

## **Learning and Evaluation Situation (LES) in Drama for Grade Six**

### **Learning and Evaluation Situations (LES)**

This is the term for process of developing and evaluating a competency. It includes the targeted subject-specific competency and cross-curricular competencies, a series of Learning Activities and one or more Complex Tasks

### **Learning Activity**

This is a classroom activity in which teachers support students in acquiring knowledge, skills, or strategies. The students will use these experiences to apply in a new situation.

### **Complex Task**

A new situation which requires the students to apply the knowledge, skills or strategies acquired during the series of Learning Activities. These tasks are increasingly complex, require the student use more resources and require the student to become increasingly independent. The Complex Task is the only situation which allows teachers to evaluate the development of competency.

**Subject:** Drama

**Cycle:** 3

**Year:** 2

**Level:** Elementary

**Title:** Movement in a collective ensemble.

**Designed and orchestrated by:** Nicolas Doyon

Drama in Education is becoming more and more present. Why? Because it really works! Aside from developing artistic sensibility, creative potential and skills in self expression and communication, drama also sharpens self-esteem, focus, cooperation, solidarity and autonomy. In drama we use creativity to communicate appropriately and we adopt effective work methods that help students make connections between what they learn in class and in their everyday lives.

## **Broad Areas of Learning (BAL)**

There are 5 **BAL** and their aim to meet the expectations often expressed by society with respect to the education system. This present **LES** features the following three.

### **(BAL 1) Health and well-being**

- To feel valued, accepted, confident, helpful and fulfilled
- To feel physical and psychological security
- To practice a clean and healthy lifestyle
- To make distinctions between acceptable and unacceptable actions and behaviors
- To become conscience of the self as a contributor to the group

### **(BAL 2) Personal and Career Planning**

- to value rules
- to participate in a fair manner
- to recognize one's strengths and weaknesses
- to know one's qualities, talents and interests
- to communicate effectively and adequately
- to resolve conflicts quickly and fairly
- to identify collective work as a stimulating and engaging experience
- to carry projects through to completion

### **(BAL 3) Community and citizenship**

- to become courteous and respectful
- to follow rules and instructions
- to appreciate and contribute to the development of others

- to develop tools that promote harmony and concentration in teamwork situations
- to share learning methods for the purpose of progress for the group
- to raise awareness of the many benefits related to good teamwork
- to build a sense of community within the group and beyond
- To learn to play an active role within a group and to show openness and respect

### **Subject Specific (SS) Competencies** (There are 3)

- SS1 To interpret dramatic scenes
- SS2 To invent dramatic scenes
- SS3 To appreciate dramatic scenes

### **Cross-Curricular (CC) Competencies**

There are 9 and they consist of essential knowledge in four categories: **intellectual, methodological, personal and social, and communication-related**. This present LES contains the following seven.

- CC2 Problem solving
- CC3 Developing critical thinking
- CC4 Creative thinking
- CC5 Application of other knowledge in order to facilitate steps
- CC7 Structuring identity
- CC8 Cooperation
- CC9 Communicating effectively using tact and proper vocabulary linked to subject

## Vocabulary

- Attitude\*
- Basic Storyline
- Chorus (Ensemble)
- Concentration\*
- Dramatic Action\*
- Exaggeration
- Gesture Improvisation\*
- Gestures\*
- Levels\*
- Memorisation\*
- Movement\*
- Neutral Mask
- Neutral Position
- Performance in Mask
- Performance Space\*
- Plateau
- Posture\*
- Rehearsal
- Rhythm\*
- Stage right
- Stage left
- Use of Space

\* Signifies vocabulary learned during previous cycles.

*“Education develops the faculties but does not create them.”* -Voltaire

## **LES PLAN: BIG PICTURE**

**Duration: 600 minutes (10 lessons of 60 minutes)**

### **OBJECTIVES**

- To belong to an ensemble and recognize its benefits and implications (idea sharing, listening, courtesy and patience)
- To become comfortable in a shared performing space
- To master dramatic movement
- To communicate effectively
- To exchange comments and suggestions using tact and the required vocabulary

### **GOAL**

To create and present a silent theatrical choreography based on an improvisation inspired by a musical piece.

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### **SESSION 1**

**BAL (1, 3)**

**SS (1, 3)**

**CC (5, 7, 8, 9)**

1. Presentation of the **LES**.
2. Take a neutral position in the performance space: where is the performance space? What is a neutral position? and why?
- 3 Learn to walk neutrally in solo in the performance space.

4 Learn to walk neutrally in a group in the performance space while balancing the plateau.

5 Feedback: Questions and comments.

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## **SESSION 2**

**BAL (1, 3)**

**SS (1, 3)**

**CC (2, 3, 4, 5, 6, 8, 9)**

1 Recap previous session.

2. Designate three **gestures** (*take*, *run* and *crush*) to be performed and repeated by neutral characters. Interpret each action by *following through*, and, while making sure to separate each gesture with a neutral position.

3 Repeat Exercise 2 by adding *walk* as a gesture of transition.

4. Feedback: Questions and comments.

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## **SESSIONS 3 and 4**

**BAL (1, 3)**

**SS (1, 2, 3)**

**CC (2, 3, 4, 5, 7, 9)**

1. Recap previous session.

2. Recap Session 1

3. Take a neutral position in the performance space. At the signal become one of the four following characters: an old wise person, a dim-witted muscular person, an attractive egocentric or a manipulative hypocrite.

4. Accompanied by music, incorporate a combination of movement characteristics to the chosen character: **fast** or **slow**, **fluid** or **staccato** and **heavy** or **light**.

5 Feedback: Questions and comments.

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## **SESSION 5**

**BAL (1, 3)**

**SS (1, 3)**

**CC (2, 3, 4, 5, 7, 9)**

1 Recap previous session.

2. Accompanied by music, explore the following elements and incorporate them in a neutral character:

**AIR** = slow, fluid, light.

**Water** = fast, fluid, heavy

**Earth** = slow, staccato, heavy.

**Fire** = fast, staccato, light.

3. Feedback: Questions and comments.

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## **SESSION 6**

**BAL (1, 2, 3)**

**SS (1, 2, 3)**

**CC (2, 3, 4, 5, 7, 8, 9)**

1 Recap previous session.

2 Regroup previous characters (from SESSION 3) into groups of four and create a silent scene inspired and accompanied by a 2 minute piece of instrumental music combining the movement characteristics explored during SESSIONS 4 and 5.

3. Feedback: Questions and comments.

**SESSION 7- See detailed outline on page 9.**

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**SESSION 8**

**BAL (1, 2, 3)**

**SS (1, 2, 3)**

**CC (2, 3, 4, 5, 7, 8, 9)**

1. Recap previous SESSION

2 Watch the first scene from Ettore Scola's movie entitled ***Le Bal*** (1983) and observe the unique introduction of characters in a silent scene accompanied by music.

3. Implement and validate learned skills and knowledge in creating mute scenes inspired by the film.

4. Feedback: Questions and comments.

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**SESSION 9 and 10**

**BAL (1, 2, 3)**

**SS (1, 2, 3)**

**CC (2, 3, 4, 5, 7, 8, 9)**

1 Recap previous session

2. Same as Session 8, this time making the groups bigger and putting emphasis on emotion and atmosphere.

3 Feedback: Questions and comments after SESSION 9, wrap-up after the SESSION 10.



## LES: SESSION 7 in DETAIL

**BAL (1, 2, 3)**

**SS (1, 3)**

**CC (2, 3, 5, 7, 8, 9)**

### **Composition of teams**

Divide the class into three equal groups with a minimum of 8 and maximum of 12 students per team.

### **Material needed**

Curtain, divider or screen, sound system and a bell.

### **Duration**

60 minutes.

### **Pedagogical intention**

To bring the student to develop a professional attitude toward teamwork; understand that this type of work requires a lot of concentration and inner strength.

## **I PREP**

Before welcoming the students, the teacher shall:

- Prepare the space; a well lit performance space with a back stage area separated by a curtain, screen or sheet and a designated sitting area for the Audience-Group (AG).
- Select an instrumental piece of music that contains an emotion and/or an atmosphere. You may want to consider a track from a movie soundtrack (ex: *Trainspotting*, *Clockwork Orange*, *Once upon a time in the West*).

## II EXPLANATIONS

When the students are in the drama studio, the teacher should:

- Recap previous class, make sure all students remember what they have learned and how it will be applied to today's workshop.
- Explain the present **LES**; its objectives and guidelines.
- Form the groups. Each group will have the opportunity to be; (1) the Performing-Group (**PG**) and 2), the Audience-Group (**AG**).
- Answer questions.

## III ACTION

This workshop is divided into 3 phases:

### **PHASE 1 Fusion**

### **PHASE 2 Transformations**

### **PHASE 3 Melt down**

#### Teacher explanations

This activity takes place in three phases and they are: **fusion phase, transformations phase** and the **melt down phase**.

Each team will attempt to reach the final stage: the melt down phase.

The team on stage is called the *Performing-Group*, or the *PG*. The other teams who are watching the PG are the *Audience-Group (AG)*.

The following work takes place in total silence and in harmony from start to beginning. You can't talk, laugh, run, cough, or sneeze.

If the PG breaks the silence or harmony, it will become AG and yield its PG status to the next group.

Here are some examples of breaking the silence:

Speaking, coughing, laughing, and sneezing.

Here are some examples of a breaking the harmony:

Running on stage, entering too early or too late, peeking through the curtains.

"You have been warned that if you break the silence or harmony you will hear me say:

*“Thank you very much! Next group please!”*

Now skipping your turn is not a penalty. It is just a way of giving another chance at a later time when your entire team is more ready. This will be demanding and your concentration will be solicited.

Usually, when someone makes a mistake it's not intentional. But, unfortunately, this exercise is very demanding and does not excuse the innocent. You must be strong and determined in your actions.

Do you understand the instructions so far? Do you follow me?

If so, I will explain the first two phases. Then I will explain the final phase (the melt down) only if you make it there.

## **PHASE 1 FUSION**

### Becoming One

This phase is called **fusion** because this is where each individual in your team will go from being a group of individuals to an ensemble of connected individuals.

I would like to inform you that this phase is the most demanding of the three.

Please listen well.

One at a time, you will enter the performing space. It will be up to you to choose collectively which person will enter first, second, third, etc. It is also your choice to enter from stage left or stage right.

Do be careful, if you all enter from the same side you may face a traffic jam on one side of the stage; an unbalanced plateau is never pretty and may lead to failure. I suggest you properly plan your entrances.

To better understand the approaches of this phase, I'll divide it into actions. You have four specific actions to *remember* in this initial phase.

### **Action 1 : Enter**

When I start the music, a first actor enters. This actor is **neutral**. Does not show character or emotion.

### **Action 2: Walk**

Head to the center by walking in a direct and straight line. Don't forget to be neutral. Your face, your attitude and walk.

You must act as though you know exactly where you are heading, even if you don't.

I do not want to see an actor wandering aimlessly before taking his or her position.

I do not want to see a funny actor. Be neutral.

Before the second actor enters, the first must have completed the actions

**(enter, walk, stop and freeze).**

### **Action 3 : Stop**

I probably do not need to explain this action.

You stop walking when you arrive at your destination and you perform the next action at the same time which is freeze.

### **Action 4 : Freeze: Become a statue**

Freeze means do not to move at all. You're only allowed to breathe or blink - only if necessary.

Once in a freeze, the second actor may enter. Like the first, he or she must follow the same rules.

In your freeze you will:

- Take a neutral position
- Choose something (not someone) to stare at

While I direct you, you will not look at me. You will listen to my instructions and adapt your dramatic actions to what I say - but you will not look at me.

When you reach the group, you must create a point of contact with someone from your ensemble.

This can be done by touching one (or more) person and by using one (or more) body part. You must hold that contact until the end of the Phase.

Don't worry; you will have many opportunities to change your point of contact during the transformations phase.

Your connections will give us the impressions your team is made up of many small islands merged together to make a big powerful island – that does not move. Freeze.

Once all of the PG is (connected and frozen) onstage we move on to the second phase.

### **PHASE 2 TRANSFORMATION**

At the sound of the bell you must change your neutral position and point of contact.

Whether you keep your eyes on the same object as before or change it is entirely up to you individually. Each time you hear the bell ring, you will transform into a different position. Don't forget to freeze, stare and remain connected to ensemble. I also encourage you to explore with different levels (stand, sit, kneel).

You will have one second to transform and you will keep transforming into different poses until I decide PG has mastered the phase.

### **PHASE 3 MELT DOWN**

(This begins during your last freeze.)

When I count down from three to zero, you will take a deep breath and you will melt down together as a group. Together in a slow and fluid manner all the while holding your stare and remaining neutral and connected.

You cannot look around you to see if your partners are faster or slower than you or where you will end up. You must go down continuously and slowly. If you are slow you cannot get hurt even if someone lands on you. They are slow too and therefore will land on you gently.

Stay focussed and strong. Do not look around you. Instead feel the energy and it will guide you.

3, 2, 1, take deep breath and melt.

(Side coaching required.)

#### **IV STEP FEEDBACK**

Questions and comments.