

## Assessment for Extended Learning Criteria

In drama, we are:

- ***providing students with experiences of dramatic meaning-making***

**What we see/hear:** Students are able to talk to each other and with the teacher about how the task they are engaged in relates to what they have done and how the drama might be furthered.

**Deep learning:** *This demands critical thought and the negotiation of personal needs and desires with the needs and desires of the collective.*

- ***developing the vocabulary of the discipline through which drama is experienced and theatre is expressed***

**What we see/hear:** The talk reflects the vocabulary of the discipline and a presentation (of whatever kind) reflects the development of the discipline's skills (are they working safely, with focus, with each other, with respect, with initiative, and imagination, and so on).

**Deep learning:** *This demands a familiarity and experiences of the history, strategies and techniques through which drama and theatre is effected.*

- ***bringing students to an understanding of the existential mode of dramatic action through the creation of shared understandings and the development of responsibility to the work***

**What we see/hear:** Engagement as ideas are being worked out either physically or verbally through talk, discussion, argument and negotiation and taking the risks to try out ideas in multiple ways; the recognition of what they are making as they are making it and how that affects them as the creators. The recognition of self, not self and not not self (Schechner, 1985) as constructors and receivers of the fiction and the implications of their making.

**Deep learning:** *This demands flexibility, adaptability, creativity and acceptance of risk. Most importantly, it demands commitment to the work and the confidence to risk self in the public forum.*

- ***requiring students to examine behavior and events at depth in order to project a variety of outcomes that are then open to scrutiny***

**What we see/hear:** Students demonstrate wondering and questioning within the safety provided by the group, the responsibility and ability to throw out ideas (in both senses) and suggest, defend, assess and accept criticism as part of the process.

**Deep learning:** *This demands a sense of efficacy and initiative; the ability to analyze, hypothesize, imagine, intuit and predict.*

- ***building students' awareness of the powerful nature of theatre as an educational tool and curriculum integrator***

**What we see/hear:** The ability to accept the fictional world and work (take on a role) inside it with consistency, understand and use the elements of theatre and demonstrate their use inside the metaphor.

**Deep learning:** *This demands an understanding of the aesthetic (the affective and cognitive ways of knowing) and how it works differently from the more familiar didactic delivery systems*

- ***involving students in reflective activities that enable them to question their assumptions, attitudes and points of view of theatre, their own lives and the world in which they live***

**What we see/hear:** Students speak with a sense of confidence and connect and share where appropriate their personal experiences in relation to the work, they imagine possibilities and act upon them.

**Deep learning:** *This demands attention to contexts - personal and public - awareness of bias, and regard for the multiplicity of voices within themselves and of others*

- ***engaging students with what matters (Heathcote, in O'Connor, 2012, p. 22)***

**What we see/hear:** A great sense of joy in the challenges, a delicious sense of achievement in the effective completion in the task (Deasy, 2001)-what Deasy calls "hard fun" (2005)

**Deep learning:** *This demands a respect for authentic achievement through a deep and comprehensive engagement in an experience or, as Doll (1993) describes it: "rich and wide-ranging engagement in artistic activities holds at its centre the idea that reality is not outside us but lies in experiences that are created through our own acts of being (p. 145).*

Or, as Maxine Greene puts it much more succinctly than we do, an aesthetic experience actively involves students' capacities for agency, choice-making, multiple interpretations, empathy, meaning-making, and imaginative expression, and furthers the project of a democratic and emancipatory approach (in Bose, 2008).

## **Bibliography**

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