

## Teacher Workshop Series

### Teaching Shakespeare:

Make teaching Shakespeare fun! Games and lesson plans to bring Shakespeare alive by getting students onto their feet and speaking the text aloud. We will specifically look at monologues and scenes from *A Midsummer Night's Dream*, *Macbeth*, *Hamlet* and *Much Ado About Nothing*. An experienced teacher and director of Shakespeare, Andrew Ritchie trained in directing Shakespeare at the Banff Centre and Citadel Theatre. He is founding artistic director of Thou Art Here Theatre, Alberta's alternative Shakespeare company.

### **Plays used in Teaching Shakespeare:**

Hamlet (Suggested Unit: The Search for Self/ The Social Experience)

Macbeth (Suggested Unit: Equity and Ethics)

Much Ado About Nothing (Suggested Unit: The Search of Self)

A Midsummer Nights Dream (Suggested Unit: Imaginative and Literary/ Personal and Philosophical)

### **English Language Arts 9 Outcomes Achieved**

#### Comprehend and Respond:

**CR9.1a & CR9.1b**- View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., The Search for Self, Exploring Loyalty, Love, and Relationships), social responsibility (e.g., Our Shared Narratives, Equal Opportunity), and efficacy (e.g., Doing the Right Thing, Surviving and Conquering).

**CR9.2a & CR9.2b** - Select and use appropriate strategies to construct meaning before (e.g., formulating focus questions), during (e.g., adjusting rate to the specific purpose and difficulty of the text), and after (e.g., analyzing and evaluating) viewing, listening, and reading.

**CR9.3a & CR9.3b** - Use pragmatic (e.g., language suitable for intended audience), textual (e.g., author's thesis or argument, how author organized text to achieve unity, coherence, and effect), syntactic (e.g., parallel structures), semantic/lexical/morphological (e.g., connotation and denotation), graphophonic (e.g., common spellings and variants for effect or dialect), and other cues (e.g., fonts, colour) to construct and to confirm meaning.

#### Compose and Create:

**CC9.1a** - Create various visual, multimedia, oral, and written texts that explore identity (e.g., The Search for Self, Exploring Loyalty, Love, and Relationships), social responsibility (e.g., Our Shared Narratives, Equal Opportunity), and efficacy (e.g., Doing the Right Thing, Surviving and Conquering).

**CC9.3a** - Select and use appropriate strategies to communicate meaning before (e.g., considering and valuing own observations, experiences, ideas, and opinions as sources for

ideas), during (e.g., shaping and reshaping drafts with audience and purpose in mind), and after (e.g., ensuring that all parts support the main idea or thesis) speaking, writing, and other representing activities.

**CC9.4a & CC9.4b** - Use pragmatic (e.g., inclusive language that supports people across cultures, genders, ages, and abilities), textual (e.g., strong leads, coherent body, and effective endings), syntactic (e.g., subordination to show more precisely the relationships between ideas), semantic/lexical/morphological (e.g., both the denotative and connotative meaning of words), graphophonetic (e.g., knowledge of spelling patterns and rules to identify, analyze, and correct spelling errors), and other cues (e.g., combine print and visuals to enhance presentations) to construct and to communicate meaning.

**CC9.9a & CC9.9b** - Experiment with a variety of text forms (e.g., debates, meetings, presentations to unfamiliar audiences, poetry, précis, short script, advice column, video documentary, comic strip) and techniques (e.g., tone, persona, point of view, imagery, dialogue, figurative language).

### English Language Arts 10 Outcomes Achieved

#### Comprehend and Respond:

**CR A10.4** - Read, interpret, and draw conclusions about the ideas, information, concepts, and themes presented in a variety of literary (including poems, plays, essays, short stories, novels) and informational (including magazines, newspapers, and on-line information) texts.

**CR B10.4** - Read, interpret, and summarize a wide variety of classical and contemporary literary (including drama, biography, autobiography, poetry, short stories, novels) and informational (including letters, diaries, memoranda, electronic communications) texts.

#### Assess and Reflect:

**AR A10.2** - Set personal language learning goals and select strategies to enhance growth in language learning

### English Language Arts 30 Outcomes Achieved

#### Comprehend and Respond:

**CR B30.3** - Listen to and comprehend grade-appropriate informational and literary texts created by international, including indigenous, speakers and authors, and analyze the perspectives, biases, beliefs, values, identities, and power presented in each text.

**CR B30.4** - Read and demonstrate comprehension of a range of contemporary and classical grade-appropriate informational (including position papers, magazine and newspaper articles, and electronic communications) and literary (including drama, novels, poetry, short stories, essays, biographies, and autobiographies) texts from various international, including indigenous, cultures and analyze the philosophical, ethical, and social influences that have shaped information, issues, characters, plots, and themes.

## Drama 10/20/30 Outcomes Achieved

**Outcome:  
Develop an understanding of the processes and elements involved in creating works of dramatic art**

**Drama 10**

- understand the importance of the elements of focus, tension, contrast and symbol to all works of dramatic art

**Drama 20**

- identify the use of the elements of focus, tension, contrast and symbol in works of dramatic art
- identify the central ideas of a play
- understand the basic motivation of characters in a play
- understand the relationship of script to performance

**Drama 30**

- purposefully use the elements of focus, tension, contrast and symbol in all of their drama work

**Develop acting skills**

- express themselves confidently through movement and gesture
- understand that all movement must be motivated
- begin to develop breath control
- begin to develop resonance in speaking

- portray characters in monologues, improvisations and scripted scenes
- communicate character through movement and gesture
- understand and execute stage movement effectively

- demonstrate an ability to portray a character's motivation within a scene
- express the ideas and emotions appropriate to particular characters
- convey relationships with the other characters in a scene
- understand and apply the concept of status

**Exercise critical thought and support opinions when responding to dramatic presentations**

- develop an understanding of the contributions of various dramatic artists to a theatrical production
- understand the historical and cultural influences on a play
- understand that through theatre history they can discover various presentational styles

- explore various presentational styles in their drama work

- understand the historical and cultural influences on a play

**Understand the role of drama in various cultures, past and present**

**Drama 10**

- understand that through theatre history they can discover various acting styles
- understand that through theatre history they can discover various staging possibilities

**Drama 20**

- explore various acting styles in their drama work
- explore various staging possibilities in their drama work

**Drama 30**

- understand that theatre reflects the society that creates it



## **Devising Inclusive Theatre:**

Learn about barriers to inclusion within the traditional classroom and how to practically dismantle them through inclusive art practices. Traci Foster, founder and Artistic Director of Listen To Dis' Community Arts Organization and John Loepky, Associate Artistic Director will use their extensive knowledge as disabled artists to teach through lived experience as performers, educators, and leaders in disability art. Teachers will leave with methods of working in inclusion focused art and performance; practical and theoretical knowledge about the issues facing school age youth with disabilities in the arts; and the foundational understanding in how to make art making more inclusive for all.

Listen to Dis' Community Arts Organization Inc., is Saskatchewan's only disability-led disability arts organization. Through art, performance, and authentic expression, we weave new realities for ourselves and others - shifting the way people perceive disability - creating love and acceptance - understanding and respect.

\*This workshop will reference the Ministry of Education Inclusion and Intervention Plan

### **RPS Strategic Plan 2017-2020**

**Strategy:** Engage students, families, staff and community in education

- Foster a school division culture that supports and encourages increased student engagement
- Ensure that students with special or enhanced learning needs have access to engaging and appropriate programs and services

**Strategy:** Increase the number of students who achieve grade-level performance in literacy and numeracy

- Build teacher and school administrator capacity in providing classroom-based intervention for students needing additional support



## **Directing and Choreographing Musicals:**

Experience the art of staging and choreographing a musical! Led by Globe Theatre's Artistic Associate Stephanie Graham, the award-winning director/choreographer of the Globe Theatre's hit musicals: *Mamma Mia*, *Shrek-The Musical*, Disney's *The Little Mermaid*, *All Shook Up*, *Mary Poppins*, *The Drowsy Chaperone* and the upcoming Disney's *Beauty and the Beast*.

### **Arts Education 7 Outcomes Achieved**

#### **Creative/Productive**

**CP7.2** - Investigate and manipulate the elements of dance and principles of composition including tension and resolution.

**CP7.3** – Create and refine transitions within choreographic forms (e.g., ABBA, narrative).

**CP7.4** – Investigate how dramatic character develops from role.

#### **Critical/Responsive**

**CR7.1** – Respond to professional dance, drama, music and visual art works using analysis, personal interpretation, and research

### **Arts Education 8 Outcomes Achieved**

#### **Creative/Productive**

**CP8.2** – Investigate and use choreographic forms (e.g., theme and variations, canon).

**CP8.3** – Choreograph one section of group choreography.

**CP8.5** – Investigate how theatrical elements (e.g., story, character, design, space) are combined to achieve dramatic purpose.

#### **Critical/Responsive**

**CR8.1** – Respond to professional dance, drama, music and visual art works through the creation of own arts expressions

**CR 8.3** – Investigate and identify how arts expressions can reflect diverse worldviews

#### **Cultural/Historical**

**CH8.1** – research and share insights about arts expressions that incorporate social commentary

**CH 8.3** – Demonstrate understanding of how contemporary artists use and incorporate new technology into their work

**CH 8.4** – Examine and respond to the work of artist who incorporate more than one art form in their work (e.g., combining poetry and music).

## Arts Education 9 Outcomes Achieved

### Creative/Productive

**CP9.3** – Choreograph duo or small group work

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

**CP9.5** – Manipulate drama strategies and theatrical elements (e.g., story, character, design, space) to achieve dramatic purpose

### Critical/Responsive

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

### Cultural/Historical

**CH9.4** – Create interdisciplinary arts expressions individually or through collaboration with peers and examine the work of artists who create interdisciplinary expressions (e.g., sound and poetry, performance art, audio visual installations).

## Drama 10/20/30 Outcomes Achieved

### Outcome:

**Develop self-confidence self-discipline and self-motivation**

**Acquire understandings and abilities in group processes**

**Develop acting skills**

### Drama 10

- feel secure in the class
- co-operate with others
- develop a sense of responsibility to other members of the class
- co-operate with others in groups of various sizes to plan and participate in drama experiences

- assume and sustain roles

### Drama 20

- work with increased competence in groups of all sizes to plan and participate in drama experiences
- develop abilities in group decision making and problem-solving
- assume leadership in small and large groups
- sustain roles for an extended period of time

### Drama 30

- work co-operatively in groups of all sizes to plan and participate in drama experiences
- practice leadership of small and large groups
- demonstrate an ability to portray a

**Drama 10**

- express themselves confidently through movement and gesture
- display clarity of movement and gesture
- keep movement open to the audience
- use movement to communicate nonverbally
- understand that all movement must be motivated
- begin to develop a poised, controlled posture
- begin to develop breath control

**Drama 20**

- portray characters in monologues, improvisations and scripted scenes
- participate in blocking improvised or scripted scenes
- understand and execute stage movement effectively
- understand and execute stage business effectively

**Drama 30**

- character's motivation within a scene
- express the ideas and emotions appropriate to particular characters
  - convey relationships with the other characters in a scene
  - understand and apply the concept of status
  - become confident in communicating character through movement and gesture
  - become competent in blocking improvised or scripted scenes
  - begin to develop voice projection

**Dance 10/20/30 Outcomes Achieved**

**Outcome:  
Develop dance  
technique**

**Dance 10**

- execute basic locomotor and nonlocomotor movements specific to a dance type with emerging technical accuracy and fluency
- observe and execute simple dance phrases -- locomotor, non-locomotor, and both in combination

**Dance 20**

- execute locomotor and non-locomotor movements specific to a dance type with technical accuracy and fluency
- observe and execute, with technical accuracy, dance phrases -- locomotor, non-locomotor, and both in combination
- extend understanding of the dance elements and apply this understanding to increase their dance technique

**Dance 30**

- execute complex locomotor and nonlocomotor movements specific to a dance type with technical accuracy and fluency
- observe and execute, with technical and qualitative accuracy, complex dance phrases -- locomotor, nonlocomotor, and both in combination
- extend understanding of the dance elements and apply this understanding to dance with technical



**Dance 10**

**Dance 20**

**Dance 30**

**Develop performance abilities**

- examine the factors that contribute to a quality performance
- begin to understand the basics of lighting, costume, and set design
- understand the purpose of rehearsing and demonstrate commitment to the rehearsal process

- develop the ability to sustain concentration, focus, and projection while dancing and begin to transfer these abilities to performance situations
- begin to interpret dances with attention paid to quality and intention -- both personal and the choreographer's
- examine the effect of sound and various lighting, costume, and set designs on dance productions
- begin to understand the collaborative nature of dance
- understand and practise performance etiquette

- accuracy and clarity of intention
- understand and consistently apply the movement principles (alignment, flexibility, balance, strength, endurance) to their own dance technique

- interpret dances with confidence and with attention paid to quality, style, and intention -- both personal and the choreographer's
- learn about and develop audition skills
- begin to understand how various effects can be created with lighting, costume, and set design in dance productions
- understand the collaborative nature of dance and demonstrate commitment to its collaborative processes



## Choral 10/20/30 Outcomes Achieved

### Aural Skills

- Demonstrate aural perception of the expressive and structural elements at work within a musical composition

### Musical Literacy

- Develop an understanding of the fundamentals of music theory and their application to structural elements of music

### Vocal Technique

- develop an exemplary vocal tone
- work toward technical accuracy and fluency
- work toward singing in tune
- apply technical abilities as a means to musical expression

### Attitudes and Values

- Demonstrate a commitment to their own musical education and growth

