

Progression of Learning in Secondary School

Drama

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Progression of Learning in Secondary School

The progression of learning in secondary school constitutes a complement to each school subject, providing further information on the knowledge that the students must acquire and be able to use in each year of secondary school. This tool is intended to assist teachers in planning both their teaching and the learning that their students are to acquire.

The role of knowledge in learning

The knowledge that young people acquire enables them to better understand the world in which they live. From a very early age, within their families and through contact with the media and with friends, they accumulate and learn to use an increasingly greater body of knowledge. The role of the school should be to progressively broaden, deepen and structure this knowledge.

Knowledge and competencies must mutually reinforce each other. On the one hand, knowledge becomes consolidated when it is used and, on the other hand, the exercise of competencies entails the acquisition of new knowledge. Helping young people acquire knowledge raises the challenging question of how to make this knowledge useful and durable, and thus evokes the notion of competency. For example, we can never be really assured that a grammar rule has been assimilated until it is used appropriately in a variety of texts and contexts that go beyond the confines of a repetitive, targeted exercise.

Intervention by the teacher

The role of the teacher in knowledge acquisition and competency development is essential, and he or she must intervene throughout the learning process. In effect, the *Education Act* confers on the teacher the right to “select methods of instruction corresponding to the requirements and objectives fixed for each group or for each student entrusted to his care.” It is therefore the teacher’s responsibility to adapt his or her instruction and to base it on a variety of strategies, whether this involves lecture-based teaching for the entire class, individualized instruction for a student or a small group of students, a series of exercises to be done, a team activity or a particular project to be carried out.

In order to meet the needs of students with learning difficulties, teachers should encourage their participation in the activities designed for the whole class, although support measures should also be provided, when necessary. These might involve more targeted teaching of certain key elements of knowledge, or they might take the form of other specialized interventions.

As for the evaluation of learning, it serves two essential functions. Firstly, it enables us to look at the students’ learning in order to guide and support them effectively. Secondly, it enables us to verify the extent to which the students have acquired the expected learning. Whatever its function, in accordance with the *Policy on the Evaluation of Learning*, evaluation should focus on the acquisition of knowledge and the students’ ability to use this knowledge effectively in contexts that draw upon their competencies.

Structure

The progression of learning is presented in the form of tables that organize the elements of knowledge similarly to the way they are organized in the subject-specific programs. In mathematics, for example, learning is presented in fields: arithmetic, geometry, etc. For subjects that continue on from elementary school, the *Progression of Learning in Secondary School* has been harmonized with the *Progression of Learning in Elementary School*. Every element of learning indicated is associated with one or more years of secondary school during which it is formally taught.

A uniform legend is used for all subjects. The legend employs three symbols: an arrow, a star and a shaded box. What is expected of the student is described as follows:

| | |
|---|--|
| → | Student constructs knowledge with teacher guidance. |
| ★ | Student applies knowledge by the end of the school year. |
| | Student reinvests knowledge. |

An **arrow** indicates that teaching must be planned in a way that enables students to begin acquiring knowledge during the school year and continue or conclude this process in the following year, with ongoing systematic intervention from the teacher.

A **star** indicates that the teacher must plan for the majority of students to have acquired this knowledge by the end of the school year.

A **shaded box** indicates that the teacher must plan to ensure that this knowledge will be applied during the school year.

Drama

Introduction

In order to create, perform and appreciate dramatic works, students must acquire a certain amount of knowledge related to the language of drama. Presented schematically in the compulsory and optional programs, this learning is addressed here in order to facilitate teachers' planning.

Divided into two sections, *Knowledge* and *Applications of Knowledge*, this document provides an overview of the learning that students are expected to acquire over the course of their arts education studies at the secondary level, both in the compulsory program and in the optional programs. The first section covers knowledge that students should have acquired by the end of each cycle, as well as by the end of Secondary IV, where the certification of studies applies. The second section illustrates, by means of observable actions, how this knowledge is mobilized in the exercise of the three competencies developed in this program. The action verbs used in the statements characterize the progression of learning for each key feature of the competencies, from one cycle to another, and from year to year within each cycle. Also included is a review of the learning acquired at the elementary level upon which the secondary learning is based.

Since competency development and acquisition of the knowledge underlying the competency are closely related, the particulars contained in this document should enable teachers to help students acquire the tools they need to develop the competencies of the Drama program and to discover their artistic sensitivity and their creative potential, whether they are enrolled in the compulsory program or in one of the optional programs. In their planning, teachers should reserve time for the assimilation of certain elements of the learning content in order to offer students exploration activities as well as simple and varied tasks for improvement purposes, or more complex tasks involving the application of different kinds of knowledge in a particular context.

Throughout their drama studies, students learn to use different types of knowledge acquired in the classroom and through their cultural experiences in order to create their own dramatic works and perform those of different authors. They acquire the skills necessary to exercise critical judgment when appreciating a dramatic work and learn to use correct English and the appropriate terminology to formulate this appreciation.

In the optional Drama programs, students enhance the knowledge acquired in the compulsory program. In the context of more complex learning and evaluation situations, they are encouraged to consider the symbolic treatment of elements of dramatic language and to develop their ability to use these elements in the context of stage and multimedia environments, especially in the optional program *Drama and Multimedia*. They thus discover new avenues of creation, performance and appreciation.

The secondary-level Arts Education programs were designed to ensure a continuous progression of learning in the same arts subject from the beginning to the end of secondary school. Students can thus pursue their artistic development in a single subject into the second cycle. However, it may happen that some students may change subjects in each year of Cycle Two. It is therefore important to establish conditions that will ensure as complete a training in drama as possible.

Drama

Knowledge

- Cycle Two: Compulsory program
- Cycle Two: *Drama* optional program
- ▲ Cycle Two: *Drama and Multimedia* optional program

| → Student constructs knowledge with teacher guidance. ★ Student applies knowledge by the end of the school year. Student reinvests knowledge. E: The letter E indicates knowledge from the elementary-level Drama program which is developed in greater depth or applied in Secondary Cycle One. | Elementary | Secondary | | | | |
|---|------------|-----------|---|-----------|---|---|
| | | Cycle One | | Cycle Two | | |
| | | 1 | 2 | 3 | 4 | 5 |
| A. Performance | | | | | | |
| 1. Characterization (Cycle One) Building a character (Cycle Two) | | | | | | |
| a. Names two expressions using the body related to characters: attitude and gestures | E | | | | | |
| b. Names different functions of the body (e.g. attitude, gestures, direction of gaze, rhythm, gait, actions) and the voice (e.g. range, accent, silence, vocal effects) involved in building a character | | → | ★ | | | |
| ● c. Identifies ways of becoming familiar with the text: memorization, blocking | | | | → | ★ | |
| ● d. Describes different uses of the body (e.g. attitude, gestures, direction of gaze, rhythm, gait, actions) and the voice (e.g. range, accent, silence, vocal effects) involved in building a character | | | | → | → | ★ |
| ■▲ e. Compares different ways of building a character through the use of the body, the voice and becoming familiar with the text (e.g. actions and blocking, emotion and vocal effects, rhythm and silence) | | | | → | → | ★ |
| 2. Ensemble work | | | | | | |
| a. Identifies some characteristics of a chorus | E | | | | | |
| b. Gives an example of ensemble work: crowd scene | | → | ★ | | | |
| ● c. Identifies certain aspects of ensemble work (e.g. response to performance directions, response to visual and sound cues, adjustment of acting style to that of his/her partners, conventions concerning unified performance) | | | | → | ★ | |
| ● d. Describes certain aspects of ensemble work | | | | → | → | ★ |
| ■ e. Describes aspects of ensemble work, including choreography | | | | → | → | ★ |
| ▲ f. Describes aspects of ensemble work in a multimedia environment | | | | → | → | ★ |
| 3. Body techniques and expression | | | | | | |
| a. Distinguishes between the following body techniques: relaxation, flexibility, rhythm, levels and energy | E | | | | | |
| b. Identifies certain techniques of corporal expression (e.g. exaggeration, opposition, active relaxation, energy) | | → | ★ | | | |
| ● c. Identifies certain techniques of corporal expression including targeting of audience | | | | → | ★ | |
| ● d. Describes certain techniques of corporal expression (e.g. exaggeration, targeting of audience, flexibility) | | | | → | → | ★ |

| | | | | | | | |
|--|---|---|---|---|---|---|---|
| ■ | e. Compares certain techniques of corporal expression (e.g. active relaxation and energy, exaggeration and targeting of audience) | | | | → | → | ★ |
| ▲ | f. Compares body techniques and expression used in a multimedia environment (e.g. minimalism, acting for the camera, functional or symbolic relationship with object) | | | | → | → | ★ |
| 4. Vocal techniques (Cycle One) | | | | | | | |
| Vocal and expressive techniques (Cycle Two) | | | | | | | |
| | a. Distinguishes between the following vocal techniques: breathing, posture, sound production, projection of sound, pronunciation, speed of delivery, rhythm and intonation | E | | | | | |
| | b. Identifies techniques of voice placement (e.g. breathing, flexibility, relaxation, projection, articulation, pronunciation, vocal techniques, dynamic range) and diction (e.g. stress, intonation) | | → | ★ | | | |
| ● | c. Gives examples of vocal and expressive techniques (e.g. voice placement, diction) | | | | → | ★ | |
| ● | d. Describes techniques of voice placement (e.g. breathing, flexibility, relaxation, projection, articulation, pronunciation, vocal techniques, dynamic range) and diction (e.g. stress, intonation) | | | | → | → | ★ |
| ■ | e. Compares different techniques of voice (e.g. voice and diction, levels of language and diction) | | | | → | → | ★ |
| ▲ | f. Compares different techniques of voice associated with a multimedia environment (e.g. expressiveness and performance with a microphone, vocal composition and dubbing) | | | | → | → | ★ |
| 5. Types of discourse (Cycle Two) | | | | | | | |
| ■ | a. Brings out the characteristics of a monologue in dramatic performance | | | | → | → | ★ |
| B. Playwriting (Cycle One) | | | 1 | 2 | 3 | 4 | 5 |
| Dramatic structure (Cycle Two) | | | | | | | |
| 1. Character (Cycle one) | | | | | | | |
| Emphasizing a character (Cycle Two) | | | | | | | |
| | a. Names some expressive elements such as character traits and characteristics of the story | E | | | | | |
| | b. Names the following aspects of emphasizing a character: distinctive traits, motivation, role in the dramatic action, historical characteristics | | → | ★ | | | |
| ● | c. Identifies aspects related to emphasizing a character, including sociocultural characteristics | | | | → | ★ | |
| ● | d. Describes aspects related to emphasizing a character, including sociocultural characteristics | | | | → | → | ★ |
| ■▲ | e. Compares different aspects of emphasizing a character (e.g. intention and role in the dramatic action, distinctive traits and sociocultural characteristics) | | | | → | → | ★ |
| 2. Playwriting methods and dramatic structure | | | | | | | |
| | a. Names characteristics of continuous story development (such as : development, plot twists and ending) | E | | | | | |
| | b. Identifies playwriting methods (e.g. basic story line, writings for the stage, dramatic texts) and elements of dramatic structure (e.g. dramatic action, triggers) | | → | ★ | | | |
| ● | c. Identifies the following playwriting methods: basic story line, dramatic texts, components of the work | | | | → | ★ | |
| ● | d. Describes the following playwriting methods: basic story line, dramatic texts, components of the work | | | | → | → | ★ |
| ■ | e. Compares playwriting methods (e.g. basic story line and dramatic text, triggers and resolution) | | | | → | → | ★ |
| ▲ | f. Compares playwriting methods (e.g. synopsis and scenario, sequence and ellipsis) | | | | → | → | ★ |
| 3. Types of discourse | | | | | | | |

| | | | | | | |
|--|---|---|---|---|---|---|
| a. Identifies the following types of discourse: aside, stage directions, dialogue | | → | ★ | | | |
| ● b. Distinguishes asides from stage directions | | | | → | ★ | |
| ● c. Describes the following types of discourse: aside, stage directions, dialogue | | | | → | → | ★ |
| ■ d. Describes the role of the monologue and compares the following types of discourse: aside, stage directions, dialogue | | | | → | → | ★ |
| ▲ e. Describes narration and advertising, and compares the following types of discourse: aside, stage directions, dialogue | | | | → | → | ★ |
| 4. Genres | | | | | | |
| a. Distinguishes comedy from drama | | → | ★ | | | |
| 5. Conventions | | | | | | |
| a. Names two types of playwriting conventions: treatment of time and treatment of space | | → | ★ | | | |
| ● b. Lists three types of playwriting conventions: treatment of time, space and action | | | | → | ★ | |
| ● c. Describes types of playwriting conventions (e.g. treatment of time, space and action) | | | | → | → | ★ |
| ■▲ d. Describes the different types of playwriting conventions | | | | → | → | ★ |
| 6. Dramaturgical forms | | | | | | |
| ■ a. Compares the following dramaturgical forms: children's theatre, youth theatre, street theatre, guerrilla theatre | | | | → | → | ★ |
| ▲ b. Compares the following dramaturgical forms used in a multimedia environment (e.g. audio drama and video drama, radio play and photo play) | | | | → | → | ★ |
| 7. Aesthetic traditions | | | | | | |
| ■ a. Describes the characteristics of the following aesthetic traditions: classical, realist, symbolist, surrealist, absurd | | | | → | → | ★ |
| C. Theatricality (Cycle One) | | | | | | |
| Theatrical structure (Cycle Two) | | | | | | |
| 1. Costuming, stage set, lighting, sound environment, performance space and theatrical space (Cycle One) | | | | | | |
| Visual and sound elements (Cycle Two) | | | | | | |
| a. Distinguishes playing area from the performance area | E | | | | | |
| b. Names aspects to consider in developing costume accessories: function, use | | → | ★ | | | |
| c. Names aspects to consider in developing elements of scenery: function and use of objects, visible set changes | | → | ★ | | | |
| d. Names some elements of performance space (e.g. wings, proscenium arch, downstage, backstage) | | → | ★ | | | |
| e. Names some characteristics of lighting (e.g. function and use of lighting, simple lighting effects), sound environment (e.g. function and use of sound, sound effects) and theatrical space (e.g. stage/audience relationship) | | → | ★ | | | |
| ● f. Describes aspects to consider in developing costumes: function and use of costume and costume accessories | | | | → | ★ | |
| ● g. Describes the organization and division of the performance space | | | | → | → | ★ |
| ● h. Describes some aspects to consider in developing stage sets (e.g. function and use of objects, visible set changes, stage/audience relationship), lighting (e.g. use, simple effects) and sound environment (e.g. use, effects) | | | | → | → | ★ |
| ■ i. Compares some aspects to consider in developing visual and sound elements associated with theatrical structure (e.g. lighting and sound environment, transition and rhythm, function of makeup and costume) | | | | → | → | ★ |

| | | | | | | | |
|--|--|---|---|---|---|---|---|
| ▲ | j. Compares aspects to consider in developing visual and sound elements associated with a multimedia environment (e.g. function of light and sound setting, staging choices and visual environment) | | | | → | → | ★ |
| 2. Stage directing, ensemble work | | | | | | | |
| | a. Identifies some aspects of staging (e.g. blocking, response to performance directions, response to visual and sound cues, adjustment of acting style to that of his/her partners, conventions concerning unified performance) | | → | ★ | | | |
| ● | b. Identifies aspects of ensemble work: blocking and conventions concerning unified performance | | | | → | ★ | |
| ■ | c. Describes aspects pertaining to ensemble work: blocking, conventions concerning unified performance | | | | → | → | ★ |
| 3. Production techniques, multimedia theatrical space | | | | | | | |
| ▲ | a. Describes the following production techniques: round-table discussions, blocking, sound or image recording | | | | → | → | ★ |
| ▲ | b. Describes the following characteristics of the multimedia space: relationship with medium, plan of playing areas | | | | → | → | ★ |
| 4. Style of theater (Cycle One) Theatrical techniques (Cycle Two) | | | | | | | |
| | a. Names the elements of shadow theatre techniques (such as: distance, body position, shadow, special effects) | E | | | | | |
| | b. Lists the following styles of theatre: performance in masks, body shadows, marionettes, clown performance, black theatre | | → | ★ | | | |
| ● | c. Identifies the following theatrical techniques: performance in masks (e.g. neutral masks, larval masks, commedia dell'arte masks), body shadows, marionettes, clown performance, black theatre | | | | → | ★ | |
| ● | d. Describes the following theatrical techniques: performance in masks (e.g. neutral masks, larval masks, commedia dell'arte masks), body shadows, marionettes, clown performance, black theatre | | | | → | → | ★ |
| ■ | e. Compares theatrical techniques (e.g. neutral mask and commedia dell'arte mask, black theatre and body shadows) | | | | → | → | ★ |
| D. Drama repertoire and cultural references | | | | | | | |
| | | | 1 | 2 | 3 | 4 | 5 |
| | a. Types excerpts ¹ | E | | | | | |
| | b. Names dramatic works from the Québec theatre repertoire and from the repertoire of other cultures | | → | ★ | | | |
| | c. Identifies the cultural dimension of certain references that can be used in the theatre (e.g. commedia dell'arte masks that reference the Italian theatre) | | → | ★ | | | |
| ● | d. Names the following aesthetic traditions: classical, realist, symbolist, surrealist, absurd | | | | → | ★ | |
| ● | e. Associates theatrical works with dramatic genres | | | | → | → | ★ |
| ● | f. Associates cultural references with Québec culture or with other cultures (e.g. the fleur-de-lis is the emblem of Québec; the kimono refers to Japanese culture) | | | | → | → | ★ |
| ■ | g. Names works and authors from different aesthetic traditions | | | | → | → | ★ |
| ■ | h. Names different types of theatre (e.g. light comedy, environmental theatre, street theatre, theatre of images, theatre of objects, experimental theatre, invisible theatre) | | | | → | → | ★ |
| ▲ | i. Names multimedia creators and some of their works | | | | → | → | ★ |
| ■▲ | j. Describes the function of the cultural reference as used in theatre (e.g. indications of the period conveyed to the audience) | | | | → | → | ★ |

1. Since these elements are evident in action, they are included in the *Applications of Knowledge section*.

Drama

Applications of Knowledge

Competency 1 – Creates dramatic works

● Cycle Two: Compulsory program

■ Cycle Two: *Drama* optional program

▲ Cycle Two: *Drama and Multimedia* optional program

| → Student constructs knowledge with teacher guidance. ★ Student applies knowledge by the end of the school year. Student reinvests knowledge. E: The letter E indicates knowledge from the elementary-level Drama program which is developed in greater depth or applied in Secondary Cycle One. | Elementary | Secondary | | | | |
|--|------------|-----------|---|-----------|---|---|
| | | Cycle One | | Cycle Two | | |
| | | 1 | 2 | 3 | 4 | 5 |
| A. Uses ideas to create a dramatic work | | | | | | |
| a. Imagines a story with continuous development, with a beginning and an ending | E | | | | | |
| b. Finds ideas for dramatic situations related to elements of dramatic language that emerge from the stimulus for creation (e.g. role of characters in the dramatic action, comic or dramatic genre) | | → | ★ | | | |
| ● c. Tries out ideas for dramatic situations related to the content of the creative work and adapted for improvisation or composition ¹ (e.g. gestures and attitudes related to the character portrayed, different ways of conveying the resolution of a dramatic situation in acting space) | | | | → | ★ | |
| ● d. Tries out ideas for dramatic situations related to the content of the creative work and adapted for composition or staging ¹ (e.g. different ways of presenting a dramatic plot using theatrical techniques, ideas for elements of scenery that can support transposition to the stage) | | | | → | → | ★ |
| ■ e. Tries out and selects ideas for dramatic situations adapted for improvisation, composition, staging or adaptation ¹ (e.g. selection of actions, triggers or resolutions in adapting a literary work to performance, selection of visual and sound elements to dramatize ideas) | | | | → | → | ★ |
| ▲ f. Tries out and selects ideas for dramatic situations adapted for a multimedia composition, production or adaptation ¹ (e.g. narration to present a discontinuous dramatic plot, selection of certain sound effects to create particular sound environments for an audio drama) | | | | → | → | ★ |
| B. Uses elements of dramatic language and technique (Cycle One) Uses elements of dramatic language (Cycle Two)² | | 1 | 2 | 3 | 4 | 5 |
| 1. Playwriting (Cycle One) Dramatic structure (Cycle Two) | | | | | | |
| 1.1. Genres | | | | | | |
| a. Outlines dramatic situations using improvisation focused on comic or dramatic genres | | → | ★ | | | |
| 1.2. Dramaturgical forms | | | | | | |
| ■ a. Outlines dramatic situations focused on children's and youth theatre, street theatre or guerrilla theatre | | | | → | → | ★ |
| ▲ b. Outlines dramatic situations focused on a chosen dramaturgical form (audio drama, video drama, photo theatre) | | | | → | → | ★ |
| 1.3. Character (Cycle One) Emphasizing a character (Cycle Two) | | | | | | |

| | | | | | | |
|--|---|---|---|---|---|---|
| a. Finds a few traits for his/her character | E | | | | | |
| b. Describes a character (e.g. distinctive traits, motivation, role in the dramatic action, historical characteristics) | | → | ★ | | | |
| ● c. Describes a character using some sociocultural characteristics | | | | → | ★ | |
| ● d. Describes a character using some sociocultural or historical characteristics | | | | → | → | ★ |
| ■▲ e. Describes a character using sociocultural and historical characteristics | | | | → | → | ★ |
| 1.4. Playwriting methods, dramatic structure, types of discourse, conventions | | | | | | |
| a. Writes a basic storyline | E | | | | | |
| b. Outlines dramatic situations containing dramatic actions and triggers using improvisation | | → | ★ | | | |
| c. Outlines dramatic situations focused on dialogue using improvisation | | → | ★ | | | |
| d. Outlines dramatic situations, inserting indications of time and space using improvisation | | → | ★ | | | |
| ● e. Outlines dramatic situations, inserting stage directions and asides | | | | → | ★ | |
| ● f. Outlines dramatic situations, inserting indications of time, space and action | | | | → | → | ★ |
| ■ g. Outlines some dramatic situations focused on types of discourse, especially monologues | | | | → | → | ★ |
| ▲ h. Outlines some dramatic situations using the following structural elements: sequence, ellipsis, rupture | | | | → | → | ★ |
| ▲ i. Outlines some dramatic situations focused on narration or advertising | | | | → | → | ★ |
| 2. Performance | | | | | | |
| 2.1. Characterization, ensemble work, body techniques and expression, vocal techniques (Cycle One) Building a character, ensemble work, body techniques and expression / vocal and expressive techniques (Cycle Two) | | | | | | |
| a. Finds some attitudes, gestures, mimicry and movements related to the character | E | | | | | |
| b. Tries out dramatic situations using the body (e.g. attitude, gestures, direction of gaze) or voice (e.g. range, silence, vocal effects) to build characters | | → | ★ | | | |
| c. Tries out a crowd scene based on appropriate dramatic situations | | → | ★ | | | |
| d. Tries out dramatic situations using different body and vocal techniques, especially diction and voice placement | | → | ★ | | | |
| ● e. Tries out some dramatic situations using techniques of corporeal expression (e.g. flexibility, exaggeration, opposition, relaxation, energy) and especially targeting the audience | | | | → | ★ | |
| ● f. Tries out some dramatic situations using different techniques of corporal and vocal expression to express emotions | | | | → | → | ★ |
| ■ g. Tries out choreography choral movements based on appropriate dramatic situations | | | | → | → | ★ |
| ■ h. Tries out different levels of language based on appropriate dramatic situations | | | | → | → | ★ |
| ▲ i. Tries out dramatic situations using techniques of corporal and vocal expression, especially performance for camera or microphone | | | | → | → | ★ |
| 3. Theatricality (Cycle One) Theatrical structure (Cycle Two) | | | | | | |
| 3.1. Visual and sound elements | | | | | | |
| 3.1.1. Costumes, stage set, lighting, sound environment, makeup, performance space | | | | | | |
| a. Arranges the playing area (objects and space) | E | | | | | |

| | | | | | | |
|--|---|---|---|---|---|---|
| b. Selects costume accessories, elements of scenery, sound effects and simple lighting for different dramatic situations | | → | ★ | | | |
| c. Selects the organization of the theatrical space (e.g. stage/audience relationship) for different dramatic situations | | → | ★ | | | |
| ● d. Selects costumes by imagining their use or function in different dramatic situations | | | | → | ★ | |
| ● e. Selects costume accessories and elements of scenery by imagining their use or function in different dramatic situations | | | | → | → | ★ |
| ■▲ f. Selects element of scenery, costumes, lighting and sound environments by imagining their use or function in different dramatic situations and according to their sociocultural and historic characteristics | | | | → | → | ★ |
| ■ g. Selects a style of theatrical makeup adapted to the different characters imagined | | | | → | → | ★ |
| ▲ h. Selects a makeup style for the stage or screen, adapted to the different characters imagined | | | | → | → | ★ |
| 3.1.2. Multimedia theatrical space | | | | | | |
| ▲ a. Selects appropriate approaches to handle a multimedia theatrical space (e.g. relationship with medium, divisions of playing areas) | | | | → | → | ★ |
| 3.2. Styles of theatre (Cycle One) Theatrical techniques (Cycle Two) | | | | | | |
| a. Uses the following elements of clown comedy: imitation, reversal of situation, parody of circus games, problem solving | E | | | | | |
| b. Tries out styles of theatre (e.g. performance in masks, body shadows, marionettes, clown performance, black theatre) | | → | ★ | | | |
| ● c. Uses one of the following theatrical techniques: performance in masks, body shadows, marionettes, clown performance, black theatre | | | | → | ★ | |
| ● d. Uses different processes of theatrical technique | | | | → | → | ★ |
| ■ e. Selects a theatrical technique to enrich his/her presentation of an imagined dramatic situation | | | | → | → | ★ |
| C. Organizes his/her dramatic creation | | 1 | 2 | 3 | 4 | 5 |
| a. Organizes the content of his/her improvisations based on his/her creative intention | E | | | | | |
| b. Tries out different ways of organizing the content of the creative work | | → | ★ | | | |
| c. Selects certain characters, dramatic situations and elements of dramatic language to refine the content of the creative work (e.g. types of discourse, character and building a character) | | → | ★ | | | |
| ● d. Selects the most appropriate characters, dramatic situations and elements of dramatic language for his/her creative intention (e.g. resolution, use of theatrical technique) | | | | → | ★ | |
| ● e. Links different sections of the creative work, taking into account selected elements of creative language (e.g. dramaturgical treatment, conventions on unified performance) | | | | → | → | ★ |
| ■ f. Links different sections of the creative work, specifying expressive choices (e.g. levels of language, monologues, choreography, visual and sound elements) | | | | → | → | ★ |
| ▲ g. Selects characters, dramatic situations and elements of dramatic language, specifying the most appropriate expressive choices for the desired type of multimedia environment (e.g. playwriting methods, type of discourse, performance for camera or microphone, visual and sound elements) | | | | → | → | ★ |
| D. Presents his/her dramatic creation | | 1 | 2 | 3 | 4 | 5 |
| ● a. Makes complete sequences by adjusting elements of dramatic language chosen for the creative work and taking into account the external view | | | | → | ★ | |
| ● b. Links complete sequences in his/her creation, taking into account choices related to ensemble work | | | | → | → | ★ |
| ■▲ c. Links complete sequences in his/her creation, taking into account the audience reaction | | | | → | → | ★ |

| E. Shares his/her dramatic creation experience | | 1 | 2 | 3 | 4 | 5 |
|--|--|---|---|---|---|---|
| a. | Uses subject-specific vocabulary | E | | | | |
| b. | Uses subject-specific vocabulary according to the terminology prescribed in this program | | → | ★ | | |
| ● | c. Uses subject-specific vocabulary according to the terminology prescribed for each program | | | → | ★ | |
| d. | Describes important aspects related to the use of elements of dramatic language, performance techniques, theatrical techniques and styles of theatre | E | | | | |
| e. | Describes some aspects of his/her experience related to the creative dynamic, especially to the strategies used (e.g. strategies related to observation and listening) | | → | ★ | | |
| ● | f. Describes some aspects of his/her experience related to the creative dynamic, especially to the strategies used (e.g. use of the three phases of the creative dynamic, trial and error) | | | → | ★ | |
| ■▲ | g. Picks out the elements reinforcing the development of the creation that are applicable to subsequent projects, focusing on the relevance of choices, strategies used, observance of conventions and the performance context | | | → | → | ★ |

1. The complete description of the types of complex tasks in Secondary Cycle Two are found on pages 11 and 12 of the Drama program.
2. In Secondary Cycle Two, technique is included in the elements of dramatic language.

Drama

Applications of Knowledge

Competency 2 – Performs dramatic works

● Cycle Two: Compulsory program

■ Cycle Two: *Drama* optional program

▲ Cycle Two: *Drama and Multimedia* optional program

| → Student constructs knowledge with teacher guidance. ★ Student applies knowledge by the end of the school year. ■ Student reinvests knowledge. E: The letter E indicates knowledge from the elementary-level Drama program which is developed in greater depth or applied in Secondary Cycle One. | Elementary | Secondary | | | | |
|--|------------|-----------|---|-----------|---|---|
| | | Cycle One | | Cycle Two | | |
| | | 1 | 2 | 3 | 4 | 5 |
| A. Becomes familiar with the dramatic content of the work | | | | | | |
| 1. Playwriting (Cycle One) Dramatic structure (Cycle Two) | | | | | | |
| 1.1. Playwriting methods, dramatic structure, genres, dramaturgical forms | | | | | | |
| a. Locates the development, plot twists and the resolution of the story | E | ■ | ■ | | | |
| b. Picks out some passages that mark the dramatic structure of the work (e.g. dramatic action, dramatic triggers) | | → | ★ | ■ | ■ | ■ |
| c. Identifies the genre of the work: comedy or drama | | → | ★ | ■ | ■ | ■ |
| ● d. Picks out some passages that offer clues for interpreting a character or staging the work ¹ (e.g. identification of the role of the character in the work, ideas for the organization of space) | | | | → | ★ | ■ |
| ● e. Picks out some passages that mark the dramatic structure of the work (structure of the work [e.g. action, triggers, ending]) | | | | → | → | ★ |
| ● f. Picks out the most significant passages in the dramatic structure that can be used for interpreting a character or directing the work (e.g. emotions felt by the character, lighting to mark the structure) | | | | → | → | ★ |
| ■ g. Picks out some of the most significant passages that provide ways for interpreting a character or for staging, directing or adapting the work ¹ (e.g. establishing equivalencies for an adaptation or looking for staging ideas for a theatrical production) | | | | → | → | ★ |
| ■ h. Identifies the dramaturgical form of the work (e.g. children's or and youth theatre, street theatre, guerrilla theatre) | | | | → | → | ★ |
| ▲ i. Picks out some passages that offer clues for interpreting a character, or for producing or adapting the work (e.g. identification of processes required for production, ideas for possible divisions of space for dramatization) | | | | → | → | ★ |
| ▲ j. Picks out passages that mark the structure of a multimedia work (e.g. sequence, ellipsis, rupture) | | | | → | → | ★ |
| ▲ k. Identifies the dramaturgical form of the work (e.g. audio play, video play, photo theatre) | | | | → | → | ★ |
| 1.2. Character, types of discourse, conventions, aesthetic traditions (Cycle One) Emphasizing a characters types of discourse, conventions, aesthetic traditions (Cycle Two) | | | | | | |
| a. Locates in the scene some elements of dramatic language to interpret the character in the story | E | ■ | ■ | | | |
| b. Picks out some elements related to a character for the purpose of playing the character (e.g. distinctive traits, intention, role in the action) | | → | ★ | ■ | ■ | ■ |

| | | | | | | |
|---|---|---|---|---|---|---|
| c. Picks out some stage directions, asides, indications of time and space in order to perform the work | | → | ★ | | | |
| ● d. Picks out some clues that help to determine actions for performing the work | | | | → | ★ | |
| ● e. Picks out some historical and sociocultural characteristics of a character | | | | → | → | ★ |
| ■ f. Picks out some passages that affect the intentions of a character (e.g. dialogue, stage directions, monologue) | | | | → | → | ★ |
| ■ g. Picks out some indicators in the work that help to determine the aesthetic tradition to which it belongs | | | | → | → | ★ |
| ■▲ h. Picks out and chooses elements in the work concerning the time, space and action that will affect its performance | | | | → | → | ★ |
| ▲ i. Picks out some narrative in the work passages that will affect its performance | | | | → | → | ★ |
| B. Applies elements of dramatic language (Cycle One) Uses elements of dramatic language (Cycle Two) | | 1 | 2 | 3 | 4 | 5 |
| 1. Performance | | | | | | |
| 1.1. Characterization, ensemble work (Cycle One) Building a character, ensemble work (Cycle Two) | | | | | | |
| a. Chooses some different attitudes, gestures, mimicry, movement and rhythms related to the character in the story | E | | | | | |
| b. Tries out a characterization using the body (e.g. attitude, gestures, direction of gaze) and the voice (e.g. range, accent, silence) | | → | ★ | | | |
| ● c. Tries out a characterization using his/her body, voice and especially emotions | | | | → | ★ | |
| ● d. Tries out a characterization taking into account historical and sociocultural characteristics | | | | → | → | ★ |
| ■ e. Tries out a characterization taking into account the dramaturgical form or the aesthetic tradition to which the work belongs | | | | → | → | ★ |
| ▲ f. Tries out a characterization taking into account the dramaturgical form used | | | | → | → | ★ |
| 1.2. Body techniques and expression / Vocal techniques(Cycle One) Vocal techniques and expression / Vocal and expressive techniques (Cycle Two) | | | | | | |
| a. Combines some vocal techniques related to a character in the story: breathing, posture, sound production, projection of sound, pronunciation, speed of delivery, rhythm and intonation | E | | | | | |
| b. Tries out a characterization using body and vocal techniques (e.g. exaggeration, flexibility, breathing, rhythm) | | → | ★ | | | |
| ● c. Tries out a characterization using body and voice, especially targeting the audience | | | | → | ★ | |
| ● d. Tries out a characterization using body and voice, especially diction and voice placement | | | | → | → | ★ |
| ■ e. Tries out a characterization incorporating levels of language | | | | → | → | ★ |
| ▲ f. Tries out a characterization using body and voice appropriate for performance in front of a camera or microphone | | | | → | → | ★ |
| 2. Theatricality (cycle one) Theatrical structure (cycle two) | | | | | | |
| 2.1. Costumes, makeup, lighting, sound environment, stage area, performance space | | | | | | |
| a. Chooses the costume related to the character in the story | E | | | | | |
| b. Chooses costume accessories, elements of scenery, sound effects and simple lighting | | → | ★ | | | |
| c. Makes choices concerning the use of stage area and performance space | | → | ★ | | | |
| ● d. Chooses a costume appropriate to the character to be played | | | | → | ★ | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| ● | e. Chooses a costume appropriate to the historical and sociocultural characteristics of the character to be played | | | | → | → | ★ |
| ■ | f. Chooses makeup for the character to be played, in keeping with the theatrical context | | | | → | → | ★ |
| ▲ | g. Chooses makeup for the character to be played, in keeping with the staging context or the dramaturgical form being used | | | | → | → | ★ |
| 2.2. Multimedia space | | | | | | | |
| ▲ | a. Makes choices adapted to the dramaturgical form of the work, according to the plan of playing areas and the relationship with the medium | | | | → | → | ★ |
| 2.3. Production techniques | | | | | | | |
| ▲ | a. Uses multimedia production techniques (e.g. round-table discussions, blocking, sound recording, image recording) | | | | → | → | ★ |
| C. Becomes familiar with the expressive nature of the work | | | 1 | 2 | 3 | 4 | 5 |
| | a. Memorizes blocking related to the content of the story | E | | | | | |
| | b. Learns sections of the work in sequence, memorizing the text and blocking | | → | ★ | | | |
| ● | c. Learns sections of the work in sequence, taking into account different expressive elements (e.g. content of the work, performance, dramatic structure) | | | | → | ★ | |
| ● | d. Learns sections of the work in sequence, incorporating visual and sound elements (e.g. costumes, set design, lighting, sound environment) | | | | → | → | ★ |
| ■ | e. Learns sections of the work in sequence, using expressive resources that respect his/her communication intention and that of the author (e.g. scenery choices, transition, rhythm, atmosphere) | | | | → | → | ★ |
| ▲ | f. Learns sections of the work in sequence, using expressive multimedia resources that respect his/her communication intention and that of the author (e.g. sound, image, scenery choices, transition, rhythm, atmosphere) | | | | → | → | ★ |
| D. Respects the conventions regarding unified performance | | | 1 | 2 | 3 | 4 | 5 |
| | a. Respects the established performance directions | E | | | | | |
| | b. Learns sections of the work in sequence, taking into account the performance space and conventions | | → | ★ | | | |
| ● | c. Learns sections of the work in sequence, taking into account ensemble work, performance conventions and the performance space in his/her performance | | | | → | ★ | |
| ● | d. Learns sections of the work in sequence, taking into account ensemble work, established conventions (of performance and theatrical structure) and the performance space in his/her performance | | | | → | → | ★ |
| ■▲ | e. Learns sections of the work in sequence, taking into account ensemble work, established conventions (of performance and theatrical structure) and the performance space, adjusting his/her interpretation during the performance of the work | | | | → | → | ★ |
| E. Shares his/her performance experience | | | 1 | 2 | 3 | 4 | 5 |
| | a. Uses subject-specific vocabulary | E | | | | | |
| | b. Uses subject-specific vocabulary according to the terminology prescribed in this program | | → | ★ | | | |
| ● | c. Uses subject-specific vocabulary in accordance with the terminology prescribed for each program | | | | → | ★ | |
| | d. Describes important aspects related to the use of elements of dramatic language, performance techniques, styles of theatre or elements of drama | E | | | | | |
| | e. Describes aspects of his/her experience related to the performance process and especially to the strategies used (e.g. identification of distinctive traits of the character, memorization of dialogue) | | → | ★ | | | |
| ● | f. Describes aspects of his/her experience related to the performance process and to the strategies used (ability to observe pre-established conventions, strategies related to memorization and concentration) | | | | → | ★ | |

- ▲ g. Picks out the elements reinforcing the development of the creation that are applicable to subsequent projects, focusing on the relevance of choices, strategies used, observance of conventions and the performance context



1. The complete description of the types of complex tasks in Secondary Cycle Two are found on pages 18 and 19 of the Drama program.

Drama

Applications of Knowledge

Competency 3 – Appreciates dramatic works

● Cycle Two: Compulsory program

■ Cycle Two: *Drama* optional program

▲ Cycle Two: *Drama and Multimedia* optional program

| → Student constructs knowledge with teacher guidance. ★ Student applies knowledge by the end of the school year. Student reinvests knowledge. E: The letter E indicates knowledge from the elementary-level Drama program which is developed in greater depth or applied in Secondary Cycle One. | Elementary | Secondary | | | | |
|--|------------|-----------|---|-----------|---|---|
| | | Cycle One | | Cycle Two | | |
| | | 1 | 2 | 3 | 4 | 5 |
| A. Analyzes a dramatic work or excerpt | | | | | | |
| a. Observes some subject-specific elements in excerpts of works of the present and past, from here and elsewhere | E | | | | | |
| b. Picks out the component elements of a work ¹ as related to performance, playwriting and theatricality (e.g. development of content, trajectory of certain characters) | | → | ★ | | | |
| ● c. Makes connections between elements of content identified and historical or sociocultural aspects represented in the work (e.g. particular gestures used, type of character, scenery, costumes, artistic period) | | | | → | ★ | |
| ■ d. Places in context elements of content that have symbolic significance in the work (e.g. words, gestures, objects) | | | | → | → | ★ |
| ▲ e. Places in context elements of multimedia content that have symbolic significance in the work (sound editing, effects, projection of images, poetic texts) | | | | → | → | ★ |
| 1. Performance | | | | | | |
| a. Observes some of the following forms of expressions using the body: gestures, attitude, mimicry, movement and rhythm as related to the characters or the dramatic action | E | | | | | |
| b. Picks out elements of performance in the work for the purpose of characterization (e.g. attitude, gestures, gait, range, accent) | | → | ★ | | | |
| c. Picks out body and voice in the performance of the work (e.g. energy, intonation, articulation, pronunciation) | | → | ★ | | | |
| ● d. Describes elements of performance for the purpose of characterization (e.g. blocking, direction of gaze, vocal effects, emotion) | | | | → | ★ | |
| ● e. Describes body and voice techniques in the performance (e.g. targeting the audience, exaggeration, stress, projection) | | | | → | → | ★ |
| ■ f. Describes different aspects of performance (e.g. building a character, body techniques and expression, vocal and expressive techniques, ensemble work, types of discourse) | | | | → | → | ★ |
| ▲ g. Describes aspects of performance associated with the stage and multimedia (e.g. building a character, body techniques and expression, vocal and expressive techniques, ensemble work) | | | | → | → | ★ |
| 2. Playwriting (Cycle One) Dramatic structure (playwriting) (Cycle Two) | | | | | | |
| a. Locates the tableaux | E | | | | | |
| b. Picks out different types of discourse used in the work (e.g. aside, stage directions, dialogue) | | → | ★ | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| c. Picks out some passages that mark the structure of the work (e.g. dramatic action, dramatic triggers) | | → | ★ | | | |
| d. Picks out some passages typical of the genre to which the work belongs | | → | ★ | | | |
| e. Picks out some passages that include indications of time and space | | → | ★ | | | |
| ● f. Describes some key passages in the dramatic structure (e.g. components of the work: action, triggers, resolution) | | | | → | ★ | |
| ● g. Describes some passages that offer indications of time, space or action | | | | → | → | ★ |
| ■ h. Describes how dramatic structure is used (e.g. type of character, types of discourse, dramaturgical form, aesthetic traditions) | | | | → | → | ★ |
| ▲ i. Describes how dramatic structure associated with the stage and multimedia is used (e.g. type of character, dramaturgical techniques, types of discourse, dramaturgical forms) | | | | → | → | ★ |
| 3. Theatricality (Cycle One) Dramatic structure (Cycle Two) | | | | | | |
| a. Observes the choice of costume | E | | | | | |
| b. Picks out some theatrical choices (e.g. costumes, scenery, lighting, theatrical techniques, sound environments, performance space, theatrical space) | | → | ★ | | | |
| c. Picks out some aspects of stage directing (e.g. responses to sound and visual cues, conventions related to unified performance) | | → | ★ | | | |
| ● d. Describes the function or use of certain costumes | | | | → | ★ | |
| ● e. Describes the function or use of certain props and elements of scenery | | | | → | → | ★ |
| ■ f. Describes different aspects of using theatrical structure (e.g. visual and sound elements, ensemble work, theatrical techniques) | | | | → | → | ★ |
| ▲ g. Describes different aspects of using theatrical structures associated with the stage and multimedia (e.g. production procedures, performance space and multimedia, visual and sounds elements, theatrical techniques) | | | | → | → | ★ |
| B. Interprets the meaning of the work | | | | | | |
| | | 1 | 2 | 3 | 4 | 5 |
| a. Gives an example of the connections made between the effects of what he/she felt and the elements observed | E | | | | | |
| b. Makes connections between the elements observed and the meaning perceived (e.g. treatment of certain theatrical choices, of certain elements related to the character) | | → | ★ | | | |
| ● c. Makes connections between the elements observed, the meaning perceived and the expressive elements of the work (e.g. expression of emotion using the body and the voice) | | | | → | ★ | |
| ■▲ d. Makes connections between the elements observed, the meaning perceived, and the symbolism of the work (e.g. references meaningful to the audience) | | | | → | → | ★ |
| C. Makes critical and aesthetic judgments | | | | | | |
| | | 1 | 2 | 3 | 4 | 5 |
| a. Uses subject-specific vocabulary | E | | | | | |
| b. Uses subject-specific vocabulary according to the terminology prescribed in this program | | → | ★ | | | |
| ● c. Uses subject-specific vocabulary according to the terminology prescribed for each program | | | | → | ★ | |
| d. Compares short scenes based on his/her observations and the suggested appreciation criteria | E | | | | | |
| e. Expresses his/her preferences based on arguments related to his/her observations and the appreciation criteria selected | | → | ★ | | | |
| ● f. Justifies his/her point of view basing his/her arguments on the connections between the different elements selected (e.g. the intensity of certain emotions supported by a sound environment and various movements on stage) | | | | → | ★ | |

| | | | | | | |
|---|---|---|---|---|---|---|
| <p>■▲ g. Justifies his/her point of view based on the content of the work, the meaning perceived and the selected appreciation criteria (e.g. problems of communication criticized in the work and demonstrated by characters who are insensitive to each other, as illustrated by their position in the performance space)</p> | | | | → | → | ★ |
| D. Shares his/her appreciation experience | | 1 | 2 | 3 | 4 | 5 |
| a. Uses subject-specific vocabulary | E | | | | | |
| b. Uses subject-specific vocabulary according to the terminology prescribed in this program | | → | ★ | | | |
| ● c. Uses subject-specific vocabulary according to the terminology prescribed for each program | | | | → | ★ | |
| d. Describes important aspects related to the appreciation of elements of dramatic language, performance techniques, styles of theatre or elements of drama | E | | | | | |
| e. Describes aspects of his/her experience related to the appreciation process and especially to the strategies used (e.g. use of different methods to develop his/her perceptive acuity) | | → | ★ | | | |
| ● f. Describes aspects of his/her experience related to the appreciation process and to the strategies used (e.g. centering techniques for focusing on the work, strategies related to observation and perception for analyzing the work) | | | | → | ★ | |
| ■▲ g. Picks out elements that contributed to the development of the appreciation and that he/she could apply in a subsequent project (e.g. different sources of information used, recording methods) | | | | → | → | ★ |

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1. In the Drama program, the word “work” is used in a broad sense to include either a student’s production or that of an author or creator.