henry, Chaguanas North Secondary School)

Sample Lesson Plan 3

<p>Topic: Stage Areas</p>	<p>Date:</p> <p>Form: One</p>
<p>General Objective:</p> <p>Students will appreciate the importance of knowing the nine stage areas.</p>	<p>Time: 35 minutes</p>
<p>Specific Objectives: Students will be able to:</p> <ol style="list-style-type: none"> 1. Use the terms to describe location and movement in the nine stage areas 2. Use their bodies to demonstrate location in the stage areas 3. Draw a labelled diagram, including the abbreviations of the nine stage areas. 	<p>Learning Domains/Intelligences:</p> <p>Cognitive Psychomotor Affective</p>
<p>Set Induction:</p> <p>Students are asked to walk on ‘stage’, filling the space. Teacher calls <i>Freeze</i>. Students are asked to notice where they are positioned on the stage. Teacher then asks them to each locate their positions (using a colour marker) on a diagram of the stage on the classroom board. They would then be asked to quickly explain their positions on the stage.</p>	<p>Resources:</p> <p>http://www.dramatoolkit.co.uk/drama-games/category/trust</p> <p><i>The Drama and Theatre Arts Course Book</i> By David Self</p>
<p>Procedure/ Instructional Activities:</p> <p>Teacher explains how the terms Upstage and Downstage evolved in relation to position of audience. Explain Stage Right (SR) and Stage Left (SL) and how it is different from house right and house left. Identify Centre Stage (CS), then demonstrate:</p> <p>Center Stage Right (CSR), Center Stage Left (CSL), Up Stage Center (USC),</p>	

<p>Down Stage Center (DSC), Up Stage Left (USL), Down Stage Left (DSL), Up Stage Right (USR), Down Stage Right (DSR).</p> <p>Explain the abbreviations for the terms. Explain how these are used in a prompt book or when recording blocking.</p> <p>On a proscenium stage, or in a marked-off 'stage' area in the classroom, students walk the stage areas.</p> <p>Working in pairs, students assess each other's knowledge of stage areas by calling an area (eg CSL) to which their partner should quickly move.</p>	
<p>Recording:</p> <p>Students note all stage areas and insert stage area abbreviations into teacher-prepared diagrams. This should be placed in Drama notebook.</p>	
<p>Closure/Summary:</p> <p>Students go to the diagram on classroom board (from Set Induction) and insert their positions using Stage Area abbreviations.</p>	
<p>Evaluation/Reflection:</p> <p>1. Students record activity in journal</p>	
<p>Follow-up lessons: Body positions on stage; Movement on stage.</p>	<p>Integration: English A, English B</p>

Part 3: Assessment Strategies

“What is Drama but life with all the dull bits cut out.”

Alfred Hitchcock

Assessment can be described as the process of gathering evidence about a student's knowledge of, ability to use and disposition toward the subject. It is also about making inferences from that evidence for a variety of purposes. Assessment can be:

- Formative (assessment which provides feedback to the teacher for the purpose of improving instruction).
- Summative (a culminating assessment, giving information on mastery of content).

Principles of Quality Classroom Arts Assessment

Assessment :

- is student-oriented and teacher-directed.
- is equal for all.
- supports, rather than interferes with, instruction and course objectives.
- is multi-layered.
- is contextual and authentic.
- is continuous and focused on providing ongoing information.
- represents an appropriate balance of formal and informal strategies.
- focuses on both products and processes.
- provides opportunities to revise and make changes in products and processes.
- is standards-based.
- is responsive to different types of knowledge.
- is responsive to expanded notions of intelligence and creativity.
- is concerned with students' preconceptions and misconceptions.
- is criterion-referenced and compares students' performances to past performances.
- is explicit and ordered.
- is responsive to collaborative and cooperative learning.
- exemplifies the latest and best assessment techniques.

Pilot Material, CCSESA Arts Initiative, Curriculum Committee 2006-07, 5//07

What is Continuous Assessment?

Continuous assessment refers to making observations periodically to find out what students know, understand and can do. Specific tasks are given to the learners based on what has been taught. Continuous assessment is ongoing, formative in nature and is used to improve learning. It is recommended that teachers engage students in continuous assessment.

Why Continuous Assessment?

When incorporated into classroom practice, formative assessments provide information needed to adjust teaching and learning while they are happening. They serve as practice for students and check for understanding during the learning process. Continuous assessment gives the teacher a better picture of the knowledge and skills of the students through a number of different types of assessments and help guide teachers in making decisions about adapting his or her instruction to the needs of the students. This ensures that all students have opportunities to succeed. It also lets students know their own progress as well as their parents can be kept updated on how their children are progressing. Moreover, continuous assessment helps reduce student anxiety.

What is assessed?

- The student's content knowledge.
- The student's thinking processes, such as reasoning, communicating, problem solving and making connections.
- The student's disposition to learning, such as attitudes, persistence, confidence and cooperative skills.

Features of performance tasks:

- They are grounded in real-world contexts.
- They involve sustained work and often take several days of combined in-class and out-of-class time.
- They are concerned with big ideas and major concepts within a discipline.
- They present non-routine, open-ended and loosely structured problems that require students both to define the problem and to construct a strategy for solving it.

- They require students to use a variety of skills for acquiring information and for communicating their strategies, data and conclusions.

Assessing thinking processes and dispositions:

- Interviews – group or individual
- Self-evaluation checklists
- Behavior observation

Considerations for the teacher when planning assessment:

- Before assessing, think of the strategies you will use to coach and scaffold the students' learning
- What Contexts, Learning experiences, Assessment For Learning, Assessment As Learning and Resources they will need to effectively learn.
- What assessment tasks will allow the students to show their knowledge, skills, behaviors and deep understandings of this subject/topic/program. Note that depending on the assessment it may involve developing a rubric.
- Share the rubric with students at the beginning of the subject/program/unit for their input and to assist in developing their understanding of expectations of their learning.
- After assessing always give feedback
- Use various forms of assessment and rubrics/scoring guides.

Continuous Assessment Plan – Visual and Performing Arts

This continuous assessment plan provides/offers guidance on the continuous assessment component of sixty (60 %) of the VAPA marks from forms one to three. Teachers are encouraged to employ a range of authentic continuous assessment strategies to be implemented from Form 1 Term 1 up to Form 3 Term 2.

The VAPA Curriculum is performance driven and not test driven to allow for holistic development of students. Teachers are expected to utilise instructional approaches with appropriate assessment to promote student-centred formats which are important specifically for Continuous Assessment. The various modes of assessment will cater to the special education needs of learners in the formal system and in special schools. Teachers are expected to modify teaching and learning strategies to support the delivery of the curriculum to those who require these approaches. This revised curriculum is designed to realistically determine the learners' current competencies, the levels they have attained and the processes that assisted them in achieving the same. It is geared towards assessment for learning as oppose to assessment of learning.

Some modes of assessment that should be used:

Emphasis is placed on the utilisation of formative assessment to inform the strategies that are employed in the delivery of the curriculum. Continuous assessment would comprise sixty percent (60 %) of the marks of students while the other forty percent (40 %) will be generated through the summative evaluation at the end of form three.

The table outlines VAPA plan for the allocation of marks towards Continuous Assessment design for the Lower Secondary School.

VAPA Mark Sheet - Form One

Student's Name:

Student's Pin /Number:

--	--	--	--	--	--	--	--	--	--

Form 1	Term 1					Term 2					Term 3					
VAPA Subjects	Term Marks			Total Term Marks	End of Term Marks	Term Marks			Total Term Marks	End of Term Marks	Term Marks			Total Term Marks	End of Term Marks	VAPA Mark 15%
	1	2	3	75	25	1	2	3	75	25	1	2	3	75	25	
Dance																
Drama																
Music																
Visual Arts																
VAPA Mark																

VAPA Mark Sheet - Form Two

Student's Name:

Student's Pin /Number:

--	--	--	--	--	--	--	--

Form 2	Term 1					Term 2					Term 3					
VAPA Subjects	Term Marks			Total Term Marks	End of Term Marks	Term Marks			Total Term Marks	End of Term Marks	Integrated Arts Term			Total Term Marks	End of Term Marks	VAPA Mark 30%
	1	2	3	75	25	1	2	3	75	25	1	2	3	50	50	
	1	2	3			1	2	3			1	2	3			
Dance																
Drama																
Music																
Visual Arts																
VAPA Mark																

VAPA Mark Sheet - Form Three

Student's Name:

Student's Pin /Number:

--	--	--	--	--	--	--	--

Form 3	Term 1				Term 2						
VAPA Subjects	Term Marks			Total Term Marks 75	End of Term Marks 25	Term Marks			Total Term Marks 75	End of Term Marks 25	VAPA Mark 15%
	1	2	3			1	2	3			
Dance											
Drama											
Music											
Visual Arts											
VAPA Mark											

Assessment Activities in Drama

- Blogs
- Booklets/Brochures
- Charts
- Checklists
- Concept maps
- Demonstrations
- Diagrams
- Displays
- Electronic – e assessment
- Group presentations
- Group review
- Index-card collection
- Journaling
- *Mantle of the Expert*
- Models
- Monologue presentation
- Oral descriptions
- Peer review
- Portfolio
- Practical / performance task
- Presentation of oral or video documentaries
- Presentation of projects
- Projects - ICT based
- Projects
- Quiz – oral/written
- Readers' Theatre presentation
- Reflections – oral
- Reflective journaling
- Research / reports
- Research projects on computer
- Rubrics
- Self-assessment checklists
- Self-review
- Simulations
- Storytelling
- Written tests

Assessments by Term - Drama

The Continuous Assessment mark for Drama will be obtained as follows;

Each term a minimum of three assessments must be done totalling 75 marks. These assessments must include one practical assessment and any combination of assessment forms listed in the Curriculum Guide. The final 25 marks will be obtained from the End of Term mark which should comprise a written paper and a practical assessment.

Integrated Arts Term

In the Integrated Arts term, 50 marks will be obtained from a minimum of three term assessments while 50 marks will be acquired from the final production. The Integrated Arts is implemented in Term 3 of Form 2. The Curriculum Development Division of the Ministry of Education must be notified in writing, of the date of the Production within the first week of the Integrated Arts term. VAPA officers will offer support.

Final VAPA Continuous Assessment Mark

The final continuous assessment mark will be obtained from the following.

➤ Form One marks	15%
➤ Form Two marks	30%
➤ Form Three marks	15%
Total Continuous Assessment Marks	60%

Integrated Arts Production – Score Sheet

No	GROUP	Discipline 5 Marks	Demonstration of Integration 4 Marks	Impact 3 marks	Quality of Performance 8 Marks	TOTAL 20 Marks

Curriculum Adaptations

The teacher designs assessment for students with a broad range of reading abilities, disabilities, motivation, learning styles and attention span. Knowing whether and when to accommodate or modify becomes extremely important in this process. This requires careful planning. Some strategies to assist students are stated below.

Adapted movement

Some students may have to sit through activities. They will be encouraged to use arms and legs as much as possible. Peers will be encouraged to accommodate inclusion in group activities.

Adaptive writing tools

While responding to instructional or test content, some students need assistance constructing narrative text. There are a number of methods for assisting students in generating narrative responses. Spelling and grammar devices can be used in both a paper and computer environment. Writing tools include larger diameter pencil and pencil grip.

Additional Examples

To better understand a task or test item, some students need to have additional examples provided. In a paper-based instructional or testing environment, teachers may supply additional examples to assist the student.

Alternate location

In some circumstances, distractions for an individual student or for a group of students can be reduced by altering the location in which an individual student interacts with instructional materials or test content. For students who are easily distracted by the presence of other students, an alternate location accommodation allows the student to work individually or in small groups. Provide a different location within the classroom or a different room.

Audio amplification

Some students may require audio amplification devices in addition to hearing aids to increase clarity. A teacher may use an amplification system when working with students in classroom situations that contain a great deal of ambient noise. Use headphones or test in a separate room.

Audio description of content

Students with vision needs may require assistance accessing instructional or test content represented graphically. Access to graphics for students with vision needs is often provided through auditory descriptions of tables, pictures and graphics.

Auditory calming

For students who focus better when receiving auditory input, background music or sounds can be provided while they access and interact with content. Auditory calming can be provided by CD or mp3 player with headphones.

Braille and tactile graphics

Braille is a method of reading a raised-dot code with the fingertips. Not all students who are blind read Braille fluently or choose Braille as their primary mode of reading. Tactile graphic images provide graphic information through fingers instead of eyes. Graphic material (e.g., maps, charts, graphs, diagrams, illustrations) is presented in a raised format (paper or thermoform). A Brailler is a Braille keyboard used for typing Braille that can then be printed in standard print or Braille (embosser).

Breaks

Breaks may be given at predetermined intervals or after completion of assignments, tests, or activities. Sometimes a student is allowed to take breaks when individually needed. In a paper-based environment, test booklets can be divided into shorter sections so students can take a break between sections of a test (sometimes referred to as “short segment test booklets”).

Clarify/Repeat directions

To accurately understand the task a student is being asked to engage in, some students need to have directions to a task or test simplified. In a paper-based environment, teachers may clarify directions through restatement or simplification of language for the student.

Change in the order of activities

Assessments and activities that require focused attention could be scheduled for the time of day when a student is most likely to demonstrate peak performance. To reduce fatigue and increase attention, activities can be administered over multiple days, completing a portion each day.

Extended time

Extended time may require a student's Teacher/Assessor to determine a fairly specific amount of extra time to complete assignments, projects and assessments. For timed tests, a standard extension may be time and one-half. This means that a student is allowed 90 minutes to take a test that normally has a 60-minute limit.

Maximizing Print

Students with visual impairments or other print disabilities may need assistance viewing content. Access for students with visual needs is typically provided through enlarging or magnifying content. Large-print editions of instructional materials and tests are required for some students with visual impairments or print disabilities.

Read aloud of text

Students with reading-related disabilities may need assistance accessing instructional or test content by having all or portions of the content read aloud.

Viva Voce

Students with writing difficulties may be assessed using a face-to-face conversation with the teacher about an activity.

Sample Rubric - Playmaking
Playmaking (Year 11,111) (25 marks)

Profile – Performing (15 marks)

Elements of Theatre (5 marks)

- *Effective use of sets, costumes, props and technical elements* 5
- *Good use of sets, costumes, props and technical elements* 3 – 4
- *Weak use of sets, costumes, props and technical elements* 1 – 2

Characterisation (5 marks)

- *Effective use of body, movement, voice and dialogue to portray character* 5
- *Good use of body, movement, voice and dialogue to portray character* 3 - 4
- *Weak use of body, movement, voice and dialogue to portray character* 1 – 2

Teamwork (5 marks)

- *Very good balance in distribution of roles/tasks; co-operation in preparation and performance, discipline in preparation and performance* 5
- *Good balance in distribution of roles/tasks; co-operation in preparation and performance, discipline in preparation and performance* 3 - 4
- *Weak balance in distribution of roles/tasks; co-operation in preparation and performance, discipline in preparation and performance* 1 – 2

Profile – Creating (10 marks)

Treatment of cultural form (5 marks)

- *Imaginative and effective integration of cultural form in performance* 5
marks
- *Partial and predictable integration of cultural form in performance* 3 – 4
- *Weak integration of cultural form in performance* 1 – 2

Dramatic Structure (5 marks)

- *Dramatic problem fully established, developed and resolved* 5
- *Dramatic problem fully established, developed and resolved* 3 - 4
- *Dramatic problem fully established, developed and resolved* 1 – 2

(Adapted from CXC32/G/SYLL 10 Marking Criteria for Performance option)

Part 4: Useful Resources

A Drama class should do its thinking in its medium.”

Dorothy Heathcote

Recommended Lists – Cultural forms/Elements (Trinidad & Tobago)

Traditional Carnival Characters

Baby Doll
Dame Lorraine
Indian Mas
Jab Molassie
Midnight Robber
Minstrels
Moko Jumbies
Pierrot Grenade
Sailor Mas
Stick fighter
Sumari/Burrokeet

Cultural Forms/Festivals

Carnival
Christmas (Nativity, Parang)
Divali
Easter (Passion Play)
Eid ul Fitr
Hosay
Phagwa
Ramleela
Santa Rosa Festival
Sipari Mai/Siparia Fete
Tobago Heritage Festival
St Peter's Day (Fisherman's Fete)
Tobago Harvest

Folk characters

Douenne
La Diabliesse
Lagahoo
Papa Bois
Soucouyant

Playwrights

Ronald Amoroso
Zeno Constance
Victor Edwards
Rawle Gibbons
Tony Hall
Errol Hill
Errol John
Freddie Kissoon
Arthur Lewis
Ralph Maraj
Eric Roach
Pearl Eintou Springer
Davlin Thomas
Derek Walcott
Efebo Wilkinson

Glossary of Key Terms in Drama

Act

To perform or play a role; a division of drama.

Actor

A person who performs in a play, who assumes the role of a character.

Amphitheatre

A building, usually circular or oval, in which tiers of seats rise from a central open arena.

Antagonist

The main opponent of the protagonist; a character or force against which another character struggles.

Atmosphere

- (a) A special mood or character associated with a place.
- (b) The prevailing tone or mood/feeling of a novel, symphony, painting or other work of art.

Arena Stage

Also called theatre-in-the-round; a theatre space where the audience sits on all four sides of the auditorium and watches the action in an area set in the middle.

Artefact

Something made or given shape by man, such as a tool or work of art.

Backstage

The area behind the stage not visible to the audience.

Blocking

A way to organize the action onstage.

Body Language

The non-verbal imparting of information by means of conscious or subconscious bodily gestures, postures, movement.

Ceremony

A formal observance or solemn rite.

Character

A person, animal, or entity in a story, scene, or play with distinguishing physical, mental, and attitudinal attributes.

Characterization

The process of creating a believable person by exploring the physical, social and psychological dimensions of a role.

Choreographer

A person who designs and directs a dance.

Chorus

A group of characters in Greek tragedy (and in later forms of drama), who comment on the action of a play without participating in it.

Climax

The highest point of dramatic tension.

Conflict

The fundamental struggle that leads to crisis and climax of a scene or play.

Context

- (a) The conditions and circumstances that are relevant to an event or fact.
- (b) The parts of a piece of writing that precede and follow a word or passage and contribute to its full meaning.

Crisis

A decisive moment or turning point in the dramatic action.

Cue

The signal for an actor to speak or perform an action, usually a line spoken by another actor.

Dialogue

The lines of the play spoken by the actors.

Diaphragm

The dome-shaped muscular partition that separates the abdominal and thoracic cavities in mammals.

Diction

The degree of clarity of enunciation or distinctness of speech.

Director

The person in charge; the one who gives directions to the actors and assumes ultimate responsibility for the production.

Drama

- (a) A term applied loosely to the whole body of work written for the theatre.
- (b) A term applicable to any situation in which there is conflict, resolution of that conflict with the assumption of character. It implies the cooperation of at least two actors.

(c) Plays of high emotional content

Dramatist

Anyone writing for the theatre including the playwright.

Dramatization

The creation of a play from a poem or story.

Extemporize

To perform, speak or compose a piece of music without planning or preparation.

Flashback

Theatrical convention in which the audience is able to see scenes from the past through the eyes of one of the characters in a play. An interruption of a work's chronology to describe or present an incident that occurred prior to the main time frame of a work's action.

Gait

Manner of walking or running. The pattern is distinguished by a particular rhythm and footfall.

Gesture

The movement of a body part or combination of parts with the emphasis on the expressive aspects of the move.

Imitate

To copy or mimic the actions, appearance, mannerisms or speech of others.

Impact

The impression made by an idea, cultural movement and social group (noun); to have a strong effect on.

Improvisation

The spontaneous use of movement and speech to create a character or object in a particular situation.

Intonation

The sound pattern of phrases and sentences produced by pitch variation in the voice.

Mannerism

A distinctive and individual gesture or trait.

Mask

A covering for the face with openings for the eyes and mouth. It was originally made of carved wood or painted linen, later of papier-mâché or lightweight plastics. The wearing of masks in the theatre derives from the use of animal skins and heads in primitive religious rituals. In the Greek theatre, masks served in an all-male company to

distinguish between the male and the female characters and to show the age and chief characteristics of each— hate, anger, fear, cunning.

Masking

An actor is said to be masking another actor if he gets between the actor and the audience so that he cannot be seen properly.

Masquerade

- (a) A party or other gathering to which the guests wear masks and costumes.
- (b) The disguise worn at such a function.

Mime

Acting without words.

Mirroring

Copying the movement and/or expression or look of someone else exactly.

Model

A representation of a structure usually on a smaller scale,.

Monologue

Uninterrupted speech delivered by one character in a play to other characters that are at least present if not listening.

Mood

A prevailing atmosphere or feeling; a state of mind.

Motive

The reason or reasons for a character's behaviour; an incentive or inducement for further action for a character.

Pace

- (a) Single step in walking.
- (b) The rate at which a group runs or walks or proceeds at some other activity.

Picong

Any teasing or satirical banter, originally a verbal duel in song. *Picon* (Spanish) means *mocking*.

Picture Morgue

This file contains wide array of photographs and reference images for use as stimuli in the drama classroom.

Pitch

To sing or play accurately a note, interval.

Playwright

A person who writes plays.

Plot

The story.

Posture

- (a) A position or attitude of the limbs or body.
- (b) A characteristic manner of bearing the body.

Production

The total theatrical product, including the play, the acting, the direction, scenery, costumes, lighting and special effects.

Project

- (a) To cause an image to appear on a surface.
- (b) To cause one's voice to be heard clearly at a distance.

Props

Short for *properties*; any article, except costume or scenery, used as part of a dramatic production; any moveable object that appears on stage during a performance.

Proscenium

A theatre in which the audience sits on one side with the action being viewed through an opening or frame (the proscenium arch) that separates the acting area from the audience space.

Protagonist

The principal character who carries the main thought of the play.

Realism

An attempt in theatre to represent everyday life and people as they are or appear to be through careful attention to detail in character motivation, costume, setting and dialogue.

Recitation

The formal reading of a verse before an audience: repeating aloud from memory before an audience.

Rehearsal

Repeated practice in preparation for performance.

Repertoire

A collection of parts played by an actor or actress.

Resolution

The final unfolding of the solution to the complications in the plot of a play.

Rhythm

The regular pattern of movement and/or sound. It is a relationship between time and force factors. It is felt, seen or heard.

Ritual

The prescribed or established form of a religious or other ceremony.

Role

The characteristic and expected social behaviour of an individual in a given position.

Scenery

The large pieces (backdrops, furniture, etc.) that are placed onstage to represent the location.

Scenes

The subdivision of an act in a play, identified by place and time.

Script

The written dialogue, description and directions provided by the playwright.

Set

The physical surroundings, visible to the audience in which the action of the play takes place.

Set Designer

The person who designs the physical surroundings in which the action of the play takes place.

Setting

The time and place of a scene or a play.

Situation

A combination of circumstances at a given moment.

Soliloquy

A speech in which an actor, usually alone on stage, speaks the inner thoughts of his/her character aloud.

Sound

Anything that can be heard.

Sound Effect

Any sound artificially produced or reproduced from a recording to create a theatrical effect.

Stage Business

Actions or behaviour of an actor on stage used to give information, enhance character, define focus or establish importance.

Stage Directions

Notes added to the script of a play to convey information about its performance not already explicit in the dialogue. Generally speaking, they are concerned with the actor's movements and the scenery or stage effects.

Stage Manager

The person in charge backstage.

Status

- (a) The relative position or standing of a person or thing.
- (b) A social or professional position, condition or standing to which varying degrees of responsibility, privilege and esteem are attached.

Subtext

The underlying theme in a piece of writing. A message not stated directly but can be inferred.

Symbol

An object or action in a literary work that means more than itself that stands for something beyond itself.

Tableau

A technique in creative drama in which actors create a frozen picture, as if the action were paused; plural is **tableaux**. A representation of a scene, painting or sculpture by a person or group posed silent and motionless.

Tension

A situation or condition of hostility, suspense or uneasiness.

Text

The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for an improvisation.

Texture

The surface of a material as perceived by the sense of touch.

Theme

A topic or subtopic developed in a play; the subject on which the plot is based.

Thrust Stage

A stage or platform that extends into the auditorium with the audience seated down three sides.

Tone

Sound with reference to quality, pitch, or volume.

Wings

The sides of the stage out of view of the audience; the area where the actors wait for their entrances.

References

- Besson, G. (1994). *Folklore and legends of Trinidad & Tobago*, Paria Publishing Limited.
- Bisnauth, D. (1989). *A History of Religions in the Caribbean*. Kingston publishers
- Constance, Zeno Obi. *Sheer Genius: One-act plays for Caribbean secondary schools*
Published by Zeno Obi Constance, Port of Spain, 2014
- Corsby, K. *Theatre in the Caribbean*.
- Courtney, R. (1980). *The dramatic curriculum*. New York: Drama Book Specialists.
- Edwards, V. (2008). *Caribbean Drama for secondary schools – 4 Plays*, Caribbean Tutorial Publishers Ltd.
- Gibbons, R. (1999). *A calypso trilogy*, Ian Randle Publishers.
- Govier, J. (1996). *Create your own stage costumes*. London: A. & C. Black Ltd.
- John, R. (1958). *Moon on a rainbow shawl*. London: Faber and Faber.
- Kempe, A. & Nicholson, H. (2001). *Learning to teach Drama 11 – 18*. London: Continuum.
- Morgan, N., & Saxton, J. (1995). *Teaching drama: a mind of many wonders*. New Hampshire: Heineman.
- Mc Caslin, N. (1990). *Creative drama in the classroom*. N.Y. : Longman.
- Neelands, J., & Goode, T. (2000). *Structuring drama work*. Cambridge: Cambridge University Press.
- Noel, K. (2013). *Carlong Theatre Arts for CSEC*. Jamaica: Carlong Publishers Ltd.
- Reid, F. (1990). *The staging handbook*. London: A. & C. Black.
- Saint-Denis, M. (1982). *Training for the theatre*. London: Heinemann.
- Self, D. (1981). *The Drama & Theatre Arts Course Book*. London: Macmillan.
- Scher, A., Verrall, C. (1976). *100+ ideas for drama*. London: Heinemann.
- Spolin, V. (1986). *Theater games for the classroom*. Illinois: Northwestern University Press.
- Smith, K. *Stages in Drama*. London: foulsham. 1986
- Thomas, T. (1985). *Create your own stage sets*. London: A. & C. Black.
- Turner, J. (1976). *Voice and speech in the theatre*. UK: Pitman Publishing.
- Wagner, B. (1999). *Dorothy Heathcote: Drama as a learning medium*. (Rev. Ed.). Portsmouth: Heinemann.

O'Neill, C., & Lambert, A. (1991). *Drama structures – A practical handbook for teachers*.
Portsmouth: Heinemann.

<http://www.childdrama.com/lpplay.html>

<http://dramaresource.com>

<http://www.etini.gov.uk/evaluating-drama.pdf>

http://www.boardofstudies.nsw.edu.au/syllabus_hsc/pdf_doc/drama-st6-syl-from2010.pdf

<http://www.dramaed.net>

<http://www.drama-lesson-plans.co.uk/>

<http://dramaticapproachestoteaching.com>

The Drama Game File Curriculum Program @ <http://www.dramaed.net>

Drama Studies at English Teaching Online

The Internet for Performing Arts Drama Map

Drama in Education

BETCa – How to use ICT in Drama

Using ICT in Drama Teaching

ICT in Drama

BBC – 60 second Shakespeare