

The Spotlight – Drama Portfolio

Welcome to your Drama Portfolio! About every other Friday, a new section from your portfolio will be due. Your portfolio allows you opportunities to gain insight into what you have learned, what you want to inquire about, and beyond. The sections of your portfolio are for **homework**.

Feel free to decorate your portfolio in any way that you would like!

TOPIC	DUE DATE
1. Theatre Genre and Style 2. Theatre History 3. Conventions and Forms 4. Technological Tools 5. Analyzing Dramatic Works 6. Play Review 7. Drama and Society 8. Beyond Class 9. Careers and Opportunities	

EVALUATION:

Each section of your portfolio will be marked for submission on the required due date, completion of the task, and spelling and grammar. See the attached rubric for details.

Your portfolio is to be completed individually (any work that has been copied will result in both parties receiving a zero).

When you are conducting research, please do NOT copy and paste your findings and then submit it as your work. Use your research, but write your portfolio responses in YOUR WORDS.

Your portfolio is one of the largest literacy assignments you will receive in Drama class – it is VERY IMPORTANT (for your learning, your marks, and your success) that you complete the assignments.

The Spotlight – Grade 9

1. THEATRE GENRE & STYLE

Select **ONE** of the following genres/styles of theatre to research and explore. Create a **one-page colourful poster** featuring:

- A big title of the genre/style you are researching
- A detailed description/explanation of the genre/style
- Some names of plays (and the playwrights) or performances (and actors) of that genre/style with reasons of why/how you know those performances or plays relate to the style/genre
- Mention if there was a specific time period when the style/genre was mainly used, and whether the genre/style is still used today (who uses it, when, why?)
- Pictures of performances, actors, examples of the style/genre

Genres/styles to choose from: Mime, Puppetry, or Reader's Theatre

2. THEATRE HISTORY

Research the early origins of theatre (where did theatre come from?). Focus on Greek Theatre and Roman Theatre. Create and complete a **compare/contrast chart** in your portfolio outlining the following aspects for **both Greek and Roman theatre**. You may want to use the website: www.theatrehistory.com

- The time period of each type of theatre (what years were they happening?)
- Types/themes of theatre created in that time (drama, tragedy, comedy, morality, etc?)
- Famous playwrights from the era and the names of one or two of their plays
- The way the stages and theatres looked in that time – how are they different from today?
- What it would be like to act in and attend (as an audience member) one of the plays during the time period? (Who is allowed to perform? Who goes to the theatre and where do they sit or stand? Are they a polite audience like today?)
- Your ideas of how theatre from this era influenced theatre today
- Any other interesting information you find (technology, rituals, costumes, etc)

3. CONVENTIONS & FORMS

We will be using various conventions for creating character to extend our understanding of the chosen character, arouse curiosity, reflect, and imagine intended audiences.

Playing with a traditional fairy tale, “Goldilocks and the Three Bears”, choose a character that you would like to focus on. Choose **ONE** of the conventions on the next page to delve into **written**

character creation. After, write a response on whether you think using your chosen convention would help an actor prepare to play that character. Give specific reasons for your point of view.
Flashback or Flash Forward – a scene enacted to show the past or future occurrences or predictions of characters

Examples:

- Write a scene from Goldilocks' life before she met the bears
- Write a scene showing the life of one of the bears after his/her encounter with Goldilocks (perhaps Baby Bear's e-mail to his best friend about what happened that day)
- Write Goldilocks' letter of apology to the bears
- Write a newspaper article by reporters with interviews with the Bears

Narration – a narrator explains the scene, a character's emotions or thoughts, to further the story

Examples:

- Write a new introduction to the story for a narrator, describing the characters in a new light
- Write an epilogue to the story for a narrator, describing life after the incident

Monologue or soliloquy – a monologue is when a character speaks her or his thoughts aloud when directing another character or the audience; a soliloquy takes place when a character relates his or her thoughts to him/herself and to the audience without addressing any of the other characters

Examples:

- Write a monologue or soliloquy that Goldilocks gives when she explores the Bears' house
- Write a monologue or soliloquy that Goldilocks gives when she is at the police station giving her statement (perhaps a new ending?)
- Write a monologue or soliloquy based on one of the Bears' experiences that day

4. TECHNOLOGICAL TOOLS

Read the excerpt from the scene below. How might sound (effects, music, voice), lighting (types of lights, coloured gels, gobos), costumes, props, and set help highlight the **mood** of this scene? Write a **detailed response** in your portfolio. If you would prefer, you may include **sketches of your ideas with descriptions** instead.

“Death of a Salesman” by Arthur Miller. Act 1.

The scene takes place at the beginning of the play in the salesman's house. Willy Lowman (the salesman) is 60 years old and tired, and enters the house into the kitchen. His wife, Linda, stirs in bed when she hears him enter. She gets up, puts on her robe, and listens at the bedroom door.

LINDA: *(hearing Willy outside the bedroom, calls with some trepidation)* Willy?

WILLY: It's alright. I came back.

LINDA: Why? What happened? (*slight pause*) Did something happen, Willy?

WILLY: No, nothing happened.

LINDA: You didn't smash the car, did you?

WILLY: (*with casual irritation*) I said nothing happened. Didn't you hear me?

LINDA: Don't you feel well?

WILLY: I'm tired to the death. (*He sits on the bed beside her, a little numb*) I couldn't make it. I just couldn't make it, Linda.

LINDA: (*very delicately*) Where were you all day? You look terrible.

WILLY: I got as far as a little above Yonkers. I stopped for a cup of coffee. Maybe it was the coffee.

LINDA: What?

WILLY: (*after a pause*) I suddenly couldn't drive anymore. The car kept going off the shoulder, y' know?

LINDA: (*helpfully*) Oh. Maybe it was the steering again. I don't think Angelo knows the Studebaker.

WILLY: No, it's me, it's me. Suddenly, I realize I'm goin' sixty miles an hour and I don't remember the last five minutes. I'm – I can't seem to – keep my mind on it.

LINDA: Maybe it's your glasses. You never went to get new glasses.

WILLY: No, I see everything. I came back ten miles an hour. It took me nearly four hours from Yonkers.

LINDA: (*resigned*) Well, you'll just have to take a rest, Willy, you can't continue this way.

WILLY: I just got back from Florida.

LINDA: But you didn't rest your mind. Your mind is over active and the mind is what counts.

WILLY: I'll start out in the morning. Maybe I'll feel better in the morning. (*She is taking off his shoes*) These goddamn arch supports are killing me.

LINDA: Take an aspirin. Should I get you an aspirin? It'll soothe you.

WILLY: (*with wonder*) I was driving along, you understand? And I was fine. I was ever observing the scenery. You can imagine me looking at scenery or the road every week of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and

just let the warm air bathe over me. And all of a sudden I'm goin' off the road! I'm tellin' ya, I absolutely forgot I was driving. If I'd gone the other way over the white line I might've killed somebody. So I went on again – and five minutes later I'm dreamin' again, and I nearly – (*He presses two fingers against his eyes*) I have such thoughts, I have such strange thoughts.

5. ANALYZING DRAMATIC WORKS

What are some popular theatre productions and TV shows? What are some themes and/or stereotypes associated with these productions and shows? If we are the ones watching, what do these stereotypes and themes tell us about society's values today? Why do we watch?

6. PLAY REVIEW

Write a **critical analysis** on a theatre production you have seen recently. The review may be on a theatre production we saw together on a field trip, a large assembly/performance, or a peer's presentation in Drama class. Follow the guidelines below for writing a play review:

- Your play review has an **interesting title** (imagine you are writing for the newspaper)
- **Paragraph 1 introduces the play** – name of company presenting the show, title of the show, who wrote the play, and the date and location of the performance
- **Paragraph 2** gives a **brief summary** of the show – give the highlights (main plot points)
- **Paragraph 3** deals with the **characters and actors** – noteworthy performances, how well roles were played, voice and movement, emotional intensity, interaction with others)
- **Paragraph 4** discusses the director's **interpretation** – give director's name, state whether or not the play makes sense, who you think the intended audience is, audience reaction to play
- **Paragraph 5** mentions **production aspects** – costumes, set, props, sound, light, make-up
- **Paragraph 6** is your overall **opinion** of the show – would you recommend it, and to whom?

Your review should be at least one page, but no more than two pages. Write in complete sentences and in paragraph form. Write in present tense (as if the play is happening now). Write in first person (I think that...). Give **SPECIFIC EXAMPLES** from the show to back up your opinions. Spelling and grammar are marked.

7. DRAMA & SOCIETY

What are some types of Drama that we see in everyday life? What are some purposes for which we use Drama in our society? Compare our uses for Drama today with the uses of Drama in the past (think about your theatre history assignment). You may choose to do some research and write a **report**, create a **collage** of pictures, draw a **mind map**, or fill in a **chart**. However you choose to show your learning and conclusions is up to you!

8. BEYOND CLASS

Identify specific collaborative **skills and attitudes** required in preparing, creating, and performing theatre. What are some skills that you have developed or can recognize from class? How can these skills be applied in other contexts (at work, at home, in sports teams or clubs, relationships, etc)?

9. CAREERS & OPPORTUNITIES

List the skills, preparation, and training one would need to become **ONE** of the following: a costume designer, set designer, stage manager, lighting designer, sound designer, or house manager. Conduct research and write a **report** on your findings. Be as specific as possible; use examples.

The Spotlight – Grade 10

1. THEATRE GENRE & STYLE

Select **ONE** of the following genres/styles of theatre to research and explore. Create a **one-page colourful poster** featuring:

- A big title of the genre/style you are researching
- A detailed description/explanation of the genre/style
- Some names of plays (and the playwrights) or performances (and actors) of that genre/style with reasons of why/how you know those performances or plays relate to the style/genre
- Mention if there was a specific time period when the style/genre was mainly used, and whether the genre/style is still used today (who uses it, when, why?)
- Pictures of performances, actors, examples of the style/genre

Genres/styles to choose from: Radio Play, Improvisational Theatre, or Musical Theatre/Broadway

2. THEATRE HISTORY

Research the early origins of theatre (where did theatre come from?). Focus on Medieval Theatre and Italian Renaissance Theatre. Create and complete a **compare/contrast chart** in your portfolio outlining the following aspects for **both Medieval and Italian Renaissance theatre**. You may want to use the website: www.theatrehistory.com

- The time period of each type of theatre (what years were they happening?)
- Types/themes of theatre created in that time (drama, tragedy, comedy, morality, etc?)
- Famous playwrights from the era and the names of one or two of their plays
- The way the stages and theatres looked in that time – how are they different from today?
- What it would be like to act in and attend (as an audience member) the plays during that time period (Who is allowed to perform? Who goes to the theatre and where do they sit or stand? Are they a polite audience like today?)
- Your ideas of how theatre from this era influenced theatre today
- Any other interesting information you find (technology, rituals, costumes, etc)

3. CONVENTIONS & FORMS

When creating a character that has different global, social, or political perspectives than you, there are many conventions to aid in character building and reflection. Below are some character descriptions for you to follow, as well as descriptions for character creating conventions to use in this assignment.

Pick **ONE** character and **TWO** conventions that you think would best help an actor prepare to play the chosen character. You may need to do a bit of research on the conventions to fully understand them. After, create an example of the two conventions you chose (for example, one diary entry and one role on the wall as the chosen character). Then, write a **response** on your reasoning for picking the two conventions that you like best, and answer the following questions: Would they be as helpful to an actor who is trying to create a character as you thought they would be? Are these conventions practical for an actor to use? Would you use it these conventions again when creating your own character? Give specific reasons for your point of view.

Characters (choose one):

Character 1 – Gemma. A young girl of about twelve who thinks her parents are incompetent. She believes that someone ought to give parents lessons before they are allowed to have kids.

Character 2 – Hecate. A witch during the 16th century who will be going to trial for rumours of witchcraft.

Character 3 – Karl. An eighty-year-old man. A loving grandfather and former Nazi.

Character 4 – Philip. A seven-year-old boy from Sierra Leone who escaped from being taken away to become a child soldier. He and his family are new to Canada.

Character 5 – Darryl. A 23-year-old university student who plays on the football team. His secret is that he is gay, and he struggles with whether or not to tell his friends and family.

Character 6 – Anita. An abused woman who is considering seeking help at the local Women's Shelter.

Conventions (choose two):

Role on the Wall (or Gingerbread) – the outline of a human body on a page (or wall), and the actor fills in the body with words to describe the character's personality, feelings, desires; words around the outside of the body detail the character's appearance and what others think of them

Hot Seat – an improvised interview process where the actor sits on stage as their character and the audience asks questions to the character to get to know more about them; the actor must respond in character as if he/she is the character

Diaries, Letters, Journals – write in character about a time in your life (positive, negative, learning)

Objects of Character– the actor uses props to establish the character; for example, if the character is an old woman, the actor would create a purse filled with appropriate items for the character (thinking about the character’s personality, needs, etc)

A Day in the Life – the actor works with other actors to build short tableaux or scenes that they feel would exemplify a day in the life of their character (family interactions, alone time, at work, etc)

Character Map – similar to a mind map with headings such as personality, home life, background, clothing, job, etc; the actor completes the character map with ideas about the character

Timeline – create a time line of events in your character’s life from birth until present

4. TECHNOLOGICAL TOOLS

What are some ways that we can use **sound and lighting** to heighten the setting of a scene on stage? If you could not use many set pieces, how might you use sound and lighting to suggest a specific setting (for example, a natural setting (like a forest or ocean shore), a busy downtown area, a farm, etc)? Research various types of sound (effects, music, voice) and lighting (types of lights, use of coloured gels, gobos, etc) for your answers.

5. ANALYZING DRAMATIC WORKS

Read the following dramatic works (one Greek Myth and one Native American Tale) to compare, contrast, and assess how they explore similar themes and issues. Write **responses** detailing:

How are the stories similar? How are the characters similar?

In what ways could these characters be considered tricksters or culture heroes?

How do these characters overcome oppression (cruelty, domination)?

What do we learn from these stories? What are the morals of the stories?

Who should be the intended audience for these dramatic works? Why?

Which work did you like best? Why?

How Coyote Stole Fire – A Native American Tale

Long ago, when man had newly come into the world, there were days when he was the happiest creature of all. Those were the days when spring brushed across the willow tails, or when his children ripened with the blueberries in the sun of summer, or when the goldenrod bloomed in the autumn haze.

But always the mists of autumn evenings grew more chill, and the sun's strokes grew shorter. Then, man saw winter moving near, and he became fearful and unhappy. He was afraid for his children, and for the grandfathers and grandmothers who carried in their heads the sacred tales of the tribe. Many of these, young and old, would die in the long, ice bitter months of winter.

Coyote, like the rest of the People, had no need for fire. So, he seldom concerned himself with it, until one spring day when he was passing a human village. There the women were singing a song of mourning for the babies and the old ones who had died in the winter. Their voices moaned like the west wind through a buffalo skull, prickling the hairs on Coyote's neck.

"Feel how the sun is now warm on our backs," one of the men was saying. "Feel how it warms the earth and makes these stones hot to the touch. If only we could have had a small piece of the sun in our teepees during the winter."

Coyote, overhearing this, felt sorry for the men and women. He also felt that there was something he could do to help them. He knew of a faraway mountain top where the three Fire Beings lived. These Beings kept fire to themselves, guarding it carefully for fear that man might somehow acquire it and become as strong as they. Coyote saw that he could do a good turn for man at the expense of these selfish Fire Beings.

So, Coyote went to the mountain of the Fire Beings and crept to its top, to watch the way that the Beings guarded their fire. As he came near, the Beings leaped to their feet and gazed searchingly round their camp. Their eyes glinted like bloodstones, and their hands were clawed like the talons of the great black vulture.

"What's that? What's that I hear?" hissed one of the Beings.

"A thief, skulking in the bushes!" screeched another.

The third looked more closely, and saw Coyote. But he had gone to the mountain top on all fours, so the Being thought she saw only an ordinary coyote slinking among the trees.

"It is no one, it is nothing!" she cried, and the other two looked where she pointed and also saw only a gray coyote. They sat down again by their fire and paid Coyote no more attention.

He watched all day and night as the Fire Beings guarded their fire. He saw how they fed it pine cones and dry branches from the sycamore trees. He saw how they stamped furiously on runaway rivulets of flame that sometimes nibbled outwards on edges of dry grass. He saw also how, at night, the Beings took turns to sit by the fire. Two would sleep while one was on guard; and at certain times the Being by the fire would get up and go into their teepee, and another would come out to sit by the fire.

Coyote saw that the Beings were always jealously watchful of their fire except during one part of the day. That was in the earliest morning, when the first winds of dawn arose on the mountains. Then, the Being by the fire would hurry, shivering, into the teepee calling, "Sister, sister, go out and watch the fire." But the next Being would always be slow to go out for her turn, her head spinning with sleep and the thin dreams of dawn.

Coyote, seeing all this, went down the mountain and spoke to some of his friends among the People. He told them of hairless man, fearing the cold and death of winter. And he told them of the Fire Beings, and the warmth and brightness of the flame. They all agreed that man should have fire, and they all promised to help Coyote's undertaking.

Then, Coyote sped again to the mountain top. Again, the Fire Beings leaped up when he came close, and one cried out, "What's that? A thief, a thief!"

But again, the others looked closely, and saw only a gray coyote hunting among the bushes. So, they sat down again and paid him no more attention.

Coyote waited through the day, and watched as night fell and two of the Beings went off to the teepee to sleep. He watched as they changed over at certain times all the night long, until at last the dawn winds rose.

Then the Being on guard called, "Sister, sister, get up and watch the fire."

And the Being whose turn it was climbed slow and sleepy from her bed, saying, "Yes, yes, I am coming. Do not shout so."

But before she could come out of the teepee, Coyote lunged from the bushes, snatched up a glowing portion of fire, and sprang away down the mountainside.

Screaming, the Fire Beings flew after him. Swift as Coyote ran, they caught up with him, and one of them reached out a clutching hand. Her fingers touched only the tip of the tail, but the touch was enough to turn the hairs white, and coyote tailpipes are white still. Coyote shouted, and flung the fire away from him.

The others of the People had gathered at the mountain's foot, in case they were needed. Squirrel saw the fire falling, and caught it, putting it on her back and fleeing away through the tree-tops. The fire scorched her back so painfully that her tail curled up and back, as squirrels' tails still do today.

The Fire Beings then pursued Squirrel, who threw the fire to Chipmunk. Chattering with fear, Chipmunk stood still as if rooted until the Beings were almost upon her. Then, as she turned to run, one Being clawed at her, tearing down the length of her back and leaving three stripes that are to be seen on chipmunks' backs even today. Chipmunk threw the fire to Frog, and the Beings turned towards him. One of the Beings grasped his tail, but Frog gave a mighty leap and tore himself free, leaving his tail behind in the Being's hand---which is why frogs have had no tails ever since.

As the Beings came after him again, Frog flung the fire on to Wood. Wood swallowed it.

The Fire Beings gathered round, but they did not know how to get the fire out of Wood. They promised it gifts, sang to it and shouted at it. They twisted it and struck it and tore it with their knives. But Wood did not give up the fire. In the end, defeated, the Beings went back to their mountain top and left the People alone.

Coyote knew how to get fire out of Wood, and he went to the village of men and showed them how. He showed them the trick of rubbing two dry sticks together, and the trick of spinning a sharpened stick in a hole made in another piece of wood. So, man was from then on warm and safe through the killing cold of winter.

A Gift of Fire – The Myth of Prometheus – A Greek Myth

Prometheus was a Titan from Greek myth, born from the union of the Titan, Iapetus and the Nymph, Asia. He was one of four children born to the pair. The siblings of Prometheus included his twin brother Epimetheus, Menoetius, and Atlas, all of them Titans. The name Prometheus means "foresight," and his twin brother's name Epimetheus means "hindsight."

Their father, Iapetus led a revolt against the Gods. His children, Menoetius and Atlas, joined with him, while his other two sons, Prometheus and Epimetheus sided with the Gods. Menoetius was killed during the revolt and Atlas was given the weight of the world to bear for his actions during the revolt.

Prometheus and Epimetheus journeyed from Mt. Olympus to Earth and visited the Greek province of Boitia where they made clay figures. Athena took the figures and breathed life into them. The clay figures that Prometheus had created became Man and honoured him. The figures that his brother, Epimetheus, created became the beasts, which turned and attacked him.

Zeus was angered by the brothers' actions of creating people and animals, and he forbade the pair from teaching Man the ways of civilization. Athena chose to cross her father, Zeus, and taught Prometheus so that he might teach Man.

Zeus was angered by the actions of Man and Prometheus. He forbade the Gods to give fire to Man. Prometheus was upset with Zeus' proclamation and was determined to bring fire to Man, but Zeus had guarded the entrance to Olympus. Athena told Prometheus about an unguarded back entrance to Olympus where he would be able to enter with ease. Prometheus wanted Man to have all the benefits and progress that fire would bring.

Prometheus covertly entered Olympus at night through the back entrance that Athena had told him about. He made his way to the Chariot of the Sun and lit a torch from the fires that burned there. He touched the torch to coal, then extinguished the torch. Prometheus then carried the still hot coals down the mountain in a pithy fennel stalk to prevent anyone from discovering the fiery coals. Upon reaching the lands of Men, Prometheus gave them the coals, breaking Zeus' order by giving fire to Man. In some versions of this myth, Athena did not breathe life into Prometheus' clay figures to make the people. Instead, the myth explains that Prometheus needed the energy of the fire to give the clay figures the "spark of life." Men on Earth created rings with stones and gems set into them to commiserate with him and to honour Prometheus for the actions he had taken on their behalf.

6. PLAY REVIEW

Write a **critical analysis** on a theatre production you have seen recently. The review may be on a theatre production we saw together on a field trip, a large assembly/performance, or a peer's presentation in Drama class. Follow the guidelines below for writing a play review:

- Your play review has an **interesting title** (imagine you are writing for the newspaper)
- **Paragraph 1 introduces the play** – name of the company presenting the show, title of the show, who wrote the play, and the date and location of the performance
- **Paragraph 2** gives a **brief summary** of the show – give the highlights (main plot points)
- **Paragraph 3** deals with the **characters and actors** – noteworthy performances, how well roles were played, voice and movement, emotional intensity, interaction with others)
- **Paragraph 4** discusses the director's **interpretation** – give director's name, state whether or not the play makes sense, who you think the intended audience is, audience reaction to play
- **Paragraph 5** mentions **production aspects** – costumes, set, props, sound, light, make-up
- **Paragraph 6** is your overall **opinion** of the show – would you recommend it, and to whom?

Your review should be at least one page, but no more than two pages. Write in complete sentences and in paragraph form. Write in present tense (as if the play is happening now). Write in first person (I think that...). Give **SPECIFIC EXAMPLES** from the show to back up your opinions. Spelling and grammar are marked.

7. DRAMA & SOCIETY

Describe ways in which types of dramatic exploration and drama presentations contribute to the school and the broader community (school plays, assemblies, motivational speaker, community theatre, children's theatre). What are the purposes of these events? How do audiences benefit? Write a **response** in your portfolio; give examples to prove your points.

8. BEYOND CLASS

Explain in a **journal** how the brainstorming and negotiation skills that you have learned in this course support teamwork in a variety of work and social contexts. When do you have to work as a team member in other areas of your life? What skills do you need to be part of a team? Why?

9. CAREERS & OPPORTUNITIES

How could you go about gaining experience if you wanted to work or volunteer in television, radio broadcasting, or community theatre? What skills and education might you need to be successful in these fields? Conduct research and write a **summary** of your findings in your portfolio.

The Spotlight – Grade 11

1. THEATRE GENRE & STYLE

Select **ONE** of the following genres/styles of theatre to research and explore. Create a **one-page colourful poster** featuring:

- A big title of the genre/style you are researching
- A detailed description/explanation of the genre/style
- Some names of plays (and the playwrights) or performances (and actors) of that genre/style with reasons of why/how you know those performances or plays relate to the style/genre
- Mention if there was a specific time period when the style/genre was mainly used, and whether the genre/style is still used today (who uses it, when, why?)
- Pictures of performances, actors, examples of the style/genre

Genres/styles to choose from: Commedia Dell'Arte, Theatre for Young Audiences, Forum Theatre, or Vaudeville

2. THEATRE HISTORY

Research the early origins of theatre (where did theatre come from?). Your focus will be on Elizabethan Theatre. Create and complete a **chart** in your portfolio outlining the following aspects for **Elizabethan Theatre**. You may want to use the website: www.theatrehistory.com

- The time period of the type of theatre (what years were they happening?)
- Types/themes of theatre created in that time (drama, tragedy, comedy, morality, etc?)
- Famous playwrights from the era and the names of one or two of their plays
- The way the stage looked in that time period – how are they different from today?
- What it would be like to act in and attend (as an audience member) the plays during that time period (Who is allowed to perform? Who goes to the theatre and where do they sit or stand? Are they a polite audience like today?)
- Your ideas of how theatre from this era influenced theatre today
- Any other interesting information you find (technology, rituals, costumes, etc)

3. CONVENTIONS & FORMS

There are many different styles of acting. A style that works for some actors may not be best for others. Pick **ONE** of the following acting techniques to research: **Stanislavski/Method Acting, Meisner Technique, or Jacques Lecoq**. Give a description of the technique, who created it, who uses it (famous actors/schools?), exercises to work on the technique, etc. Create a **brochure** to convince readers to use this acting technique. Of course, you must give your reasoning (have proof of why it works!). On the back of your brochure, write about your conclusions on the technique – Do YOU think it really works? Is it useful, and how so? Give specific details on your point of view.

4. TECHNOLOGICAL TOOLS

How can lighting and sound be used to heighten **tension** in a scene? Tense scenes might include: startling character revelations (a character reveals something unexpected), a frightening moment, a fight scene, moments of silence between two characters (depends on the mood), moments of anticipation, etc. Find a **scene from a movie, a TV show, or a play** that shows tension. Describe how lighting and sound are used to convey the tension, and think of ways that lighting and sound could be used further (sound effects, music, voice, coloured lighting, etc).

5. ANALYZING DRAMATIC WORKS

Read the play **“Blood Relations”** by Sharon Pollock (your teacher will give you a copy, and it **must be returned intact**). The play is based on historical fact – the 1892 murder of Lizzie Borden’s father and step-mother, a crime for which Lizzie Borden was charged.

After reading, write a **response** on the following:

How does this play reflect its time period and culture (what the time period was like)?
How could this play be staged to show relevance in our society today?
What strategies does the playwright use to create tension?
Who is the intended audience for this play? Who is this play suitable for?
What is Sharon Pollock's intention for writing this play? What is this play concerned with?

You may want to use the website <http://www.enotes.com/blood-relations> for guidance.

6. PLAY REVIEW

Write a **critical analysis** on a theatre production you have seen recently. The review may be on a theatre production we saw together on a field trip, a large assembly/performance, or a peer's presentation in Drama class. Follow the guidelines below for writing a play review:

- Your play review has an **interesting title** (imagine you are writing for the newspaper)
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- **Paragraph 2** gives a **brief summary** of the show – give the highlights (main plot points)
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- **Paragraph 4** discusses the director's **interpretation** – give director's name, state whether or not the play makes sense, who you think the intended audience is, audience reaction to play
- **Paragraph 5** mentions **production aspects** – costumes, set, props, sound, light, make-up
- **Paragraph 6** is your overall **opinion** of the show – would you recommend it, and to whom?

Your review should be at least one page, but no more than two pages. Write in complete sentences and in paragraph form. Write in present tense (as if the play is happening now). Write in first person (I think that...). Give **SPECIFIC EXAMPLES** from the show to back up your opinions. Spelling and grammar are marked.

7. DRAMA & SOCIETY

Identify ways in which drama can influence personal growth, relationships with others, and aesthetic judgement. For example, do you think watching or participating in theatre can help people learn, adopt certain viewpoints, and reflect on their ideas before and after experiencing theatre? How can drama influence the broader community (help bring light to problems and solutions, help give a voice to those formerly unheard, etc)? Find an example of a production or dramatic experience that demonstrates your ideas on this topic. Write a **journal response** on your conclusions.

8. BEYOND CLASS

What have you learned from the creative process in drama (gathering ideas, trying out new things, rehearsing, and putting on performances), and how can this learning be applied in work or other social areas? Examples might include: problem solving, seeing things from different perspectives, responsibility and reliability, taking initiative, etc. Write a **reflection** based on your thoughts.

9. CAREERS & OPPORTUNITIES:

What roles are open to volunteers in community theatre? How might volunteer work with a community theatre group contribute to your learning in Drama? Write a **page or two** on volunteer opportunities in theatre in London, and the associated benefits and learning experiences.

Here are a few community theatres in the London area that you may want to research:

London Community Players - <http://www.londoncommunityplayers.com/>

Passionfool Theatre Company- http://www.passionfool.com/Passionfool_2010/Home.html

London Ontario Fringe Festival - <http://www.londonfringe.ca/>

London One Act Festival - <http://www.londononeactfestival.com/>

The Grand Theatre - <http://www.grandtheatre.com/>

Original Kids Theatre Company - <http://www.oktc.ca/>

Pacheco Theatre - <http://pachecotheatre.com/>

The Arts Project - <http://www.artsproject.ca/index.shtml>

The Spotlight – Grade 12

1. THEATRE GENRE & STYLE

Select **ONE** of the following genres/styles of theatre to research and explore. Create a **one-page colourful poster** featuring:

- A big title of the genre/style you are researching
- A detailed description/explanation of the genre/style
- Some names of plays (and the playwrights) or performances (and actors) of that genre/style with reasons of why/how you know those performances or plays relate to the style/genre

- Mention if there was a specific time period when the style/genre was mainly used, and whether the genre/style is still used today (who uses it, when, why?)
- Pictures of performances, actors, examples of the style/genre

Genres/styles to choose from: Absurdism, Modernism, Naturalism, Postmodernism, or Realism

2. THEATRE HISTORY

Research the early origins of theatre (where did theatre come from?). Your focus will be types of Japanese Theatre. Create and complete a **chart** in your portfolio outlining the following aspects for **types of Japanese (Noh, Bunraku, and Kabuki) theatre**. Try using: www.theatrehistory.com

- The time period of each type of theatre (what years were they happening?)
- Types/themes of theatre created in that time (drama, tragedy, comedy, morality, etc?)
- Famous playwrights from the era and the names of one or two of their plays
- The way the stages looked in that time period – how are they different from today?
- What it would be like to act in and attend (as an audience member) one of the plays
- Your ideas of how theatre from this era influenced theatre today
- Any other interesting information you find (technology, rituals, costumes, etc)

3. CONVENTIONS & FORMS

Some theatre companies specialize in specific types of theatre, subjects, themes, or conventions. Of the following **Canadian theatre companies** (or you may find one yourself), pick **ONE** to research and explore. Create a **brochure or PowerPoint/Prezi** on the theatre company. Be sure to include information on the company itself (history, location, mission statement/vision, etc), the types of productions, the dates of the season, ticket prices, and any other useful information.

Buddies in Bad Times Theatre, Debajehmujig Theatre Group, Fish Bowl Theatre, Lorraine Kimsa Theatre for Young People, Nightwood Theatre, Obsidian Theatre Company, Odyssey Theatre, Puppetmongers Theatre, Purple Dragon Puppet Troupe, Shakespeare in Action, Teesri Duniya Theatre, Theatre Gargantua, The Shaw Festival, or The Stratford Festival.

4. TECHNOLOGICAL TOOLS

The Academy Awards (Oscars) gives out an annual award for Best Costume Design. In recent years, such films as “Alice in Wonderland”, “The Young Victoria”, “Memoirs of a Geisha”, “The Lord of the Rings: Return of the King”, “Moulin Rouge”, and “Gladiator” have received the award. What do you think the criteria is for being nominated for an Academy Award for Best Costume Design? Based on the criteria you come up with, name a film would you nominate, and why.

5. ANALYZING DRAMATIC WORKS

“A true theatrical experience involves your body responding in some way, whether it’s squirming in your seat, looking away, groaning, laughing, weeping, closing your eyes in certain moments, or getting fidgety. As long as your body is responding, you’re having a genuine relationship with the work. That’s often what theatre makers aspire to do.” – Tom Wright, Director of Baal.

Consider whether, initially, you agree or disagree with the above statement. Now, consider the use of mature language, violence, and nudity in film and on stage. Are there times when mature content is suitable in a play or film? Or, do you think that language, violence, and nudity are sometimes gratuitous (used as a draw for audiences, shock value, etc)? Make sure you think of WHY mature content is/isn’t/is sometimes suitable (is it because of a response a theatre maker aspires to achieve, like mentioned in the quotation above?). Is there a difference between seeing or hearing violence, nudity, or coarse language in film versus on stage? Why or why not? Lastly, do you think that theatre should have ratings (PG13, A, G, etc) like films do? Write a **response** to these questions.

6. PLAY REVIEW

Write a **critical analysis** on a theatre production you have seen recently. The review may be on a theatre production we saw together on a field trip, a large assembly/performance, or a peer’s presentation in Drama class. Follow the guidelines below for writing a play review:

- Your play review has an **interesting title** (imagine you are writing for the newspaper)
- **Paragraph 1 introduces the play** – name of the company presenting the show, title of the show, who wrote the play, and the date and location of the performance
- **Paragraph 2** gives a **brief summary** of the show – give the highlights (main plot points)
- **Paragraph 3** deals with the **characters and actors** – noteworthy performances, how well roles were played, voice and movement, emotional intensity, interaction with others)
- **Paragraph 4** discusses the director’s **interpretation** – give director’s name, state whether or not the play makes sense, who you think the intended audience is, audience reaction to play
- **Paragraph 5** mentions **production aspects** – costumes, set, props, sound, light, make-up
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Your review should be at least one page, but no more than two pages. Write in complete sentences and in paragraph form. Write in present tense (as if the play is happening now). Write in first person (I think that...). Give **SPECIFIC EXAMPLES** from the show to back up your opinions. Spelling and grammar are marked.

7. DRAMA & SOCIETY

As governments are making decisions about the future of Canada, they often propose budget/funding cuts to various sectors. Often, one of the first sectors to come into questions is The Arts (in education/schools and in communities at large). Recently, Toronto Mayor, Rob Ford, proposed budget cuts. At a marathon public meeting where citizens could raise concerns about cuts to public programs and arts funding, the mayor said, **“We’ve started a great debate over what is ‘must have’ and what is ‘nice to have’.”**

With your experience in the arts, do you believe that Drama, Dance, Music, and Visual Arts are “must haves” in society or “nice to have”? Write a **personal quote** indicating your stance on the value, you feel, should be placed on the arts in communities throughout Canada (one page, max.).

8. BEYOND CLASS

Identify how the following skills that you have been acquiring through Drama activities can contribute to success beyond the classroom: voice projection, relaxation exercises, understanding body language, active listening and collaboration, following an impulse, and problem solving. Write a **journal** response, and be sure to include examples.

9. CAREERS & OPPORTUNITIES

Now that you have completed 3 or 4 years of Dramatic Arts (yay!), create a representation of your achievements thus far in your artistic career. You may wish to do a timeline, a collage, a poster, a mind map, a journal response, a Prezi or PowerPoint presentation, a video, or anything you choose to demonstrate your learning and your successes. Consider who you were before your involvement in the arts, and who you have become today – do you see or feel a change? How so, and why?

Think about some of the following questions to help you (you do not have to answer these, the questions are merely to get you thinking about your progress over the years):

- Has your personality changed since taking Drama?
- Have you met friends by taking Drama class?
- Are you more confident, more comfortable with performing or working in groups?
- Did you try something you never thought you could do before taking Drama?
- Were you involved in some Drama extra-curricular activities?
- Would you recommend that others take a Drama class? Why?
- How is Drama class different from other classes in school?
- Did you achieve a goal while taking Drama class?
- What are you most proud of when you think of your accomplishments in Drama?
- What have you learned about yourself, about others, and about theatre?