
DRAMA 10–20–30

A. PROGRAM RATIONALE AND PHILOSOPHY

RATIONALE FOR FINE ARTS

The fine arts embrace music, art and drama without obscuring their uniqueness. Each has a body of content, partly derived from tradition and partly developed from the insights and interests of those involved. Each has its own mode of expression and makes its own contribution to society, necessitating the inclusion of the arts as separate subject areas in the school program.

There are fundamental principles that apply to all three. Specifically, the student is involved as a creator, a performer, an historian, a critic and a consumer. Throughout the grades, an articulated fine arts program should enhance the depth and breadth of expression and intuitive response. The maturing student learns to appreciate, to understand, to create and to critique with discrimination products of the mind, the voice, the hand and the body.

PHILOSOPHY FOR DRAMA EDUCATION

Drama is both an art form and a medium for learning and teaching. It can develop the whole person — emotionally, physically, intellectually, imaginatively, aesthetically and socially — by giving form and meaning to experience through

“acting out”. It fosters positive group interaction as students learn to make accommodations in order to pursue shared goals.

Dramatic growth parallels the natural development of the student. This growth is fostered in an atmosphere that is non-competitive, cooperative, supportive, joyful yet challenging.

The overall goal of drama is to foster a positive self-concept in students by encouraging them to explore life by the assumption of roles and by the acquisition of dramatic skills. The imaginative exploration involves setting up a dramatic situation, “acting out” that situation, communicating within that situation and reflecting on the consequences. It is this reflection that provides the knowledge for self-development.

As students progress through the dramatic forms of expression at the secondary level, greater emphasis is placed upon the development of the individual as a creator, performer, historian, critic and patron. Here, the self-development and socialization processes of the student are extended by developing an appreciation of theatre as a traditional art form.

B. GOALS AND OBJECTIVES

GOAL I

To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives

For the following concepts (C), skills (S), and attitudes (A) *the student will:*

- develop a positive and realistic self-image (A)
- increase self-discipline (A)
- increase self-confidence (A)
- extend the ability to concentrate (S)
- extend physical and vocal capabilities (S)
- apply imaginative and creative thought to problem-solving situations (S)
- extend the ability to control and express emotions (S)
- sharpen observations of people, situations and the environment (S)
- demonstrate the ability to recall and use sensory information (S)
- demonstrate the ability to make considered decisions, act upon them and accept the results (S)
- demonstrate a sense of responsibility and commitment, individually and to the group (S)
- demonstrate the ability to initiate, organize and present a project within a given set of guidelines (S)
- develop a sense of inquiry and commitment to learning (S)
- demonstrate the ability to contribute effectively and constructively to the group process (S)
- extend understanding of, acceptance of and empathy for others (A/S)
- demonstrate respect for others — their rights, ideas, abilities and differences (S)
- demonstrate the ability to offer, accept, and reflect upon, constructive criticism. (S)

GOAL II

To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives

For the following concepts (C), skills (S), and attitudes (A) *the student will:*

- develop techniques that enhance vocal and physical communication (S)
- develop the ability to select appropriate physical and vocal expression for feelings, ideas and images (S)
- extend the ability to give form and expression to feelings, ideas and images (S)
- be capable of creating and expressing a believable character from scripted and non-scripted material (S)
- participate in the theatrical style of realism as a basis for further exploration of theatrical styles (S/C)
- develop the ability to understand and apply the specific presentation techniques demanded by various dramatic forms (S/C)
- explore various approaches to analyzing a script for purposes of study and/or presentation (S)
- gain knowledge of disciplines that enhance dramatic process and product (C)
- demonstrate understanding of integration of disciplines to enrich a theatrical presentation. (C)

GOAL III

To develop an appreciation of drama and theatre as a process and art form.

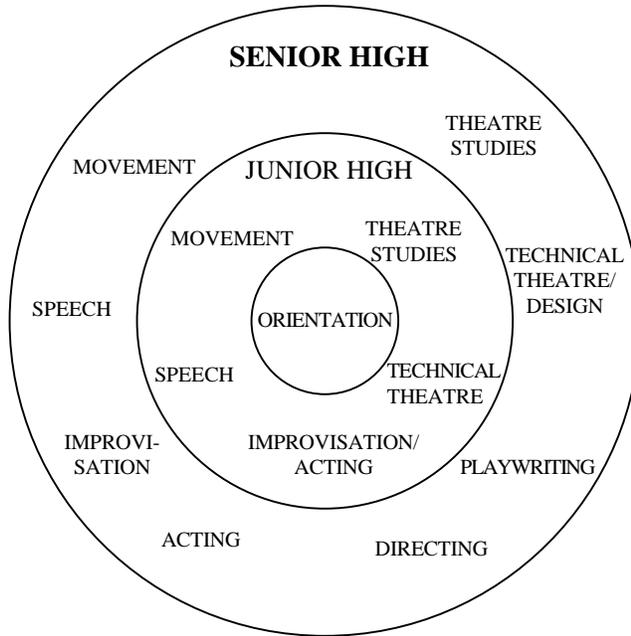
Objectives

For the following concepts (C), skills (S), and attitudes (A) *the student will:*

- explore various conventions and traditions of theatre (C)
- broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible (C)
- demonstrate the ability to assess critically the process and the art (S)
- demonstrate recognition of and respect for excellence in drama and theatre (A)
- develop an awareness of aesthetics in visual and performing arts. (A)

C. CONTENT

DISCIPLINES OF THE SENIOR HIGH DRAMA PROGRAM



Because students entering the drama program in senior high school may have a range of drama experience, orientation can be used as an effective bridge between junior and senior high school drama. Orientation may also be used diagnostically at any grade level when preliminary foundation work is required.

There are eight disciplines required in the Senior High Drama Program. The four disciplines that communicate are movement, speech, improvisation and acting. The four disciplines that enhance communication are theatre studies, technical theatre/design, playwriting and directing.

Within the disciplines that communicate, form refers to a mode of exploration that may end in presentation. Within the disciplines that enhance communication, component refers to a possible area of study. Exploration of as wide a variety of forms and components as possible is desirable. This variety allows the teacher and student to begin work in areas of comfort and expertise; at the same time, it challenges the teacher and student to investigate less familiar areas for program enhancement. Forms and components listed below are not meant to be inclusive or prescriptive.

Disciplines may either be integrated as appropriate or treated as separate units of study. Focus may vary according to the teacher's expertise, students' needs, school's philosophy, and facilities and budget.

DISCIPLINES that Communicate	Possible Forms
MOVEMENT	tableau, creative movement, mime, dance drama, improvised dance, choreographed dance, stage fighting, clowning, mask
SPEECH	storytelling, oral interpretation, choral speech, radio plays
IMPROVISATION and ACTING	creative drama, planned improvisation, spontaneous improvisation, theatre sports, group drama, puppetry, collective, choric drama, readers' theatre, story theatre, scripted work, monologues, audition pieces, musical theatre, film/video, performance art

DISCIPLINES that Enhance Communication	Possible Components
THEATRE STUDIES	the script, the performance, the theatre
TECHNICAL THEATRE/DESIGN	costume, lighting, makeup, management (business/house/stage), properties, set, sound
PLAYWRITING	structure, scenario, scene, workshopping, the play
DIRECTING	picturization, directorial concept, composition

SCOPE AND SEQUENCE

The Senior High Drama Program consists of Drama 10, 20 and 30. Drama 10 and 20 can be offered for 3 or 5 credits. Drama 30 can be offered for 5 credits only. Three-credit courses have been designed for 75 hours and 5-credit courses for 125 hours. The Drama 10 courses are prerequisites for the Drama 20 courses, and Drama 20 courses are prerequisites for Drama 30.

Learner expectations have been identified for each of the eight disciplines included in the Senior High Drama Program. The learner expectations are accomplished through work in a variety of forms and components. One of the disciplines, Technical Theatre/Design, includes learner expectations for seven different components.

Drama teachers recognize the value and necessity of preliminary assessment and atmosphere-setting activities with students, before commencing more in-depth work on the disciplines. Orientation must be addressed in Drama 10 and reinforced in Drama 20 and Drama 30.

The required learner expectations for 3-credit Drama 10 and 20, and 5-credit Drama 30, are identified in the chart below.

	DRAMA 10 3 credits	DRAMA 20 3 credits	DRAMA 30 5 credits
Disciplines	Learner Expectations	Learner Expectations	Learner Expectations
	ORIENTATION	ORIENTATION	ORIENTATION
MOVEMENT	1–24		
SPEECH	1–14	15–21	→ 22–24
IMPROVISATION	1–32	33–36	→ 37–38
ACTING		1–17	→ 18–22
THEATRE STUDIES			4–6
TECH. TH./DESIGN	any one component with all learner expectations	any one component with all learner expectations	any two components with all learner expectations
PLAYWRITING		1–13	
DIRECTING			1–10

The 5-credit courses in Drama 10 and 20 have additional learner expectations from two disciplines, Theatre Studies and Technical Theatre/Design. The additional requirements for 5 credits are:

- Drama 10: Theatre Studies — learner expectations 1 and 2 and Technical Theatre/Design — one component with all learner expectations (total of two components).

- Drama 20: Theatre Studies — learner expectation 3 and Technical Theatre/Design — one component with all learner expectations (total of two components).

The required learner expectations for 5-credit Drama 10 and 20, and 5-credit Drama 30 are identified in the chart below.

	DRAMA 10 5 credits	DRAMA 20 5 credits	DRAMA 30 5 credits
Disciplines	Learner Expectations	Learner Expectations	Learner Expectations
	ORIENTATION	ORIENTATION	ORIENTATION
MOVEMENT	1–24		
SPEECH	1–14	15–21	→ 22–24
IMPROVISATION	1–32	33–36	→ 37–38
ACTING		1–17	→ 18–22
THEATRE STUDIES	1–2	3	→ 4–6
TECH. TH./DESIGN	any two components with all learner expectations	any two components with all learner expectations	any two components with all learner expectations
PLAYWRITING		1–13	
DIRECTING			1–10

LEARNER EXPECTATIONS

Orientation

Orientation is the introduction of basic concepts, skills and attitudes in drama that should be addressed before commencing more in-depth work in the eight disciplines covered in the senior high program. Orientation must be taught in Drama 10 and reinforced in Drama 20 and Drama 30. It is recommended that orientation be the first area of study covered. Teachers may wish to step back into orientation from time to time, as the need arises.

Orientation is of utmost importance for the following reasons:

- Transition — Orientation aids in the transition from the junior high to the senior high drama curriculum. It addresses the variety of developmental growth of adolescents.
- Equalization — There are no prerequisites for Drama 10. Therefore, it is essential that students are involved in orientation activities that help to establish a common starting point for the class.
- Diagnosis — Throughout orientation, the teacher will be diagnosing the students in order to plan a program that will best meet their needs. The diagnosis done in orientation will identify the most appropriate discipline(s) for initial exploration.
- Motivation — Orientation should involve students in interesting, challenging and enjoyable activities that will stimulate them to participate with enthusiasm in the drama program.

Drama 10

The student will be able to:

- Demonstrate willingness to challenge and extend oneself: physically, emotionally, intellectually and artistically.
- Share ideas confidently.
- Demonstrate behaviour appropriate to given circumstances.
- Concentrate on the task at hand.

- Demonstrate effective use and management of time.
- Listen to self and others.
- Recognize that values are expressed through the arts.
- Solve problems imaginatively and creatively.
- Make effective decisions or choices.
- Demonstrate trust by becoming comfortable with others, physically and emotionally.
- Display consideration and respect for self and others.
- Positively support the work of others.
- Cope with success and failure in positive ways.
- Work with abstract concepts.
- Demonstrate self-discipline, self-direction and a sense of responsibility.
- Work cooperatively and productively.
- Offer and accept constructive criticism with a desire to progress.

Movement

Movement is non-verbal physical expression. The development of a responsive and expressive body is enhanced when the movement elements of energy, focus and control work together. All movement occurs in and occupies space; it is measured by time; it requires energy to begin and complete itself.

Drama 10

The student will be able to:

1. Display the ability to be still.
2. Demonstrate understanding of basic anatomy.
3. Recognize the necessity for physical warmups.
4. Perform a physical warmup.
5. Demonstrate effective breathing techniques.
6. Recognize when to use specific breathing techniques.
7. Display proper body alignment.
8. Extend flexibility.
9. Display increased ability to balance.
10. Demonstrate focus, concentration and energy in all movement and gesture.
11. Demonstrate the ability to move isolated body parts.

12. Demonstrate knowledge of elements of space.
13. Use levels (high, medium and low).
14. Create physically shapes in space.
15. Use basic locomotor movements (e.g., walking, running, crawling) to explore space.
16. Create and repeat patterns of movement.
17. Demonstrate freezing of movement in space.
18. Appreciate that physical expression can enhance language.
19. Demonstrate qualities of energy.
20. Create appropriate personal physical warmup routines.
21. Demonstrate the ability to extend a movement.
22. Translate words, images and emotions into movement.
23. Demonstrate non-verbally the who, what, where, why and when of a story.
24. Demonstrate understanding of mood, and communicate mood.

Speech

Speech is the exploration of talking and speaking to meet the demands of verbal communication. It examines interpretation, the mechanisms of control of vocal delivery, and acknowledges the importance of listening critically. Speech assists the student to learn more about the voice, and how to use it and improve it. As speech is a “learned” ability, learning begun here will result in improved voice production and thus enhance communication skills.

Drama 10

The student will be able to:

1. Demonstrate vocal relaxation and warmup techniques.
2. Apply effective breathing techniques.
3. Recognize the effect of good posture on voice.
4. Demonstrate knowledge of the parts of the body that are associated with voice production: vocal tracts, lungs, diaphragm, bronchi, trachea, larynx, uvula, pharynx, vocal folds.
5. Recognize how the jaw, lips, tongue, teeth and velum play an important role in articulation.

6. Perform exercises to relax and improve the movement of the articulators.
7. Demonstrate knowledge of the terms intonation, pitch, projection, rate, volume, rhythm, resonance, pausing and phrasing in speech activities.
8. Recognize the resonators’ contribution to vocal quality.
9. Use and practise levels of pitch.
10. Demonstrate safe and appropriate projection.
11. Demonstrate how phrasing and pausing, intonation, rate and rhythm affect meaning.
12. Create specific vocal sound effects.
13. Speak spontaneously within a given context.
14. Demonstrate effective narrative techniques.

Drama 20

The student will be able to:

15. Demonstrate expressive reading of literature.
16. Communicate mood and emotion through voice.
17. Identify script indicators of a character’s vocal quality.
18. Demonstrate that spoken interpretation is affected by characterization.
19. Examine the effect of subtext upon spoken interpretation.
20. Apply movement and gesture to clarify and enhance spoken interpretation.
21. Apply previously learned speech skills to characterization and presentation.

Drama 30

The student will be able to:

22. Examine the affects of emotion, posture and age on vocal characterization.
23. Use vocal variety in character development.
24. Select appropriate visual elements such as props and costumes to enhance spoken interpretation.

Improvisation

Improvisation is the “acting out” of an unscripted response to an idea or situation. Spontaneous improvisation involves unplanned action and/or dialogue. Planned improvisation involves planned, rehearsed or polished action and/or dialogue.

Drama 10

The student will be able to:

1. Use warmup techniques for preparation of body, voice and mind.
2. Demonstrate the ability to be still.
3. Maintain concentration during exercises.
4. Demonstrate heightened sensory awareness.
5. Create experiences through imaging, visualizing and fantasizing.
6. Demonstrate thinking in a divergent mode.
7. Examine and express feelings.
8. Tell a story spontaneously.
9. Use appropriate stage directions.
10. Demonstrate appropriate rehearsal methods.
11. Apply the essential elements of a story: character, setting, conflict, climax and plot in planned and unplanned scenes.
12. Create, relate and polish a story.
13. Communicate meaning without words.
14. Discover how various emotions affect one vocally and physically.
15. Initiate a dramatic situation in response to a given stimulus.
16. Make logical choices spontaneously within the boundaries of situation and character.
17. Demonstrate the ability to accept, advance, offer or block thought and action, quickly and effectively.
18. Extend the illusion of the onstage environment by creating an offstage reality.
19. Demonstrate techniques for creating effective entrances and exits, consistent with character.
20. Critique the work of self and others through observation and expression of specific detail.
21. Demonstrate techniques for communicating the “illusion of the first time” within a planned situation.

22. Distinguish between performer and character.
23. Use varied stimuli for character development.
24. Select and use vocal techniques appropriate to a character.
25. Select and use language appropriate to a character and situation.
26. Use body language to add physical dimension and depth to a character.
27. Demonstrate economy in movement and speech by making appropriate selections.
28. Demonstrate how attitude, and change in attitude, affects a character.
29. Demonstrate understanding of and apply the concept of status.
30. Demonstrate understanding of and apply the concepts of a character’s objectives and motivation.
31. Demonstrate the ability to focus on, and achieve, the objective of a scene.
32. Sustain a character throughout a scene or exercise.

Drama 20

The student will be able to:

33. Sustain a single character in a variety of situations.
34. Demonstrate the techniques of sharing, giving and taking focus.
35. Demonstrate understanding of how the use of levels and planes can focus the stage picture.
36. Integrate improvisational skills learned, in planned and spontaneous improvisations.

Drama 30

The student will be able to:

37. Demonstrate various ways of expressing emotions that are consistent with a character.
38. Demonstrate various ways of creating and communicating mood.

Acting

Acting is the development and presentation of action and reaction of a character from a playscript. Acting involves the technical exploration of the “life” of a character who has been created by a playwright. Through this exploration, actors broaden their empathetic understanding of how other people think and react.

Drama 20

The student will be able to:

1. Analyze a script for explicit character clues.
2. Create, select and sustain physical details of the character from scripted material.
3. Demonstrate understanding of and identify motivation and objectives (overall, main and immediate).
4. Demonstrate understanding that a character’s behaviour is motivated by past, present and anticipated future experiences.
5. Demonstrate a character’s main objective within a scene.
6. Demonstrate a character’s immediate or moment-to-moment objectives within a scene.
7. Demonstrate the ability to play a character from the character’s point of view.
8. Demonstrate the ability to memorize required text.
9. Demonstrate the ability to pick up cues effectively.
10. Critique the work of self and others through observation of specific details.
11. Demonstrate understanding of antecedent action, acting beat, operative word, transitions, interior monologue.
12. Analyze script for clues to create antecedent action.
13. Create antecedent action for character.
14. Identify and use operative words in a script.
15. Analyze script for a character’s transitions.
16. Play transitions.
17. Create and use an interior monologue.

Drama 30

The student will be able to:

18. Use various vocal skills to enhance characterization.
19. Create a character’s life that extends beyond, but is consistent with, the script.
20. Physicalize character through selected and economical movement and gesture.
21. Create appropriate stage business.
22. Display appropriate character relationships with all other characters in a scene.

Theatre Studies

Theatre Studies is the exploration of selected elements of drama and theatre that foster an appreciation of theatre as a traditional art form. It reflects the history of man in society and nurtures a tolerant world view. Within this discipline, the student will explore the following components: the script, the performance and the theatre.

Drama 10

Through selected study of: a) Greek, b) Medieval or Elizabethan; and c) Canadian drama, *the student will be able to:*

1. Recognize theatre has evolved as a traditional art form.
2. Recognize innovations in the theatre.

Drama 20

The student will be able to:

3. Recognize the elements of critique.

Drama 30

Through selected study of Early or Middle or Late drama, *the student will be able to:*

4. Recognize dramatic structure of a play.
5. Recognize elements of tragedy and comedy.
6. Recognize realism and selected other significant theatre styles.

Technical Theatre/Design

Technical Theatre/Design is the appropriate selection, construction and manipulation of those staging variables that visually and orally support the performer and the needs of the production. Possible components of study include: costume, lighting, makeup, management (business/house/stage), properties, set and sound. In a 3-credit course, students study one component; in a 5-credit course, they study two components. It is expected that students will experience different components at each grade level.

Drama 10–20–30

Costume

The student will be able to:

1. Demonstrate understanding of the purpose of costume.
2. Recognize the importance of illusion in costume design.
3. Recognize the importance of artistic unity in costume design.
4. Demonstrate knowledge of appropriate safety procedures.
5. Demonstrate understanding of symbolism and psychological implications of colour, texture, line and shape.
6. Demonstrate understanding of the value of the sketch as a tool in creating and communicating ideas in costume design.
7. Demonstrate understanding of techniques of costume organization, care, maintenance, cleaning and storage.
8. Prepare rough costume plot based on a script.

Lighting

The student will be able to:

1. Demonstrate understanding of the purpose of stage lighting.
2. Recognize the importance of illusion in lighting design.
3. Demonstrate understanding of the importance of artistic unity in lighting design.

4. Demonstrate knowledge of appropriate safety procedures.
5. Demonstrate understanding of functions of standard lighting instruments: flood, fresnel, ellipsoidal, follow spotlight, border lights.
6. Demonstrate understanding of functions of gels, barn doors, gobos, c-clamps, shutters.
7. Demonstrate understanding of basic functions of lighting control systems.
8. Demonstrate understanding of symbolism and psychological implications of colour, angle, intensity and timing in creating mood.
9. Demonstrate understanding that gels affect the way colour is perceived in scenery, costume and makeup.
10. Demonstrate safe and proper care in handling and maintaining available lighting instruments.

Makeup

The student will be able to:

1. Demonstrate understanding of the purpose of makeup.
2. Recognize the importance of illusion in makeup design.
3. Demonstrate understanding of the importance of artistic unity in makeup design.
4. Show awareness of need for safety and cleanliness when working with makeup.
5. Examine physical structure of the face.
6. Compile a makeup morgue.
7. Identify basic makeup supplies: bases, highlights, shadows, liners, powders, cleansers, brushes, sponges, crepe hair, adhesives.
8. Differentiate between abstract, straight and character makeups.
9. Demonstrate understanding of symbolism and psychological implications of colour, texture, line and shape.
10. Prepare a makeup chart for a specific character.

Management
(Business/House/Stage)

Business

The student will be able to:

1. Demonstrate understanding of the duties of business management staff.
2. Recognize the importance of and procedures for script ordering and royalty payment.
3. Demonstrate understanding of the importance of record keeping and box office procedures.
4. Recognize the importance of effective publicity techniques/procedures.
5. Demonstrate understanding of appropriate audience development techniques.

House

The student will be able to:

1. Demonstrate understanding of the duties of house manager and house management staff.
2. Demonstrate knowledge of appropriate safety procedures.

Stage

The student will be able to:

1. Demonstrate understanding of the purpose and duties of the stage manager.
2. Recognize and use basic technical theatre/design terminology.
3. Demonstrate understanding of the duties of technical crews: costumes, lighting, makeup, stage, properties, set, sound.
4. Demonstrate knowledge of appropriate safety procedures.
5. Demonstrate understanding of the need for continuous communication between the stage manager and technical crews during performance.

Properties

The student will be able to:

1. Demonstrate understanding of the purpose of stage properties.

2. Recognize the importance of illusion in properties design.
3. Recognize the importance of artistic unity in properties design.
4. Demonstrate knowledge of appropriate safety procedures.
5. Recognize different types of properties: set properties, hand properties, rehearsal properties.
6. Demonstrate understanding of symbolism and psychological implications of colour, texture and shape.
7. Develop a properties list for a specific script.
8. Recognize the need for developing and maintaining properties inventories.
9. Identify external sources for property loan/rental.

Set

The student will be able to:

1. Demonstrate understanding of the purpose of stage scenery.
2. Recognize the importance of illusion in set design.
3. Recognize the importance of artistic unity in set design.
4. Recognize and use theatre terminology related to the proscenium stage.
5. Demonstrate knowledge of appropriate safety procedures.
6. Recognize different types of stages: proscenium, thrust, arena, flexible.
7. Demonstrate understanding of symbolism and psychological implications of colour, texture, line, mass and form.
8. Recognize different types of scenery: bare stage, curtain set, drop and wing set, box set, unit set, suggestive or selective set, flats, projections, scrims, cyclorama.
9. Demonstrate understanding of and use scale.
10. Demonstrate understanding of and use ground plans.
11. Demonstrate understanding of proper placement of stage scenery: balancing, angling, masking, sight lines, backdrops, scrims.

Sound

The student will be able to:

1. Demonstrate understanding of the purpose of stage sound.
2. Recognize the importance of illusion in sound design.
3. Recognize the importance of artistic unity in sound design.
4. Demonstrate knowledge of appropriate safety procedures.
5. Demonstrate understanding of the basic advantages and limitations of sound equipment; e.g., reel-to-reel tape recorders, cassette tape recorders, turntables, compact disc players, amplifiers, mixers, microphones and speakers.
6. Demonstrate understanding that the acoustics of a space affect sound.
7. Create live sound effects.
8. Show awareness of available recorded material; e.g., sound effects records, recorded music.

Playwriting

Playwriting is the writing of a play involving the components of structure, scenario, scene, workshopping and the play. This discipline concentrates equally on the technical and conceptual elements of playwriting.

Drama 20

The student will be able to:

1. Demonstrate understanding of the basic structure of a play.
2. Define and identify plot, character, thought and diction.
3. Demonstrate understanding of script format.
4. Generate and collect ideas that have dramatic possibilities.
5. Write a scenario.
6. Identify character types and their functions and attributes.
7. Demonstrate understanding of and write exposition.
8. Use effective diction.
9. Define character objectives.
10. Define conflict.

11. Construct a conflict between two characters (protagonist and antagonist).
12. Construct a scene with two contrasting characters.
13. Give and accept constructive criticism.

Directing

Directing is the preparation for the staging of a unified dramatic presentation, script or otherwise, such as tableau or mime, through making aesthetic and practical choices, and ensuring that those choices are realized. Directing requires the ability to view a developing presentation from the potential audience members' point of view.

Drama 30

The student will be able to:

1. Demonstrate understanding of the function of the director.
2. Demonstrate understanding of the terms directorial concept and artistic unity.
3. Recognize that a directorial concept should lead to artistic unity.
4. Demonstrate understanding of the relationship between the relevant research of a chosen play and the directorial concept.
5. Demonstrate understanding of the purpose of a director's book.
6. Demonstrate understanding of the terms composition, picturization and stage movement.
7. Demonstrate understanding of the compositional methods of emphasis: body position, stage area, plane, level, contrast, space, repetition.
8. Demonstrate understanding of the necessity for variety to enhance emphasis.
9. Use types of emphasis within an exercise/project: direct, duo, secondary, diversified.
10. Apply compositional elements of stability, sequence and balance to reinforce emphasis within exercise/project.

REQUIRED/ELECTIVE COMPONENTS

The **required** component encompasses the concepts, skills and attitudes that all students will be able to acquire.

The **elective** component provides opportunities to adapt and enhance the required portion of the program to meet the diverse needs and capabilities of individual students. It encourages the adaptation of content, teaching strategies, instructional time, evaluation activities and learning resources to meet specific individual student and/or group needs. The elective component provides for enrichment and additional assistance to individual students as necessary. Elective time may be used to develop further the required learner expectations through other forms and components, or add other learner expectations where appropriate.

The time allotment for the elective component shall be 30% of the instructional time.

Appropriate selection of forms, components and activities should be made, keeping individual needs and interests of students in mind. One might consider expanding the elective component through the suggested non-required learner expectations and/or the study of additional forms and components. Possible activities might include: self-initiated projects, self-directed studies, research, peer teaching, exploration of themes, establishment of specialist crews, integrations with other school programs, guest artists/experts, student mentors, attending performances, critiquing outside performances, films/videos, extra-curricular workshops, festivals, skill extensions, career awareness, touring, assisting the community, field trips.