DRAMA, MUSICAL THEATRE, GRADE 9, OPEN

COURSE OF STUDY ADB1O

IADA

Innovative Academy of Dramatic Arts

TABLE OF CONTENTS

COURSE OF STUDY: ADB1O

Course Development Date: April, 2021	**Credit Value:** 1 **110 Hours**

Course Developer(s): Sophie McLeod, IADA, Nupi Gokhale, OCT

Curriculum Policy Document(s): *The Ontario Curriculum, The Arts, Grades 9 & 10,* 2010

Growing Success: Assessment, Evaluation, and Reporting in Ontario Schools, Grades 1 to 12, 2010

COURSE DESCRIPTION/RATIONALE:

This course provides opportunities for students to explore dramatic forms and techniques, using material from a wide range of sources and cultures. Students will use the elements of drama to examine situations and issues that are relevant to their lives. Students will create, perform, discuss, and analyse drama, and then reflect on the experiences to develop an understanding of themselves, the art form, and the world around them. Students will be introduced to the conventions and disciplines of American Musical Theatre and will explore Movement, Voice and Performance to compliment their Dramatic understanding and scope. Students will use all 4 areas of focus; Drama, Movement, Voice/Music and Performance to explore Theatrical Elements, Dramatic Culture, Influences and Impact and build their own Creative Process as well rounded Artists, Performers and Collaborators.

Pre-requisite/Co-requisite: None

OVERALL CURRICULUM EXPECTATIONS AND SUMMATIVE TASKS

Strand A Creating and Presenting	Strand B Reflecting/Responding/Analysing	Strand C Foundations
A1. The Creative Process: use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works; **A2. Elements and Conventions:** use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based in a variety of sources; **A3. Presentation Techniques and Technologies:** use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes.	**B1. The Critical Analysis Process:** use the critical analysis process to reflect on and evaluate their own and others' drama works and activities; **B2. Drama and Society:** demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities; **B3. Connections Beyond the Classroom:** identify knowledge and skills they have acquired through drama activities and ways in which they can apply this learning in personal, social, and career contexts.	**C1. Concepts and Terminology:** demonstrate an understanding of the nature and function of drama forms, elements, conventions, and techniques, including the correct terminology for the various components; **C2. Contexts and Influences:** demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies; **C3. Responsible Practices:** demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

ADB10 UNIT ONE: "FOUNDATIONS AND TECHNIQUE"   21 HOURS

Course Learning Goals	Musical Production Learning Goals
Students will participate in ensemble building drama exercises to build a safe, respectful, and collaborative classroom environment	Cast Contract
Students will explore the context, history and relevance of theatre in a Social Context	Dramaturgical paragraph on show theme(s) included in Unit Journal.
Students will be introduced to Audition Styles, Techniques and demonstrate skills in creating their own preparation process	Conduct an audition for show roles
Students will learn correct Drama, Movement, Voice and Theatre Terminology	Blocking, Choreography Rehearsals
Students will explore Rehearsal and Classroom Etiquette	Cast Contract Unit Journal Reflection
Students will explore Safe Practices and understand the importance of Warming Up their bodies and voices	Daily Dance and Vocal Warm Ups
Students will learn theatre history from its Greek and Roman Theatre origins to Contemporary Drama and the influence of theatre in various cultures	
Students will explore music structure, terminology and theory and the historical impact of music in theatre and in storytelling	Learning vocal parts: (harmonizing, reading music, tempo, etc.)
Students will participate in improvisation exercises to cultivate spontaneity and active participation in drama class	Build confidence in improvisation skills through rehearsal process
-Students will keep a drama journal to document and reflect on their processes and experiences in drama class -Students will reflect on the critical analysis process to evaluate their own and others' drama work -Students will reflect on how creating/viewing drama can benefit themselves and their community -Students' reflections will include learning and skills they have acquired through drama and suggest ways in which they can apply this learning in their daily life, social situations and career aspirations	Unit Journal Reflection for the Audition Process.
Unit Assessment: The Dance Warm Up Project	
	Unit Assessment: The Audition

UNIT TWO: "CHARACTER DEVELOPMENT"   21 HOURS

Course Learning Goals	Musical Production Learning Goals
Unit Diagnostic: Vocal/Character	
Students will use different sources and influences to develop and create character	Character Development and Character Study in rehearsals
Students will explore Physical Movement and Vocal Production to enhance character development	Staging/Blocking and Private Vocal Rehearsals
Students will be assigned a production role and learn how to Analyze Script Materials to develop, build and create a character in a show	Connection of script to character to performance explored through rehearsals
Students will learn to interpret different materials and works to understand dramatic influences and technical aspects of performance and creation	Skill Building
Students will use improvisation and role play to explore, develop and represent themes, ideas, characters, feelings and beliefs in producing dramatic works	Skill Building
Students will explore music and how Song Interpretation can further Character and Dramatic Circumstances	Private Vocal Sessions learning and interpreting their characters' song
Assessment of Learning Assignment: Character Creation in Music: A written and performance project that explores how resonance, pitch/key and tempo are influenced by character and perceived by the audience.	-Assessment as Learning: Character Work, Learning Songs, and Rehearsal Observations/ Conversations -Journalling
Unit Assessment: Character Creation and Character Analysis, Research Project: Character Package	-Character Assignment

UNIT THREE: "THE CREATION PROCESS AND COLLECTIVE COLLABORATION"
42 HOURS

Course Learning Goals	Musical Production Learning Goals
Students will learn to develop their own creative process by exploring different forms conventions and elements of drama, music and dance. Assessment as learning: Forms of Theatre Communication Presentation	
Students will learn to look for inspiration from a variety of print and non print sources and will be encouraged to create and develop within multiple styles of activities and presentations	Work based on the show specific mood boards, and design pieces
Students will explore cultural motivators and influences of creation and production and learn the impact of dramatic creations on society	Unit Journal Reflection:
Students will be invited to question the presence of drama, dance, voice and performance in their everyday lives and how it affects them and their personal growth	Unit Journal Reflection
Students will explore how their work within Drama and Musical Theatre can be built and developed outside of the classroom, and the roles and careers within the Industry and Artform	Explore production roles: Stage Manager, Lighting Designer, Sound Tech, etc.
Students will learn how to present for their peers, receive critique to apply and develop their works	Workshops and 1st Run of Act 1 - Assessment as learning
Students will learn the role of the audience and how to build a relationship and rapport between performer and audience member	Students will work through different staging techniques for their blocking
Unit Culminating Task- Social Justice Project: Using a variety of storytelling techniques, origin stories, Fables and Folk stories students will develop a dramatic presentation on a Social Justice topic, incorporating movement, music and text. -Students will step into the roles of Writer, Director, Choreographer, Stagemanager and Designer to bring their own piece to life in collaboration with their peers	
-Students will reflect on developing the skills and attitudes needed to work collaboratively and effectively as they create and produce their own work -Students will explore the technological elements they can bring to enhance their piece and communicate specific ideas and aspects of their work	Unit Journal Reflection
Students will select the appropriate forms of theatre for a specific purpose in dramatic works within The Social Justice Collaboration Project	

Students will demonstrate the skills needed to describe the origins and development of various drama forms, elements, conventions and techniques add to one box	Concepts explored in show creation
Students will reflect on how social trends enhance and influence their work and the way it is interpreted as well as learn the impact of theatre on current and previous trends	Unit Journal Reflection
Students will prepare and perform their own works for The Social Justice Collaboration Project demonstrating their knowledge of The Creative Process, Elements and Conventions, Presentation Techniques and Technologies, The Critical Analytical Process, Drama and Society, Connections Beyond the Classroom, and Contexts and Influences.	
Students will reflect on the ways their dramatic exploration promoted a healthy appreciation of Diverse Cultures, Traditions and Communal Values within Society	Journal Reflection
Unit Assessment of: The Social Justice Collaborative Project /Performance Reflection	
	Assessment of Learning - Off Book Date & 2nd Run

UNIT FOUR: "FINAL PERFORMANCE AND EVALUATION"   26 HOURS

Course Learning Goals
Students will present their Musical Performance and demonstrate their understanding of Creative Process, Dramatic Elements and Conventions, and Presentation Techniques and Technologies and well as their understanding of Dramatic Concepts and Terminology.
Students will submit their Journal with their 8 Journal Entries collected over the Term and demonstrate their understanding of The Critical Analysis Process, Drama and Society, the Connections Beyond the Classroom as well as Contexts and Influences and Responsible Practices
Professional Performance Showcase (Live Performance or Videotape)
Course Journaling Reflection on the course, their own progress, comment on peer's growth
Included in their final evaluation will be 2 Feedback Sessions for Run Through 1 & 2 & Off Book Date
Performance Reflection from the Social Justice Project

Total: 110 hours

TEACHING & LEARNING STRATEGIES

The teaching and learning strategies used in this course are varied to meet the needs and the range of learning styles encountered. They may include the following:

Strategies marked with "x" are used in the course			
Board work	x	Structured Discussion	x
Collaboration (Small and Large Group)	x	Direct Instruction/Lecture	x
Group Critique	x	Practical Exercises	x
Inquiry	x	Field Trip	x
Internet Research	x	Problem Posing	x
Problem Solving	x	Reading/Script	x
Modelling/Exemplars	x	Independent Study	x
Demonstration	x	Self, Peer, Teacher Analysis	x
Brainstorming	x	Research Project	x
Role Play	x	Conferencing, Conversations	x
Scaffolding	x	Guest Artists/Master Classes	x

STRATEGIES FOR ASSESSMENT & EVALUATION OF STUDENT PERFORMANCE

ASSESSMENT TOOLS

Assessment tools marked with "x" are used in the course.			
Marking schemes	x	Rubrics	x
Anecdotal comments/Observations	x	Checklists	x
Rating Scales	x	Conversations	

ASSESSMENT STRATEGIES

ASSESSMENT FOR/AS LEARNING

Assessment is the process of gathering information from a variety of sources that accurately reflects how well a student is achieving both specific and overall curriculum expectations in a course. As part of assessment, teachers and peers will provide students with descriptive feedback that guides their efforts towards improvement (assessment for learning) as well as guides them in assessing their own progress (assessment as learning).

ASSESSMENT OF LEARNING

Evaluation is based on assessment of learning and focuses on students' achievement of the overall expectations. A single assessment of learning may include one or more of the four knowledge and skills categories. Assessment of learning in this course will be continuous throughout the year, will follow opportunities for students to improve their understanding, and will include a variety of

assessment methods. Assessment of each student's learning is done independently and by the teacher.

Assessment strategies marked with "x" are used in the course					
Assessment for Learning		**Assessment as Learning**		**Assessment of Learning**	
Diagnostic Quizzes	x	Journal	x	Tests	
Mind Maps	x	Exit Cards	x	Presentations /Performance	x
Presentations	x	KWL Chart	x	Journals/Reflections	x
Journals	x	Self/Peer assessment	x	Written Work	x
Essays		Logs	x	Models	
Models		Think/Pair/Share	x	Assignments	x
Projects	x	Mind Maps	x	Demonstrations	x
Demonstrations	x	Collaboration	x	Conferencing/Conversations	x
Conferencing	x	Rehearsal Process	x	Questioning	x
Questioning	x			Independent Study	x
Independent Study	x			Art Exhibits	
Assignment	x			Project	x
Art Exhibits				Reading Aloud	x
Researching				Problem Solving	x
Reading Aloud	x			Debates/Discussions	x
Problem Solving				Teacher Observation	x
Self-assessment	x			Final Evaluation	x
Work Sheets	x			Group/individual Oral Work	x
Teacher Observation	x				
Group/individual Oral Work	x				

THE ACHIEVEMENT CHART FOR THE ARTS, GRADE 9-12

The achievement chart identifies four categories of broad knowledge and skills within which to organize subject expectations. These categories are interrelated, reflecting on the wholeness and interconnectedness of learning. The teacher will ensure that all student learning is assessed and evaluated in a balanced manner. Students should be given numerous and varied opportunities to demonstrate the full extent of their achievement of curricular expectations across all four categories of knowledge and skills.

The categories of knowledge and skills are as follows:
- **Knowledge and Understanding:** Subject-specific content acquired in each course (knowledge), and the comprehension of its meaning and significance (understanding).
- **Thinking:** The use of critical and creative thinking skills and/or processes.
- **Communication**: The conveying of meaning and expression through various art forms.
- **Application**: The use of knowledge and skills to make connections within and between various contexts.

In the Arts Curriculum, the criteria for each category are as follows:

Categories	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
	The student:			
Knowledge of content (e.g., facts, genres, terms, definitions, techniques, elements, principles, forms, structures, conventions)	demonstrates limited knowledge of content	demonstrates some knowledge of content	demonstrates considerable knowledge of content	demonstrates thorough knowledge of content
Understanding of content (e.g., concepts, ideas, styles, procedures, processes, themes, relationships among elements, informed opinions)	demonstrates limited understanding of content	demonstrates some understanding of content	demonstrates considerable understanding of content	demonstrates thorough understanding of content
Thinking – The use of critical and creative thinking skills and/or processes				
	The student:			
Use of planning skills (e.g., formulating questions, generating ideas, gathering information, focusing research, outlining, organizing an arts presentation or project, brainstorming/bodystorming, blocking, sketching, using visual organizers, listing goals in a rehearsal log, inventing notation)	uses planning skills with limited effectiveness	uses planning skills with some effectiveness	uses planning skills with considerable effectiveness	uses planning skills with a high degree of effectiveness
Use of processing skills (e.g., analyzing, evaluating, inferring, interpreting, editing, revising, refining, forming conclusions, detecting bias, synthesizing)	uses processing skills with limited effectiveness	uses processing skills with some effectiveness	uses processing skills with considerable effectiveness	uses processing skills with a high degree of effectiveness
Use of critical/creative thinking processes (e.g., creative and analytical processes, design process, exploration of the elements, problem solving, reflection, elaboration, oral discourse, evaluation, critical literacy, metacognition, invention, critiquing, reviewing)	uses critical/creative thinking processes with limited effectiveness	uses critical/creative thinking processes with some effectiveness	uses critical/creative thinking processes with considerable effectiveness	uses critical/creative thinking processes with a high degree of effectiveness

Innovative Academy of Dramatic Arts (IADA) ADB10

Communication – The conveying of meaning through various forms				
	The student:			
Expression and organization of ideas and understandings in art forms (dance, drama, media arts, music, and visual arts) (e.g., expression of ideas and feelings using visuals, movements, the voice, gestures, phrasing, techniques), **and in oral and written forms** (e.g., clear expression and logical organization in critical responses to art works and informed opinion pieces)	expresses and organizes ideas and understandings with limited effectiveness	expresses and organizes ideas and understandings with some effectiveness	expresses and organizes ideas and understandings with considerable effectiveness	expresses and organizes ideas and understandings with a high degree of effectiveness
Communication for different audiences (e.g., peers, adults, younger children) **and purposes through the arts** (e.g., drama presentations, visual arts exhibitions, media installations, dance and music performances) **and in oral and written forms** (e.g., debates, analyses)	communicates for different audiences and purposes with limited effectiveness	communicates for different audiences and purposes with some effectiveness	communicates for different audiences and purposes with considerable effectiveness	communicates for different audiences and purposes with a high degree of effectiveness
Use of conventions in dance, drama, media arts, music, and visual arts (e.g., allegory, narrative or symbolic representation, style, articulation, drama conventions, choreographic forms, movement vocabulary) **and arts vocabulary and terminology in oral and written forms**	uses conventions, vocabulary, and terminology of the arts with limited effectiveness	uses conventions, vocabulary, and terminology of the arts with some effectiveness	uses conventions, vocabulary, and terminology of the arts with considerable effectiveness	uses conventions, vocabulary, and terminology of the arts with a high degree of effectiveness
Application – The use of knowledge and skills to make connections within and between various contexts				
	The student:			
Application of knowledge and skills (e.g., performance skills, composition, choreography, elements, principles, processes, technologies, techniques, strategies, conventions) **in familiar contexts** (e.g., guided improvisation, performance of a familiar work, use of familiar forms)	applies knowledge and skills in familiar contexts with limited effectiveness	applies knowledge and skills in familiar contexts with some effectiveness	applies knowledge and skills in familiar contexts with considerable effectiveness	applies knowledge and skills in familiar contexts with a high degree of effectiveness
Transfer of knowledge and skills (e.g., concepts, strategies, processes, techniques) **to new contexts** (e.g., a work requiring stylistic variation, an original composition, student-led choreography, an interdisciplinary or multidisciplinary project)	transfers knowledge and skills to new contexts with limited effectiveness	transfers knowledge and skills to new contexts with some effectiveness	transfers knowledge and skills to new contexts with considerable effectiveness	transfers knowledge and skills to new contexts with a high degree of effectiveness
Making connections within and between various contexts (e.g., between the arts; between the arts and personal experiences and the world outside the school; between cultural and historical, global, social, and/or environmental contexts; between the arts and other subjects)	makes connections within and between various contexts with limited effectiveness	makes connections within and between various contexts with some effectiveness	makes connections within and between various contexts with considerable effectiveness	makes connections within and between various contexts with a high degree of effectiveness

GRADING

ASSESSMENT AND EVALUATION OF STUDENT PERFORMANCE:

Assessing, evaluating, and reporting on the achievement of curriculum expectations and on the demonstration of learning skills and work habits is done separately, apart from when learning skills and work habits may be included as part of a curriculum expectation. All curriculum expectations are accounted for in instruction and assessment. Evidence of student achievement for assessment is collected over time from three different sources: **observations, conversations, and products.**

Evaluation will be based on four categories of the Achievement Chart for the course and of expectations from all units of the course. Thirty percent of the grade will be based on a final evaluation administered at the end of the course.

| Knowledge and Understanding | 17.5% | Thinking/Inquiry | 17.5% |
| Communication | 17.5% | Application | 17.5% |

Seventy percent of the final grade will be based on assessments and evaluations conducted throughout the course. This portion of the grade will reflect the student's most consistent level of achievement throughout the course, although special consideration will be given to recent evidence of achievement.

A **final grade** is recorded for this course, and a credit is granted and recorded for this course if the student's grade is 50% or higher. The final grade will be determined as follows:

Term Work: 70% of the overall grade (from all term evaluations)

Final Evaluation(s):   30% of the overall grade (includes a culminating activity and/or final evaluation)

CULMINATING EVALUATIONS

Culminating evaluations occur at or near the end of a course. They form part of the final 30% of a student's mark. If a student is absent from a culminating activity, they must provide a doctor's note. The culminating activity will not normally be rescheduled. For this course, the culminating evaluation will occur over a specified time period near the end of the course.

LEARNING SKILLS AND WORK HABITS

The development, assessment, and evaluation of learning skills and work habits will occur in the following areas: responsibility, organization, independent work, collaboration, initiative, and self-regulation. Learning skills and work habits, apart from when learning skills and work habits may be included as part of a curriculum expectation, will not be considered in the determination of a student's grade. These will be reported on twice during a course (midterm and final).

RICH ASSESSMENT TASKS

Rich Assessment Tasks for Culminating Unit Activities are aligned with the big ideas for the unit of study and crosses all three strands. This is usually a challenging but relevant assessment task that can be approached in different ways and allows students to demonstrate that they have met the expectations.

LATE ASSIGNMENTS & MISSED ASSIGNMENTS:

IADA policies on late and missed assignments are founded upon the principles set forth by the Ministry of Education in *Growing Success* (2010). This involves communication between the student, parent/guardian and teacher to clarify reasons for missed assignments. Most often, the expectation is that staff and students will resolve issues themselves.

Responses to late or missed assignments may include, but are not limited to:
- A negotiated extension
- An alternate opportunity for the student to demonstrate the same expectations
- A phone call/email home to the parent/guardian for out of school support
- A discussion with the school principal

An assignment may only receive a mark with no deduction. A zero will only be assigned for any missed assignments after all opportunities for success have been missed and the reporting period is complete. A student's provincial report card, *Learning Skills and Work Habits* may be used to reflect late/missed assignments.

REPORTING PERIODS

Interim Report: Written feedback will be done at the school level to reflect how well the student is progressing in the interim portion of the course.

Midterm Report: This will be a percentage mark shared with the student and family and sent to the Home School.

Final Report: This will be a percentage mark, shared with the student and family, submitted through ONSIS and sent to the Home School to be added into the OSR.

Credit: IADA is in the process of acquiring a BSID and does not yet claim to be able to guarantee OSSD credits. Every step possible is being made to secure accreditation status, but in the case validation is unsuccessful, IADA will assist students in applying for credit equivalency.

PLAGIARISM AND CHEATING

Students are responsible for being academically honest in all aspects of their schoolwork. Academic dishonesty includes a variety of behaviours including cheating, plagiarism, forgery, and facilitating or aiding academic dishonesty. Such behaviours impede the learning process and threaten the educational environment for all students.

Students must understand that the tests/exams/assignments they submit for evaluation must be their own work and that cheating and plagiarism will not be condoned. It is important that students and parents understand the gravity of such behaviour and the importance of acknowledging the work of others.

Plagiarism may take many forms, including the following:
- Copying word for word from any outside source without proper acknowledgment.
- Paraphrasing ideas from any outside source without proper acknowledgment.
- Submitting in whole or in part work completed by another student.
- Allowing one's essay, assignment and/or test answers to be copied by another student.

In the "Arts" plagiarism takes many forms, including the following:
- Theft- Copying a piece of artwork and presenting/sharing it as 'your own', including but not limited to using; Songs, Scripts, Choreography, Design
- Tracing- Copying composition and structure of a work with little alteration, claiming the by-product as your own "motions of reproducing" a piece, dance, song or dramatic work
- Art Paraphrasing- Taking basic composition of a piece of theatre and using that as the basis to make your own pierce, very similar to literary plagiarism (Scripts, Story/Plot, Choreography)
- All Art works in ANY medium- are protected by an understood copyright. Inventors file patents to protect royalties, but the patent in ART is understood because the art exists.
- Referencing art is not wrong. It is ok to look at a body of work to understand how something works, or to gain inspiration, but the minute you USE anything that the artist has created, you must have 'explicit permission' from the artist to reproduce, replicate, reference the work to use it in ANY WAY that you can claim as your own work.

Consequences for a student who cheats or plagiarizes:
- The teacher will conference with the student to explain the situation.
- The teacher will use professional judgment and work with the student to determine the course of action on an **individual** basis.
- Subsequent incidents will be reported to the Principal and will be tracked.
- Where the integrity of an evaluation activity has been compromised, the student is still responsible for meeting the missed expectations. For a first offence, the teacher should provide an opportunity for the student to re-submit the evaluation activity or an alternate assignment with no penalty. At the teacher's discretion, the student may be required to complete the evaluation activity under supervised conditions.
- In those instances where a student demonstrates a pattern of behaviour, the school principal may determine an appropriate consequence.
- Choosing not to complete the alternate evaluation activity or losing the opportunity due to repeated offences, will result in a mark of 0 being assigned.

PROGRAM PLANNING CONSIDERATIONS

Teachers who are planning a program will make efforts to consider programming that aligns with the Ontario Ministry of Education policy, initiatives, The Education Act, The Ontario Human Rights Code and other support documents related for youth welfare.

INSTRUCTIONAL APPROACHES

The IADA arts curriculum is based on the premise that all students can be successful. High quality instruction means our teachers use diverse instructional approaches to meet the individual needs of each learner. Students learn best when they are engaged in various ways of learning. Arts courses lend themselves to a wide range of approaches that allow students to; explore, create their own works, and to interpret the works of others individually or collaboratively. Teachers provide a wide range of activities to encourage mastery of basic fundamental concepts and development of inquiry and research skills. They also provide ongoing feedback to students and frequent opportunities for students to rehearse, practice, and apply skills and strategies, through making choices. Teachers must emphasize the relevance of the arts and the profound effect it has on our society and students' everyday lives and their community.

In all IADA arts courses, consideration will be given to:
- including regular visits to and from guest artists with diverse backgrounds and experiences
- field trips that help students to connect with the arts world
- seeing and experiencing real examples of the arts they are studying
- experiences giving students a better appreciation of the unique features of art that affect daily life
- constant changes in technology
- enabling teachers to develop lessons that are creative, dynamic, and challenging for students
- explicit teaching of knowledge and skills
- introduction to a rich variety of activities that integrate expectations from different strands

CREATIVE AND CRITICAL THINKING IN THE ARTS

The Creative Process
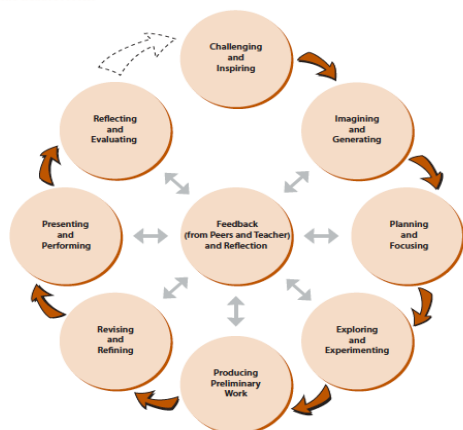
The Critical Analysis Process
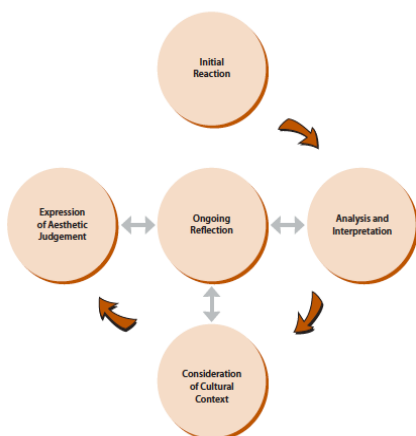
PLANNING PROGRAMS FOR STUDENTS WITH SPECIAL EDUCATION NEEDS

Innovative Academy of Dramatic Arts is committed to ensuring that all students, especially those with special education needs, are provided with learning opportunities and support required to gain the knowledge, skills, and confidence needed to succeed in a rapidly changing society. Each student has their own unique pattern of learning. We believe that ALL students can succeed and fairness is not sameness.

Design strategies include:
- successful instructional practices are founded in evidence-based research, tempered by experience
- differentiated instruction- effective instruction that shapes each student's learning experience in response to his/her/their particular learning preferences, interests, and readiness to learn.

- using universal design strategies to create learning environments that are open and accessible to all students, regardless of age, skill or situation
- Instruction is flexible, supportive, adjusted to meet different student needs, and enables all students to access the curriculum as fully as possible
- using supports in the larger community as required
- flexible groupings for instruction and providing ongoing assessment are important elements of programs that accommodate a diversity of learning needs

ACCOMMODATIONS/MODIFICATIONS FOR STUDENTS WITH EXCEPTIONALITIES:

If the student requires either accommodations or modified expectations, or both, the Innovative Academy of Dramatic Arts will take into account these needs of exceptional students. Our teachers will begin by examining the current achievement level of the individual student, the strengths and learning needs of the student, and the knowledge and skills that all students are expected to demonstrate at the end of the course, in order to determine which of the following options is appropriate for the student:

- no accommodations or modified expectations
- accommodations only
- modified expectations, with the possibility of accommodations

Providing accommodations to students with special education needs will be the first option considered in program planning. Instruction based on principles of universal design and differentiated instruction will focus on three types of accommodations:

- Instructional accommodations- changes in teaching strategies, including styles of presentation, methods of organization, or use of technology and multimedia.
- Environmental accommodations- changes that the student may require in the classroom and/or school environment, such as preferential seating or special lighting.
- Assessment accommodations - changes in assessment procedures that enable the student to demonstrate his or her learning, such as allowing additional time to complete tests or assignments or permitting oral responses to test questions

If a student requires accommodations, modified expectations, or both, the relevant information will be recorded for 'addition' to his/her/their Individual Education Plan (IEP) through the Home School.

PROGRAM CONSIDERATIONS FOR ENGLISH LANGUAGE LEARNERS

We recognize that Ontario schools have some of the most multilingual student populations in the world. The Innovate Academy of Dramatic Arts whole faculty welcomes all students and will share in the responsibility for these students' English-language development in pursuing their artistic abilities. English language learners (ELL) bring a rich diversity of background knowledge and experience to the classroom. These students' linguistic and cultural backgrounds support their learning in new

environments but also become a cultural asset in the classroom community. Teachers will positively incorporate this diversity into their instructional programs and classroom environment.

Since IADA is not the 'home school', we will reach out to determine the student's **level of proficiency** in the English language upon registration to ensure that the student is placed appropriately.

IADA supports include:
- Orientation to the school: teachers understanding that every learner needs to adjust to the new social environment and language in a unique way and at an individual pace
- Students may use body language rather than speech or may use their first language until they have gained enough proficiency in English to feel confident of their interpretations and responses
- Students thrive in a safe, supportive, and welcoming environment that nurtures their self-confidence while they are receiving focused literacy instruction.
- When ready to participate, in paired, small-group, or whole-class activities, some students will begin by using single words or phrases to communicate thoughts, while others speak quite fluently.
- Most English language learners who have developed oral proficiency in everyday English will nevertheless require instructional scaffolding to meet curriculum expectations.
- When learning expectations are modified for an English language learner this information must be clearly indicated on the student's report card.
- Although the degree of program adaptation required will decrease over time, students who are no longer receiving ESL or ELD support may still need some program adaptations to be successful.

IADA Strategies to address the needs of ESL/ELD students:
- Flexibility in order to accommodate the needs of students who require instruction in English as a second language or English literacy development.
- Ongoing assistance to students develop their ability to use the English language properly
- Appropriate accommodations affecting the teaching, learning, and evaluation strategies may be made to help students gain proficiency in English, since students taking English as a second language at the secondary level have limited time in which to develop this proficiency.
- Volunteers and peers may be helpful in supporting English language learners.
- Teachers will adapt the instructional program to facilitate the success of these students in their classrooms. Appropriate adaptations include:
  - modification of some or all of the subject expectationsso that they are challenging but attainable for the learner at his/her/their present level of English proficiency
  - a variety of instructional strategies (e.g., extensive use of visual cues, graphic organizers, and scaffolding; previewing resources; pre-teaching key vocabulary; peer tutoring; strategic use of students' first languages)
  - a variety of learning resources (e.g., visual material, simplified text, bilingual dictionaries)

    o   use of assessment accommodations (e.g., granting extra time; oral interviews, demonstrations/visual representations, graphic organizers or cloze sentences)

ENVIRONMENTAL EDUCATION

Becoming environmentally responsible is a role assumed by the faculty and administration of the Innovative Academy of Dramatic Arts to create a more sustainable future for our students. We want students to acquire knowledge, skills, perspectives and practices needed to become an environmentally literate citizen through their exploration of the arts. Wherever possible, our curriculum will provide opportunity for students to address environmental issues at home, in the community, or globally.

EQUITY AND INCLUSIVE EDUCATION

In an environment based on principles of inclusive education, all students, caregivers, and other members of the school community - regardless of ancestry, culture, ethnicity, sex, physical or intellectual ability, race, religion, gender identity, sexual orientation, socio-economic status, or other similar factors - are welcomed, included, treated fairly, and respected. Diversity is valued, and all members of the IADA community must feel safe, comfortable, and accepted. Every student is supported and inspired to succeed in a learning culture of high expectations. Our aim is that all IADA students see themselves reflected in the curriculum, their physical surroundings, and the broader environment, so that they can feel engaged in and empowered by their learning experiences. IADA differentiates instruction and assessment strategies, taking into account background, experiences, and the interests and learning needs of all students. Anti-discrimination education is an important, integral component of this strategy.

FINANCIAL LITERACY EDUCATION

At IADA we are working to embed financial literacy expectations and opportunities in our courses by assisting students to acquire the knowledge and skills needed to make responsible economic and financial decisions with competence and confidence.

Our goals are to:
- help students respond to complex issues regarding their own personal finances
- assist students with how to 'market' their talents
- design strategies for students to promote their art in evolving local and global economies
- understand the social, environmental, and ethical implications of their choices as consumers

THE ROLE OF INFORMATION AND COMMUNICATION TECHNOLOGY

Information and communications technologies are utilized by IADA students when the situation is appropriate within course work. Although the **Internet** is a powerful learning tool, there are potential risks. All students must be made aware of issues related to Internet privacy, safety, and responsible use, as well as of the potential for abuse of this technology, particularly when it is used to promote hatred. **Social Media** is a powerful, modern technological tool that is used worldwide by artists to promote their 'art/brand'. IADA is committed to assisting students in navigating the benefits and drawbacks to using technology driven marketing tools in the development of an artistic career.

EDUCATION AND CAREER/LIFE PLANNING

As students' progress through courses, teachers are available to help the student prepare for post-secondary opportunities in a number of diverse ways. With faculty assistance, students will:

- learn to set/achieve goals, gaining experiences to make decisions concerning career choices
- learn about the educational and career opportunities available to them
- explore and evaluate a variety of opportunities
- relate learning to potential careers; learning to make appropriate educational/career choices

A Career/Education framework is a four-step inquiry process based on four areas of learning as developed by the Ministry of Education to develop a students' Individualized Educational Pathway Plan.

Framework	Question
Knowing yourself	Who am I?
Exploring opportunities	What are my opportunities?
Making decisions and setting goals	Who do I want to become?
Achieving goals and making transitions	What is my plan for achieving my goals?

EXPERIENTIAL LEARNING

Experiential learning is an inquiry-based pedagogical approach that provides opportunities for students to co-construct their learning by participating in rich experiences connected to a community outside school; reflecting on those experiences to derive meaning; and applying their learning to influence their decisions and actions in various aspects of their lives. This learning process, rooted in the "experiential learning cycle", helps deepen students' learning and supports them in developing the skills, knowledge, and habits of mind they need to successfully navigate their future.

Experiential learning provides Ontario students with rich learning experiences that develop their capacity to become personally successful and compassionate citizens who meet the challenges of a fast-paced and globally connected world. It builds on a significant body of research and practice that indicate that students are more engaged, more motivated to learn, and more successful when they reflect on their experiences and connect what they are learning to situations they care about in their personal lives, their community, and the world around them.

HEALTH AND SAFETY

In order to provide a suitable learning environment for the IADA faculty and students, it is critical that classroom practice and the learning environment complies with relevant federal, provincial, and municipal health and safety legislation and by-laws, including, but not limited to, the Workplace Safety and Insurance Act, the Workplace Hazardous Materials Information System (WHMIS), the Food and Drug Act, the Health Protection and Promotion Act, the Ontario Building Code, and the Occupational Health and Safety Act (OHSA). The OHSA requires all schools to provide a safe and productive learning and work environment for both students and employees.

THE FIRST NATIONS, METIS AND INUIT EDUCATION POLICY FRAMEWORK

Land Acknowledgement

Halton, as we know it today, is rich in the history and modern traditions of many First Nations and the Métis. From the lands of the Anishinabe to the Attawandaron, the Haudenosaunee, and the Métis, these lands surrounding the Great Lakes are steeped in Indigenous history. As we gather today on these treaty lands, we are in solidarity with our Indigenous brothers and sisters to honour and respect the four directions, lands, waters, plants, animals and ancestors that walked before us, and all of the wonderful elements of creation that exist.

We acknowledge and thank the Mississaugas of the Credit First Nation for being stewards of this traditional territory.

We all have an important role to play in promoting an inclusive school climate and a learning environment in which all students, including First Nations, Métis, and Inuit students, see themselves reflected in the curriculum and in which all students have opportunities, across the Ontario curriculum, to learn about and appreciate contemporary and traditional First Nations, Metis, and Inuit cultures, histories and perspectives. The Ontario curriculum promotes active and engaged citizenship, which includes greater awareness of the distinct place and role of Indigenous peoples in our shared heritage and in the future in Ontario.

REVIEW OF TEACHING AND LEARNING

Teachers will consistently collaborate with colleagues to review course content, instructional strategies and assessment practices, making modifications to the program as needed to improve student achievement.

RESOURCES

*Drama Works, 2*013, Emond Montgomery Publications, Toronto, ON.

Stages, Creative Ideas for Teaching Drama, Talia Pura, 2nd Ed., J. Gordon Shillingford Publishing Inc. Winnipeg, 2013.
Structuring Drama Work, Jonothan Neelands, ed. Tony Goode, Cambridge University Press, Cambridge, UK., 1993

Drama Themes, Schwartz

Singing and the Actor - Gillyanne Kayes

The Uta Hagen: A Challenge for the Actor - Uta Hagen

Joan McLeod's "Shape Of A Girl" show clips/ excerpt https://youtu.be/VMBE4pbQ9DA

Rick Miller's "MacHomer" Show Clips https://youtu.be/gcuzb6e8gMo

RSC's A Curious Incident Of The Dog In The Nighttime Show Clips + Script Excerp https://youtu.be/RYDFdY3IZBM

"You'll Be Back" Hamilton
Video Cabaret - https://vimeo.com/43490215

- ■ Soulpepper Theatre Alligator Pie Show Clips
    - ● https://youtu.be/4YSn6UuU_pU
    - ● https://youtu.be/EENjT43o27k
- ■ Soulpepper Theatre's Rose
    - ● https://youtu.be/Yq2ZqLts0M4
- ■ Soulpepper/ Bad Hats Theatre's Alice In Wonderland
    - ● https://youtu.be/x-8kqQg8YM

- ■ Balinese Shadow Puppetry
    - ● Balinese Shadow Puppet Theater (2:30) https://youtu.be/7kAN03LmM2o
    - ● Balinese puppet ted talk (20min) https://www.youtube.com/watch?v=SJ2L-CsSylg
    - ● Suspension of disbelief through puppetry | Dadi Pudumjee| TEDxIIMIndore (19min) https://www.youtube.com/watch?v=Z2g9jxsvEOk
- ● https://youtu.be/EdC652e9dpE
- ● https://youtu.be/oByViX0t-IE
- ● https://youtu.be/bYDrgLRK_p4
- ● https://youtu.be/rS38PiZ2-RA
- ● https://youtu.be/lw-hPFJK6Ks