

# Show Don't Tell:

How does  
thinking like a theatre artist  
affect my process?

Theatre artists  
consider the  
elements of theatre  
when making  
production choices.

Theatre  
artists  
work  
through  
process.

Theatre artists  
collaborate  
using differing  
opinions, ideas,  
ways of seeing  
and worldview.

The purpose  
of theatre is  
communication  
and  
expression.



In this unit students explore different theatre elements and drama strategies for creating theatre. They build their scene as a group, revise it, transform it, and eventually perform it for their classmates.

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Grade 9  
Arts Education

Strand:  
Drama

Outcome:  
CP9.4  
CP9.5  
CH9.3  
CR9.3



# I. Curriculum

## **Outcomes: Creative Productive**

**CP9.4 Demonstrate how roles may be developed and how dramatic characters communicate meaning to an audience.**

- Assume and develop different kinds of roles in drama work.
- Use language and drama strategies to achieve dramatic purpose and communicate meaning to an audience
- Demonstrate focus and concentration when in role
- Collaborate with other students to explore inquiry questions to develop roles and characters (What if your character came to school and heard that \_\_\_\_?).
- Use technology to enhance or clarify dramatic intentions (e.g., videotape improvisations, create lighting and sound effects).

**CP9.5 Manipulate drama strategies and theatrical elements to achieve dramatic purpose**

- Propose how best to incorporate various drama strategies to achieve intentions
- Negotiate skillfully and work toward consensus in dramatic work
- Recognize and refine how roles and characters function in drama work
- Manipulate focus, contrast and symbol to help achieve intention
- Propose when to use different strategies to communicate ideas effectively
- Collaborate on the development of technical theatre elements to support dramatic purpose

## **Outcome: Cultural Historical**

**CH 9.3 Investigate diversity of artistic ideas, styles, and media in contemporary arts expressions.**

- Extend knowledge of artistic styles across a range of cultural contexts.
- Investigate how function and purpose influence artistic decision making.

## **Outcome: Critical Responsive**

**CR9.3 Investigate and identify how arts expressions can challenge thinking about values, ideas, and beliefs.**

- Demonstrate interest in the ideas and work of today's artists, and appreciate original thought.
- Describe how the arts can transmit or question values, ideas, and beliefs.

## II. Overview

### Students will know:

- There are a variety of processes for creativity, the process of creation is different for each person, situation or culture, and process allows for things to change over time as your understanding changes.
- Concentration and focus in role is most effective.
- Ways to design on stage, using the elements of theatre, to communicate an idea using the language of theatre.
- Theatre artist need to consider values, ideas and beliefs when making choices about movement on stage and solving problems.
- There are different ways to indicate 'blocking' to manipulate focus, contrast and symbol.
- The script can be interpreted for meaning.
- Technology can be used with innovation to create effects on stage.

### Students will do:

Use a process of creating that involves the following:

- Experiment with strategies, including tableaux to define the beginning, middle and end of a pantomime story.
- Develop a stage map of the blocking for the scene.
- Create a costume rendering for their character.
- Write a script, with dialogue, for the scene.
- Experiment with technology (sound, lighting, and SFX) that will be used purposefully in the scene.
- Create a prompt book, including script, blocking, technical notes to show manipulation of focus, contrast and symbol.
- Rehearse and perform.

### Questions for Deeper Understanding:

Why is "process" important to creating? Is it okay for ideas to change? What is the role of exploration in process?

What is the underlying purpose of blocking? How does this help solve problems with original thought?

Why do we use symbols in theatre to express ideas?

Why do artists manipulate theatre elements?

### III. Assessment Plan

#### Formative

Assessment Evidence	Assessment Task
<ul style="list-style-type: none"> <li>• Conversation: Pre-assess prior knowledge and experiences</li> <li>• Class discussion: ideas and innovations of theatre artists</li> <li>• Learning Log notes</li> </ul>	<ul style="list-style-type: none"> <li>• Knowledge of drama vocabulary, live theatre experiences, interests, skills, other artists</li> <li>• View images and video of theatrical innovations, artist concepts and directorial style</li> </ul>
<ul style="list-style-type: none"> <li>• Exit Slips</li> </ul>	<ul style="list-style-type: none"> <li>• Concepts: script writing</li> </ul>
<ul style="list-style-type: none"> <li>• Observations: anecdotal records</li> <li>• Peer feedback</li> </ul>	<ul style="list-style-type: none"> <li>• Exercises: staging; rehearsal techniques; character development; warm ups</li> <li>• Tableau revision process</li> </ul>
Learning Log <ul style="list-style-type: none"> <li>• Teacher/student consultations</li> <li>• Rehearsal notes</li> </ul> Prompt book <ul style="list-style-type: none"> <li>• Script annotation</li> <li>• Blocking notes</li> </ul>	<ul style="list-style-type: none"> <li>• Share with group, revise</li> <li>• Share with teacher, defend ideas</li> </ul>
<ul style="list-style-type: none"> <li>• Peer Feedback</li> </ul>	<ul style="list-style-type: none"> <li>• Respond to performance with language specific comments</li> </ul>
<ul style="list-style-type: none"> <li>• Self assess</li> </ul>	<ul style="list-style-type: none"> <li>• Peer conversation</li> </ul>

#### Summative

Assessment Evidence	Assessment Task
<ul style="list-style-type: none"> <li>• Prompt book portfolio</li> </ul>	<ul style="list-style-type: none"> <li>• Revise prompt book and show problems solved re: focus, contrast and symbol</li> </ul>
<ul style="list-style-type: none"> <li>• Scene contribution – script, costume, technical, technology</li> <li>• Performance rubric (appendix)</li> </ul>	<ul style="list-style-type: none"> <li>• Work with group to define roles/tasks</li> </ul>

## IV. Learning Plan

*In most of this unit, students will be working in small groups. A series of trust building and group collaboration exercises could be planned prior to the teaching of this unit to ensure the students feel comfortable working with their group members*

*A great resource to use during any of these lessons is an iPod, a digital camera, or a video camera that can be used to give students immediate feedback for any of these skills*

**Most of the lessons do not have to be completed in order; but lesson 1 and 2 are suggested to be completed first.**

### **Lesson One: Creating a Stage Picture**

**Time Frame:** 3 hours

- **Resources:**  
iPod and/or Video Camera or Digital Camera
- **Concept:**  
The basis of any play relies on the picture that is occurring on stage, and why and when and how that picture changes over the course of the production. Stage pictures reflect the culture and time in which it was created. Theatre artists use many techniques to express meaning effectively and with innovation.
- **Vocabulary:**  
Tableau  
Levels  
Shapes  
Facial expression
- **Class Process:**  
Look at examples of theatrical tableau and discuss ways that artists express an idea. Analyze relationship between character and how focus is maintained. Identify symbols and contrast. Discuss levels, commitment and ways to interpret the picture.  
Compare examples from various cultures and note differences/similarities.

**All vocabulary terms have a full definition in the Appendix.**

View stage pictures from different eras – Greek classical to Restoration theatre – what do you see as indicators of the time? What has changed in contemporary theatre images?

Students are given a scenario that they have to capture in a still picture  
They must create their tableau considering the following elements:

- Levels
- Shapes
- Facial expressions
- Absolute stillness!

The student tableau is documented with a camera. They view the images and use a critical responsive assessment, to formatively assess their own tableau for the following three criteria:

- Use differing levels
- Use differing and interesting shapes
- Communicate a facial expression suitable for the 'character' they play within the tableau

Students re-create the tableau in response to the assessment, and a picture is taken again, and given to another group for feedback. They provide comments on:

- Focus, contrast and symbol

Students re-create the tableau a third time. Observe one another and complete the Peer Feedback form (appendix) for each group.

Include in the Learning Log to document the process.

- **Questions to Deepen Understanding:**

- How would the overall feeling of the tableau be different if just one person's position in the tableau was slightly changed?

- How is symbol effectively expressed while still having subtlety?

## **Lesson Two: What is the Message?**

**Time Frame:** 2 hours

- **Vocabulary:**

- negotiation
  - research

- **The Plan:**  
Students form in small groups and work together through a **process** to determine the main idea (theme) of their scene/drama.  
It is not always important that the class is using the same big idea, or working from the same stimulus - however, it is important that the students are creating work which is meaningful to them as a group, and helps them to create a group identity. Clarify the process and roles for each member of the group in the Learning Log.
- **Concept:**  
Negotiation and sharing of ideas is key- becoming both a leader and follower when needed.
- **Class Process:**  
Artists use different processes to generate ideas; here are some guidelines:
  - Keep it open-ended, able to evolve and grow.
  - Base the scene/drama around an idea that is important to all members of the group (usually found through intense negotiation)
  - The suggested theme for Arts Ed 9 is 'Taking Action'.
  - What is most important, is that students understand that their drama must be focused around the *theme*, and they must make decisions to best represent that theme in a variety of ways on stage.
  - Collaboration is dependent on group trust, respect and open mindedness.
  - The needs of the scene come before the ego of the individual (not all ideas can be used).
- **Questions to Deepen Understanding:**  
How can comedy be used in the scene but still treat the issue in the script with *compassion* and *empathy*?  
What is difficult about the negotiation process? When do we need to assume leadership? When do we need to allow others to step into the leadership role?  
How do we include everyone in our group process? How do we make sure that everyone is included in the decision process, and everyone has a voice?

## **Lesson Three: Becoming the Playwright**

**Time Frame:** 2- 5 hours

- **Resources:**  
Google Docs  
Copies of scripts for students to look at  
Examples of previous student written scripts that showcase the three parts of a script

- **Vocabulary:**  
The Three Parts of Script include:
  - Preface
  - Italics
  - Dialogue
- **The Plan:**  
Students will work together to create an original script for their scene/drama.  
Suggestion: use Google Docs so that the script is accessible to all in the group.  
Co-construct criteria for the 'look' of the script.  
Exit Slip: Students each write their own short script, to determine that each student understands what a script looks like.
- **Concept:**  
The writing of the play is completed through a process, which means that there may be different authors at any given time (during the writing of the script).
- **Questions to Deepen Understanding:**  
How can the elements of Drama be written into the script to help to express meaning to the audience?  
What is the purpose of editing? What will help the editing process?

## Lesson Four: Using My Body

**Time Frame:** 1- 2 hours

- **Vocabulary:**  
Keeping open  
Dominant stage positions
- **The Plan:**  
Students will understand how their body can be used as a tool to help communicate thought, relationship and purpose on stage. The vocabulary and concepts below can be taught through very simple exercises, techniques or games.  
Possibly use the scripts they have been developing to help teach these concepts by directing them through blocking choices as a whole class.
- **Class Process:**  
Suggested exercises to teach the vocabulary and concepts include:
  - Stage space set up
  - Group Environment ([www.improvencyclopedia.org](http://www.improvencyclopedia.org))

**'Using My Body' can also be used as a reflection and assessment of tableau activities, especially when using the stage.**



- Levels:  
Sit, Stand, Lay (commonly taught improv game where in a scene of three actors one must be seated, one must be standing, and one must be laying down while justifying each choice to move, and continually switching)

- **Blocking and Movement Vocabulary and Concepts:**

**Use of stage space:**

You have all of this room... use it to your advantage!

**Levels:**

High, medium, low

Can be used in terms of actors portraying characters, or use of stage props or set

**Keeping Open:**

The audience needs to see your beautiful faces!

**Dominant Stage Positions:**

Focus on where you put certain characters on stage; this allows you to show who is more powerful between the characters; or who you want the audience to look at

**Prompting Questions:**

What happens when one person's back is purposefully to the audience? What does it say about that character?

When the actor(s) changes their focus on stage, or what they are looking at, how does the focus of the scene change?

*After students have learnt these concepts, they are most likely ready to begin blocking their scene. In Lesson Six: Script Work, students learn to document their blocking.*

- **Questions to Deepen Understanding:**

When can the 'rules' sometimes be broken? When is it ok to turn your back to the audience? What would that express to the audience?

When can you use imbalance (in terms of blocking) on the stage? How does this create focus and/or contrast?

## **Lesson Five: Visualizing the Stage**

**Time Frame:** 2-10 hours

(optional projects depending on your time and technology available)

- **Resources:**

[www.costumes.org](http://www.costumes.org) (The Costume Manifesto)

8 ½ x 11 sheets of white paper

Pencils and Pencils crayons

Space with lighting and sound capacity

If applicable:

If you do not have access to a space with lighting, make adaptations with what you have available.

Spotlight, Gels, Fog machine

- **Vocabulary:**

Costume rendering  
Character function, symbol and costume  
Lighting, Sound and Technical Design  
Mood  
Overall Vision

- **The Plan:**

As a group, students must work together to achieve consensus when deciding on the following elements of design for their scene:

- Costumes
- Set
- Lighting
- Sound
- Other Special Effects

- **Class Process: 3 Optional projects**

When working on these different projects, and you are using all of them, it is ok to have the students working on different projects at different times.

Allowing the students to switch through different projects, and keeping their enthusiasm for what they are doing and switching what they are working on helps increase student motivation.

**1) Costume Design Project:**

Students design a costume for their character to wear on stage. The design should accurately represent the character and the character's function to the whole of the scene. It should also have symbolic meaning.

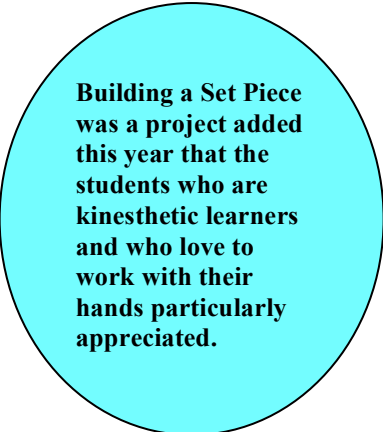
The costume rendering - it is very important that the students think about what their costume will be communicating to an audience through:

- Colour
- Fabric choices
- Accouterments

**2) Building a Set Piece Project**

They are required to 'draft' what the set piece will look like. Students build one prop or set piece that is required of their script. Students problem solve how to build it.

The set piece should be functional but also serve to add to either symbol, contrast or focus on stage.

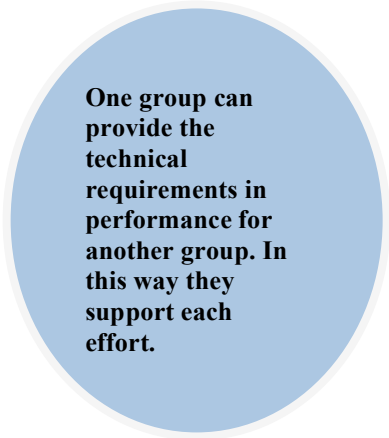


**Building a Set Piece was a project added this year that the students who are kinesthetic learners and who love to work with their hands particularly appreciated.**

### 3) Technology Project:

The following elements of technology might be incorporated into each scene

- Lighting
- Add contrast to the scene (e.g. light vs. darkness)
- Sound
- Add contrast to the scene (e.g. sound vs. silence)
- Special Effects
- Spotlight
- Strobe light
- Fog machine
- Particular sound effects (e.g. sound made on stage, live music)



One group can provide the technical requirements in performance for another group. In this way they support each effort.

- **Questions to Deepen Understanding:**

How does the use of technology help to create the *mood* of the script?

How do these design concepts (costume, set, tech) help to express symbols and theme within the scene?

## Lesson Six: Script Work

**Time Frame:** up to 5 hours

(compiled at different times during the entire process)

- **Resources:**

Paper and pencil

- **Vocabulary:**

blocking

blocking symbols

- **The Plan:**

There are many ways to annotate a script – look at various examples.

During the rehearsal process, students annotate all stage movement and blocking that is developed for the scene. Use **pencil** as it often changes during the rehearsal process.

Students analyze the script for intention and objectives and indicate appropriate blocking notes.

## Lesson Seven: Producing the Prompt Book

**Time Frame:** up to 5 hours

(compiled at different times within the entire process)

- **Resources:**  
1" binders with paper (one per group)
- **Vocabulary:**  
Prompt book  
Aerial view
- **The Plan:**  
Each group creates a prompt book that documents the process of putting together their scene/drama, and documents decisions and problems solved. The following content can be put into the prompt book:
  - Script
  - Costume sketches
  - Aerial view sketches of the stage set pieces/ props
  - Maps documenting blocking and stage movement
  - Cues for lighting and sound
  - Character sketch

*Prompt book should be so well put together, that any person can pick it up and use it for production directions.*

## **Lesson Eight: Putting it all Together**

**Time Frame:** approximately 2 hours

- **Vocabulary:**  
Working Rehearsal  
Blocking Rehearsal  
Off-script Rehearsal  
Technical Rehearsal  
Dress Rehearsal
- **The Plan:**  
After all of the 'projects' have finished, it is time to rehearse the scene/drama for performance. Students document this in their Learning Log to indicate success and challenges during rehearsals. The following tips should help rehearsal run smoothly, and help to organize the rehearsal process.
- **Rehearsal Tips:**  
Give students structure for each rehearsal as they'll be working independently:

- **Working Rehearsal**  
Students work on character choices and motivation behind their characters actions
- **Blocking Rehearsal**  
Students focus primarily on the movement and positioning of the actors on stage
- **Off-script Rehearsal**  
Students rehearse their scene without their script, and focus on blocking and characterization
- **Technical Rehearsal**  
Students only work on the cues before and after every technical cue needed for the scene
- **Dress Rehearsal**  
Students rehearse their scene as if they were performing for an audience (costumes, set, all tech, no scripts)  
Lay out everything that needs to be completed or thought about in order for performance, so the students realize different aspects they need to be working on  
Designate spaces around the school that the students can use for rehearsal time besides the performance space. These spaces should be away from other classes.  
Provide regular peer and self-assessments that can evaluate how the students are working  
Check on the students often and try to spend time with each group during their rehearsal time



## V. Appendix

<b>Vocabulary</b>	<b>page 15 - 17</b>
<b>Character Sketch</b>	<b>page 18</b>
<b>Scene Work Checklist</b>	<b>page 19</b>
<b>The Invisible Stage Map</b>	<b>page 20</b>
<b>Final Performance Rubric</b>	<b>page 21 &amp; 22</b>
<b>Peer Feedback</b>	<b>page 23</b>
<b>Outcomes Rubrics</b>	<b>page 24 &amp; 25</b>

# Vocabulary

## Tableau

- A tableau is a frozen picture. The following 'things' can be shown in tableau:
  - People, animals, inanimate objects
  - Shapes and sculptures (abstract)
  - Expressions of feelings

## Levels

- in dance and drama levels are high, medium and low and are used when creating a *stage picture* to allow for contrast and difference

## Stage Picture

- Is how everything looks on stage; this can include all actors, props, set pieces and costumes

## Shapes

- Is a concept for tableau and character work that allows the actor to play with the way that his or her body is shaped
  - Round, square, curvy, angular, triangular etc.
- Playing with shapes allows a different mood, feeling, character to be expressed, simply by the way that the body is positioned

## Facial Expressions

- Important to tableau and all characterization, the way that your face looks tells the audience who you are, what you are thinking about, and how you function within the play

## Negotiation

- The ability to work with a small or large group of people and come to consensus or conclusion on issues and ideas that evolve during the process of creating dramatic art

## Research

- Sometimes research in drama can be different than research in other subjects.
- Research in drama can be any of the following:
  - Observations
  - Improvisations
  - Questionnaires
  - Surveys
  - Experimentation with different types of drama or theatre

### **Three Parts of Script:**

- **Preface**

Introduces the reader to the following:

- Setting
- Characters
- Costumes
- Any technical notes
- Requests of the playwright

- **Italics (or brackets)**

- Anything that is not said by an actor, but the actor or director needs to know (e.g., stage direction, line delivery, set change, technical notes) is written in *italics* or *(brackets)*

- **Dialogue**

### **Keeping Open**

- An actor need to keep  $\frac{3}{4}$  of his or her face open to an audience when possible, as the face is important to expressing and communication
- This can be done by standing with his or her feet in a triangular formation when in conversation with another actor.
- 'Cheating'- is a term used to describe ways that an actor can face another person on stage and also face out to the audience. The trick is to keep it looking natural.

### **Dominant Stage Positions**

- Dominant stage positions are the places on stage where the actor who stands on them are said to have the most 'power'
- These places are:
  - Centre
  - Up from any other actor on stage (this forces the other actor to have to look back at the person who is farther upstage from them)

### **Costume rendering**

- A sketch which gives accurately communicates what a character will wear on stage

### **Character Function**

- Character function refers to how each particular character contributes to the whole of the play; either through plot line or theme

### **Lighting, Sound and Technical Design**

- Design not only works for costumes and set. Technicians design exactly what they want for lighting and sound and will create a plan for how to achieve that. Example: a play may require a lot of back lighting, or live sounds instead of recorded



**Mood**

- Refers to the feeling that is created through the presentation of the play

**Overall Vision**

- Often the director has the overall vision of the play, and is the person who works with the other designers to tie together all of the elements (costume, set, lighting, sound, special effects, characterization and blocking) in order to present a unified vision of the play and what is being communicated to the audience

**Blocking (stage movement)**

- Refers to the notation of where each actor, prop, or set piece may move to at any time during the production

**Blocking Symbols**

- Specific symbols that can be used to make the notation of blocking and stage movement easier for the person documenting it

**Prompt Book**

- The book that is used by the stage manager (the person who runs the show while in production)
- The prompt book is the *good copy* version of all blocking, technical cues, aerial views, costume renderings, picture documentation of process, etc.

**Aerial View**

- A sketch which shows the placement of all the set pieces on a stage

**Working Rehearsal**

- Rehearsal spent working on characterization and character intention

**Blocking Rehearsal**

- Rehearsal spent working on stage movement

**Off-script Rehearsal**

- A rehearsal without scripts

**Technical Rehearsal**

- A rehearsal that goes through every technical cue for the scene, without focusing on the acting

**Dress Rehearsal**

- A rehearsal that is run as it would in front of an audience. All elements of the scene must be ready, costumes, set, props, no scripts, all tech, etc.

# Character Sketch

## Who am I?

NAME: \_\_\_\_\_

- Every time an actor is on stage he or she is representing another person, and becoming someone else, transforming, and showing us a different person who exists in the world
- Through acting, you are making a statement about a particular type of person, a symbol, or metaphor for a bigger idea
- Acting is about understanding the person that you are playing
- **Remember- theatre artists communicate and express ideas about life, society, the world...**
- answer the following questions based on your character:

**1. Character name:**

**2. Age:**

**3. Occupation:**

**4. What is his or her relationship to the other people in the scene/drama?**

**5. What does your character want (intentions)? What is the barrier (obstacles)? How does this add tension?**

**6. What is a secret about your character that you wouldn't want anyone else to know?**

## Scene Work Checklist:

Names: \_\_\_\_\_

Theme: \_\_\_\_\_

\_\_\_\_\_

1. Theme is apparent through dialogue and/ or visual cues \_\_\_\_\_
2. Every actor has an appropriate costume \_\_\_\_\_
3. Actors are comfortable with their lines/ role in the scene \_\_\_\_\_
4. Actors remain focused when on stage, even when not speaking \_\_\_\_\_  
and are able to improvise if needed
5. All technical requirements have been determined to suit the  
overall vision of the scene (including lights, sound, SFX) \_\_\_\_\_
6. The prompt book reveals strong organization and efficiency \_\_\_\_\_
7. You have practiced with your costume at least once \_\_\_\_\_
8. You have worked one-on-one with the teacher  
in the acting space \_\_\_\_\_

## THE INVISIBLE STAGE MAP:

<b>UP RIGHT (UR)</b>	<b>UP CENTRE (UC)</b>	<b>UP LEFT (UL)</b>
<b>RIGHT (R)</b>	<b>CENTRE (C)</b>	<b>LEFT (L)</b>
<b>DOWN RIGHT (DR)</b>	<b>DOWN CENTRE (DC)</b>	<b>DOWN LEFT (DL)</b>

Audience

### REMEMBER:

- **Up is farthest away from the audience, down is closest to audience**
- **Left and right always refer to the actor's left and right when facing the audience**

### BLOCKING: NOTATION OF STAGE DIRECTIONS

- **Blocking notation is a short form language of symbols to help remember what happens at various points in the script. You can create symbols as needed. Here are some to consider:**

**entrance (E) + area of stage, example: EDL is 'enter down left'**

**exit (X) + area of stage**

**cross the stage: draw a directional arrow**

**light cue (LQ)**

**sound cue (SQ)**

**special effect (SFX)**

## Drama 9: Scene Building Final Performance Criteria

\* Students can co-construct the criteria.

<b>Skill:</b>	<b>Excelling</b>	<b>Meeting</b>	<b>Approaching</b>	<b>Beginning</b>
Independent & collaborative	Self motivated and worked independently at an advanced level.	Self motivated and able to work independently.	Requires supervision to complete work expected, but able to work well when prompted.	Requires constant supervision to complete work.
Prompt book	Blocking notes and technical requirements exceeded expectations, could be used in production by new group.	Blocking and technical requirements met, clear explanations.	Most blocking and technical requirements are recorded.	Few blocking and technical requirements noted.
Stage setting	The stage was used innovatively and problems solved in interesting ways.	The stage space was designed well to show focus, contrast and symbol.	Space was used adequately but did not utilize all elements.	Stage was only used in one area.
Acting	Actors were receptive to audience, responsive to one another and moved with purpose.	Actors used the space well and were aware of all onstage.	Actors were unaware of audience but open to one another on stage.	Students only stood profile to the audience instead of open.

Costume & Character	Costume was interesting and took character development to a deeper level.	The costume was appropriate to the character and gave insight to audience.	Costume did not suit the character.	Needed assistance to select a costume.
Technology	The technology that the students used enhanced the scene and showed innovation.	Technology was appropriate to the scene and showed problem solving.	Technology was used in the scene but with little preparation.	Technology was not thought of for the scene
Voice	Volume and articulation was excellent, voice helped enhance the character.	Volume and articulation was clear.	Difficulty being heard at times.	Little clarity or articulation.

## Peer - Feedback:

Name(s) of performer(s): \_\_\_\_\_

Name of evaluator: \_\_\_\_\_

<b>Excelling 4</b>	<b>Meeting 3</b>	<b>Approaching 2</b>	<b>Beginning 1</b>
Demonstrates focus through the entire performance using interesting and unusual strategies.	Demonstrates focus appropriately through the performance.	Demonstrates focus only in small portions of the performance.	Needs assistance to keep focus during the performance.
Contrast is used to advance the drama and uses an element of surprise.	Contrast is clearly used to advance the drama.	Drama had some contrast.	Contrast was not evident.
Symbols were effective and made me think.	Symbolic meaning was clear.	Did not understand the symbol used.	Symbols not evident.

**Specific Comments:**

## Outcomes Rubrics

Use the outcome-based rubrics to create a rubric specific to the performance task. Invite students to examine the outcomes and identify key criteria that should be considered.

### Cultural Historical

#### Outcome CH 9.3 Investigate diversity of artistic ideas, styles, and media in contemporary arts expressions.

<b>Beginning - 1</b> I need help.	<b>Approaching - 2</b> I have a basic understanding.	<b>Meeting - 3</b> My work consistently meets expectations.	<b>Excelling - 4</b> I have a deeper understanding.
With assistance I can identify diversity of artistic ideas and styles in contemporary drama.	I can investigate reasons for diversity of artistic ideas and styles in theatre.	I can investigate reasons for diversity of artistic ideas, styles, and media in contemporary theatre.	I can describe how many factors influence artists ideas and choices of style and choices of media in contemporary theatre.

- Learning log notes on research; conversations; observations; indemnify influence of research into own piece.

### Critical Responsive

#### Outcome CR 9.3 Investigate and identify how arts expressions can challenge thinking about values, ideas, and beliefs.

<b>Beginning - 1</b> I need help.	<b>Approaching - 2</b> I have a basic understanding.	<b>Meeting - 3</b> My work consistently meets expectations.	<b>Excelling - 4</b> I have a deeper understanding.
With assistance, I can investigate how theatre expresses a viewpoint and belief.	I can investigate how theatre is an expression of viewpoints, perspectives and beliefs.	I can investigate and identify how theatre can challenge thinking about values, ideas, and beliefs.	I can demonstrate interest in the ideas and works of artists and appreciate original thought and explain why some theatre may be considered controversial.

- Learning log notes on research; observational checklists; conversations; class discussion



## Creative Productive

**Outcome CP 9.4 Demonstrate how roles may be developed and how dramatic characters communicate meaning to an audience.**

<b>Beginning – 1</b> I need help.	<b>Approaching – 2</b> I have a basic understanding.	<b>Meeting – 3</b> My work consistently meets expectations.	<b>Excelling – 4</b> I have a deeper understanding.
With assistance I can develop different kind of role in drama work.	I can develop different kinds of role in drama work and demonstrate how roles may be developed.	I can demonstrate how roles may be developed through language and drama strategies and how dramatic characters communicate meaning to an audience.	I can use innovations to enhance or clarify dramatic intentions and to communicate meaning to an audience.

**Outcome CP 9.5 Manipulate drama strategies and theatrical elements (e.g., story, character, design, space) to achieve dramatic purpose.**

<b>Beginning – 1</b> I need help.	<b>Approaching – 2</b> I have a basic understanding.	<b>Meeting – 3</b> My work consistently meets expectations.	<b>Excelling – 4</b> I have a deeper understanding.
With assistance I can identify various drama strategies to achieve intentions.	I can select and practice each theatrical element and drama strategy.	I can manipulate drama strategies and theatrical elements to communicate ideas effectively and achieve dramatic purpose.	I can collaborate with others on developing technical theatre elements to help support the dramatic purpose.

- Preparation for scenes; strategies used; observational checklists; class exercises; optional projects (technical theatre); script annotation; rehearsal and performance.