 **Module**: Drama 30 CH 30.3 **Name**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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|  | **Fully meeting expectations, with enriched understanding (EU)** | **Fully meeting grade level expectations (FM)** | **Mostly meeting grade level expectations (MM)** | **Not yet meeting grade level expectations (NY)** |
| **CH30.3** **Research contemporary and/or current theatre practices of First Nations, Inuit and Métis artists in Canada.** | You can thoughtfully research contemporary and/or current theatre practices of First Nations, Inuit and Metis artists in Canada. You might be: * Creating a platform (workshop; Q&A) for local and regional Indigenous artists to mentor artists and showcase their stories and/or voices
* Thoughtfully interviewing an FNMI artist and other members of their theatre company and insightfully reflecting on what influences their work
 | You can research contemporary and/or current theatre practices of First Nations, Inuit and Metis artists in Canada. You show this by:* Examining the relationship between identity and different theatre practices.
* Interviewing a member of a FNMI theatre company about their cultural identify and how it influences their work.
* Designing opportunities that respectfully incorporate traditional practices (FNMI) into the staging of a non-Indigenous play (inviting mentors, Elders, local artists)
* Exploring cultural appropriation
 | You are exploring and practicing researching contemporary and/or current theatre practices of First Nations, Inuit and Metis artists in Canada. You may be: * Exploring the relationship between identity and different theatre practices.
* Researching themes specific to FNMI culture
* Asking about historical theatre practices of FNMI (storytelling)
* Researching contemporary First Nations, Inuit or Metis Theatre companies and artists to explore what impacts their work.
 | You are having trouble researching contemporary and/or current theatre practices of First Nations, Inuit and Metis artists in Canada. Consider: * What is an art-making practice?
* How have art-making practices changed over time?
* What are some examples of Indigenous art-making practices?
* How do Identity and art-making practices inform how a story is told?
* What do Indigenous and non-Indigenous theatre practices have in common? How are they different?
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Feedback: