TRANSFORMATIONS

Performance and Design

By Brent Dillon
Introduction

The following information and resources within this package have been designed with the Australian Curriculum Arts section for Drama 5/6 band as the focus. The following package highlights the importance of the arts within the primary curriculum and within the lives of students to help them develop into well rounded active and informed citizens within their lives. The package is broken down to outlines the importance of the arts and give focus to student and teacher resources to assist in the implementation of the arts for students, specifically drama. The student resource package contains resources to stimulate, question and prompt students for responding to drama and making drama. The teacher resource package outlines the specific curriculum content and focus areas and provides all required information for the implementation of a drama unit throughout the term within the year 5/6 band.
Purpose and importance of the arts in the Australian Curriculum

The Rationale for ‘The Arts’ within the Australian Curriculum states that, “The arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential.” (Australian Curriculum, Assessment and Reporting Authority, 2019)

As you may already be aware, the Arts are more than just painting a picture or being able to present a fun show for a school concert. It is about teaching students lifelong skills and reinforcing on those already heavily focused upon within the curriculum. Literacy and numeracy in particular are, and have always been, key components within the arts.

Within The Arts, children are able to actively explore elements throughout the five areas of dance, drama, music, visual arts and media arts. In dance they learn skills such as skipping, running, twisting, bending, turning and swaying. Dance incorporates the use of a second language; particularly when using terms associated with ballet as they come from French origin. As well as strengthening numeracy through counting the beats of the music.

Music is just like learning a second language; in music, students learn about rhythm, tempo and pitch. In music, students are required to identify notes by reading sheet music or the staff on the board and this helps improve upon their literacy and reading skills. Music also requires a strong sense of numeracy as it incorporates being able to clap on time with the rhythm, as well as identify time signatures which signify the amount of beats within a bar of music.
In drama, students learn how to use their voices to be loud and soft, as well as create and use movement. Drama builds upon a student's literacy and English skills by helping to develop their vocabulary, their familiarity with reading and pronouncing words, as well as helping to create a strong confident voice and presence for when delivering oral presentations.

Shape, colour, line and texture are all taught within the visual arts. This area helps students improve their fine motor skills, but also reinforces the numeracy component of measurement and geometry as lines and shapes are frequently discussed and used within artworks. And the media arts incorporates the use and learning of images, signs and symbols in media. (Smith, R. 2015)

In order to truly give students the best outcomes possible for these areas, the arts requires that teachers be well informed and knowledgeable about the importance of the arts within schools as a teacher's beliefs about arts education inform their capability to teach the arts (dance, drama, media, music and visual arts). If their beliefs are positive, the teacher is more likely to engage with arts experiences in their classroom. If beliefs are negative, then teachers will either limit the exposure of arts education in their classroom or ignore it all together. (Lemon, N., Garvis, S. p.1, 2013)
Purpose and importance of the arts in the Australian Curriculum continued

When we as teachers take on the challenge of teaching and making arts learning accessible to all students, we give them the freedom to use their imagination, to experiment, to take risks and to make and correct mistakes. This furthers students’ confidence to be creative. (Smith, R. 2015)

Pascoe (p.19, 2015) states that “Creativity, interpretation, innovation and cultural understanding are all sought after skills for new and emerging industries of the 21st century and the Arts education provides students with the tools to develop these skills.” (Pascoe, R. p.19, 2015)

As stated earlier about cultural understanding being a sought after skill within the 21st century, the Arts within the Australian Curriculum also values, respects and explores the significant contributions of Aboriginal and Torres Strait Islander Peoples to Australia’s arts heritage and contemporary arts practices through their distinctive ways of representing and communicating knowledge, traditions and experience. (ACARA, 2019)

Art is and has always been central to Indigenous culture and traditions. “Indigenous Australians hand down their stories orally, through song, music and dance. These arts are important in religious and social ceremonies, men and women’s law and funerals.” (Ewing, R. 2010)
Purpose and importance of the arts in the Australian Curriculum continued

“In The Arts, students learn as artists and audience through the intellectual, emotional and sensory experiences of the arts. They acquire knowledge, skills and understanding specific to The Arts subjects and develop critical understanding that informs decision-making and aesthetic choices. Through The Arts, students learn to express their ideas, thoughts and opinions as they discover and interpret the world.” (ACARA, 2019)

The Australian Curriculum Rationale for the arts states that the arts “entertain, challenge, provoke responses and enrich our knowledge of self, communities, world cultures and histories.” (ACARA, 2019)

It can be assumed that the arts can then be incorporated into the curriculum areas of Geography and History for HASS, such as a drama performance of a historical event or learning and listening to the music of world cultures.

The rationale notes about the contribution the arts make to the development of confident and creative individuals, nurturing and challenging active and informed citizens.” (ACARA, 2019)
Purpose and importance of the arts in the Australian Curriculum continued

Part of the goal with the ‘Melbourne Declaration on Educational Goals for Young Australians’ (2008). Is that “‘all young Australians become successful learners, confident and creative individuals, and active and informed citizens’ (p. 81.) The Arts (performing and visual) were identified as part of the curriculum where there was a 'breadth, balance and depth of learning appropriate to students' phases of development'.” (Pascoe, R. p.17, 2015)

However, Teaching the Arts should not just come because it is curriculum compliant, but because learning in the Arts provides something that is unique and valuable. In learning to be an artist and an audience, students develop creativity and critical thinking through an aesthetic perspective; they build capacity to express and communicate in ways that are more than words can say; and they connect with their personal, social and cultural identity. (Pascoe, R. p.19, 2015)
Drama – Australian Curriculum

The Australian Curriculum states that “In Drama, students:
• develop understanding of character through voice and movement and extend their understanding and use of situation, focus, tension, space and time
• extend their understanding and use language and ideas to create dramatic action and consider mood and atmosphere in performance
• use conventions of story and other devices such as dramatic symbol to communicate meaning and shape and sustain drama for audiences
• explore meaning and interpretation, forms and elements including voice, movement, situation, space and time, and tension as they make and respond to drama.” (ACARA, 2019)

For band 5/6, the achievement standard states that “by the end of Year 6, students explain how dramatic action and meaning is communicated in drama they make, perform and view. They explain how drama from different cultures, times and places influences their own drama making.

Students work collaboratively as they use the elements of drama to shape character, voice and movement in improvisation, playbuilding and performances of devised and scripted drama for audiences.” (ACARA, 2019)
Key Questions: Year 5 and 6

Context as artist and audience:
• What clues tell us about drama in different societies, cultures, environments and times?
• What is similar or different about drama from different places, times and cultures?

Knowledge as artist and audience:
• What are the characteristics of different performance styles of drama?
• How are voice, movement, gesture and the body used to represent a character, situation or idea?
• What production/design elements are used to represent/enhance dramatic action?

Evaluations and judgments as artist and audience:
• What decisions do people make to enhance drama for audiences?
• How are narrative, dramatic tension, and dramatic symbol developed?
• How does the process of developing devised drama differ from scripted drama?
(Queensland Curriculum, Assessment & Reporting Authority, 2019)
Learning goals/aims/outcomes

The information below has been collected and adapted from the Queensland Curriculum & Assessment Authority that will be abbreviated to QCAA when referenced here on in.

“Content descriptions in each Arts subject reflect the interrelated strands of Making and Responding.

- **Making** includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions.
- **Responding** includes exploring, responding to, analysing and interpreting artworks.

In the Arts, students learn as artists and audience through the intellectual, emotional and sensory experiences of the Arts. They acquire knowledge, skills and understanding specific to the Arts subjects and develop critical understanding that informs decision making and aesthetic choices. Through the Arts, students learn to express their ideas, thoughts and opinions as they discover and interpret the world.” (QCAA, 2019)
Drama Unit – Performance and design: Transformations

Students make and respond to drama by investigating dramatic forms that use more than the human body in role and dramatic action. These will include fantasy, puppetry, clowning, mask, media, props and alternative performance spaces.

During this unit, students will:
- explore dramatic action, empathy and space in drama forms that use more than the human body through improvisations, playbuilding and scripted drama to develop characters and situations
- develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action in drama forms that use more than the human body
- rehearse and perform devised and scripted drama (in drama forms that use more than the human body) to develop narrative; drive dramatic tension; and use dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience
- explain how the elements of drama and production elements (in drama forms that use more than the human body) communicate meaning by comparing drama from different social, cultural and historical contexts

By the end of this unit, students will be able to:
- explain how dramatic action and meaning is communicated in drama forms that use more than the human body in drama they make, perform and view
- explain how drama from different cultures, times and places influences their own drama making and can use more than the human body
- work collaboratively as they use the elements of drama to shape character, voice and movement in improvisation, playbuilding and performances of devised and scripted drama forms (that use more than the human body) for audiences

(QCAA, 2019)
# Drama Unit – Performance and design: Transformations – Assessment

## Drama A Standard

<table>
<thead>
<tr>
<th>Responding</th>
<th>Making</th>
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<tbody>
<tr>
<td>• thorough explanation of how dramatic action and meaning are communicated in the drama made, performed and viewed</td>
<td>• skilful, effective and sustained use of the elements of drama to shape character, voice and movement to perform devised and scripted drama that is cohesive and clearly and effectively communicates dramatic action and meaning to audiences</td>
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<tr>
<td>• thorough explanation of how drama from different cultures, times and places influences their own drama making</td>
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### Responding

- thorough explanation of how dramatic action and meaning are communicated in the drama made, performed and viewed
- thorough explanation of how drama from different cultures, times and places influences their own drama making

### Making

#### Forming

- skilful and effective use of the elements of drama to shape character, voice and movement in improvisation and playbuilding to create dramatic action and meaning

#### Performing

- skilful, effective and sustained use of the elements of drama to shape character, voice and movement to perform devised and scripted drama that is cohesive and clearly and effectively communicates dramatic action and meaning to audiences
Years 5 and 6 Knowledge and Skills – Drama

In this band students develop their knowledge of how ideas and intentions are communicated in and through drama. They build on and refine their knowledge, understanding and skills through drama practices focusing on:

**Elements of drama**

**Role, character and relationships**
- Role and character - for example, creating the inner and outer world of a character; differentiating between characters and stereotypes
- Relationships - analysing and portraying how relationships influence character development
- Situation - sustaining a fictional setting using space and time

**Voice and movement**
- Voice - varying voice, for example, clarity, pace, volume and projection
- Movement - using movement, facial expression and gestures to create and sustain belief in character and situation
- Focus - framing drama to highlight and communicate key story elements and characters’ motivations
- Tension - factors that contribute to tension or suspense in stories and tension in characters’ relationships, for example, using sound, light and technology to heighten tension/suspense
- Space and time - sustaining a clear setting and sense of time to create belief in the drama

**Language, ideas and dramatic action**
- Central ideas or themes that give perspectives and ideas to the audience
- Mood and atmosphere - the feeling or tone of physical space and the dramatic action created by or emerging from the performance

**Audience**
- Shaping and sustaining drama for others using the conventions of story within drama to communicate meanings
Consideration of inclusive learning

Within the creation of scenes, the theme will be focused on identity and within this theme students will look at and explore indigenous perspectives as well as gender and cultural diversity. Students will need to demonstrate how they incorporated the learning of these areas within their scene.

By working in groups, students will all be able to receive support and assistance from a collection of peers and teacher input.
Lesson sequence, activities and summative assessment

The following lesson sequence and assessment has been adapted from documents on the QCAA website, including the Standard Elaborations and Band Plans.

The sequence contains lessons on:

• Team building activities
• Improvisation
• Playbuilding – including selecting a theme, central question or statement of intent, incorporating design elements etc.
• Performance of devised scenes incorporating the use of design elements
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<th>Resources</th>
<th>Learning Activities</th>
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<tr>
<td><strong>Lesson 1</strong> Introduction to unit – The unit will be introduced to students by the teacher-in-role. The teacher-in-role will be a producer informing the students that they have been asked to put on a show but unfortunately don’t have time to come up with their own scripts and therefore need the students help to come up with some short scenes to create and perform. This will take place through what is known as playbuilding. The teacher-in-role will explain the conditions that have been asked of them as producer with the requirement of a specific theme, concept or issue for the scenes. Time will now be taken to establish the groups (4-5 in preferably in each group, this would depend on class size). After groups have been formed, students will work on some team building activities.</td>
<td>Costume materials for a producer for the teacher-in-role. List of students and their assigned groups. Drama workbooks.</td>
<td><strong>Teacher-in-role to introduce the theme.</strong> <strong>Group and class trust building activities – Knife and Fork</strong> • Students walk in the space. The teacher calls out a number and an object. Students form groups of that number and create the object with their bodies. Repeat this process with different groups and different objects. For example, “groups of five” and “create a bicycle”. <strong>Space Jump</strong> • This is an improvisation game where students will be working in their selected groups and take turns performing. The activity begins with one student performing an action, the teacher calls space jump and the student must freeze, another student will then walk on and create a new scene from the action the student has frozen with. Each time the teacher calls space jump a new member of the group has to enter the stage and create a new scene from the last frozen action. Once all students from the group are on stage, the next time space jump is called the last student on has to leave and the students continue the action that happened when it was that amount of students involved.</td>
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</table>
### Lesson 2

**Exploring and creating the theme, topic or issue for the scene** –
Students will need to explore a theme, concept or issue that will form their central question or statement of intent. This will be initiated by the teacher and broadly investigated through research and exercises such as a ‘Gallery Wall’.

When trying to think of a question or statement, students need to think about what the audience could feel, think and know at the end of their performance.

### Resources

- Drama workbooks
- Resources of images and scripts for the gallery wall that relates to identity.

### Learning Activities

**Warm up/focus activity** –
Focus activity for today is twenty-one. Students will stand in a circle and focus on an object in the middle. All students need to count to 21 as a collaborative unit but if two people say a number at the same time then they have to start again. This builds focus and team work skills.

**Gallery Wall** –
Create a designated wall space in the classroom and pin up pictures, poems, objects, songs, and excerpts of plays that relate to the theme of ‘Identity’. Choose a piece of emotive music to play as students peruse the gallery wall. (Materials selected should cover a range of social, cultural and historical materials, including Aboriginal and Torres Strait Islander perspectives).

From the ‘Gallery Wall’ the central question or statement can be created.
Lesson 2 – Responding to art resources

Hello! For those who don’t know me, I’m Sopheap Mon. But what you do know is that the speech topic is about identity. I’ve written this speech about my cultural identity and the history of me losing it. It all starts at...

There I was, giving my graduation speech about how I embraced Cambodian culture, which I didn’t growing up, most of my childhood was hiding and neglecting it, which I regret ever doing.

Go back to China!

Why do I have to be Asian?

My first primary school I was called names, there were racial comment, most of them were inaccurate and childish because I’m not Chinese.

In yr 6 when the teacher would leave, the class would go crazy, bully me, and throw paper at me! Racial slurs and all, but when I told them to stop it just got worse, but I would always have my best friend right next to me.

What is a Cambodian? You’re such a loser! Warden.

Who cares about them best friend, they’re too stupid to understand anything.

Polly, we all noticed that you aren’t holding onto our culture. I know in today’s society our culture is slipping away but I want to remind you how happy you were before you let it go to you.

Hey, they say you’re Cambodian? That’s cool! My family and I went to the Angkor Wat last term.

I didn’t like my culture so I acted like another, went against all cultural traditions and pretended to be something I wasn’t. SOMEONE I wasn’t. It got to a point where I lost myself, my culture, my identity. One day my older sister had a sit down with me and reminded me who I was before I changed.

Hey, they said you’re Cambodian? That’s cool! My family and I went to the Angkor Wat last term.

Really? I’m going next year! Wanna tell me about it at lunch?

After that talk, I reflected on my actions, I felt that I let my ancestors down, my family down and myself down. I decided to change. I did whatever it took to regain my identity, I’m more confident and happy with myself. What I want you to take from this is that you should comfortable with yourself and you shouldn’t change. Thank you!

Why can’t I be like everyone else? Why Cambodian!

There were even times where I’d cry about the bullying wonder and why I was forced to be a culture that nobody knew about, I barely knew about it too. It was barely talked about at home.
Lesson 2 – Responding to art resources
Central questions –
• What role do other people have in shaping our identities?
• Do the things we wear reflect the way we see ourselves or the way we want others to see us?
• How does culture shape our identities?

Statement of intent –
• Identity can be created through the clothes we wear.
• How our identity is shaped through our beliefs.
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| Lesson 3 | Storyboard and characters – The structure for this lesson will be broken into three sections. The first part will be brainstorming; The second focus of the lesson will be on the storyboard and the final part of the lesson involves techniques. | Drama workbooks | **Warm up/focus activity** –  
Hot seat |
| | Gallery wall | **Brainstorming** –  
Students will think about and discuss in their group, all thoughts, ideas, characters, places, objects etc. Relating to their specific statement of intent or central question. Students should refer back to the gallery wall to assist with ideas for characters, places for performance and props that could be used in their scene. | Storyboard template sheet |
| | Storyboard | **Storyboards** –  
Once the brainstorm is complete, students will all glue a sheet with a template of 10 boxes into their workbooks. As a group they are to decide on what will happen in each scene and which characters will be present. Students can play around with the story of the scene by considering:  
• Narrative Structure – linear, non-linear, cyclical, episodic.  
• Viewpoint – from whose eyes is the story told?  
• Style – contemporary, realism, absurdism etc.  
• Conventions – audience interaction, chorus, repetition etc.  
• Symbol – this strengthens dramatic meaning. It can be through using objects, movements, songs, media backdrops, set, props and costumes. | |
| | | **Techniques** –  
Students will brainstorm some initial ideas about staging, lighting, sound/music and media. They will think about how these techniques can complement the world of the play, enhance the style and strengthen the meaning? | |
<table>
<thead>
<tr>
<th>Image of what is happening in the scene</th>
<th>Details of the scene</th>
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<tbody>
<tr>
<td>Action:</td>
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<td>Characters:</td>
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<td>Design elements:</td>
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### Lesson 4
Devising scenes –
The focus for this lesson will involve students researching and improvising their scene.

Students will look at their storyboard and conduct any research that may need to be undertaken to inform the content of the scene.

Once students have completed researching, they will begin the devising process by standing up and improvising the scene based on their collection of information from the prior lessons.

Students will sit down with their workbooks and analyse and deconstruct the inner world of the scene and their character. This will allow for them to have greater investment in the play and portray their characters truthfully.

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<tbody>
<tr>
<td>Devising scenes</td>
<td>Drama workbooks</td>
<td>Warm up/focus activity – Space jump – to help keep developing their improve skills for the lessons.</td>
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<tr>
<td></td>
<td>Elements of drama improvisation</td>
<td>Storyboard research – Things to be considered when researching include:</td>
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<tr>
<td></td>
<td>template sheet</td>
<td>• Where is the play set?</td>
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<td>• What historical era is the play set in?</td>
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<td>• What are the social and political conditions?</td>
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<td>• Is there anything special about the characters that needs to be investigated such as medical issues or cultural background?</td>
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<td>Scene improvisation – Character and scene development – Students will complete the elements of drama improvisation template and glue it in their workbook.</td>
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Lesson 4 – elements of drama template

<table>
<thead>
<tr>
<th>Element</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td><strong>Character</strong></td>
<td>– who are they?</td>
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<tr>
<td><strong>Relationships</strong></td>
<td>– what is their relationship to the other characters?</td>
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<tr>
<td><strong>Situation</strong></td>
<td>– where are you? What is happening in the scene or what has just happened before you come on? In what time is this scene taking place?</td>
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<td><strong>Voice</strong></td>
<td>– how does your character speak and why?</td>
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<tr>
<td><strong>Movement</strong></td>
<td>– How does your character move? Why do they move this way?</td>
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<tr>
<td><strong>Focus</strong></td>
<td>– What is the focus for your character? What is their motivation in the scene?</td>
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<tr>
<td><strong>Theme</strong></td>
<td>– what is the central theme of the scene, what message do you want to get across to the audience?</td>
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<tr>
<td><strong>Mood</strong></td>
<td>– how do you want your audience to feel after your performance? Happy? Sad?</td>
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<td>Lesson Topic</td>
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<td><strong>Lesson 5</strong></td>
<td><strong>Drama workbooks</strong></td>
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<tr>
<td>Design decisions – Once the scenes have been devised, students will begin to document ideas for music, props or essential pieces of costume that will be used in the scene. They should begin to decide on the set and backdrop for their scene and think about ways to source these design elements. Media could be used for a backdrop via use of a projector and help in the creation of place. Students should document all design decisions in the workbook.</td>
<td><strong>Collection of resources for students to choose from for design elements.</strong> These will include, a collection of possible props, costume pieces, items to use for creating set.</td>
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<td>Lesson Topic</td>
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<tr>
<td>Lesson 6</td>
<td>Drama workbooks</td>
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<tr>
<td>Writing the script for the scene – This lesson will focus on students using all their information compiled over the previous lessons to collaboratively write a script for their scene.</td>
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<td>All members of a group should write the script up together making sure it stays true to the intention of the scene and their individual characters.</td>
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| **Lesson 7** Finalising of the script and rehearsal of the scene – During this lesson, students should all have a finalised script to work off of and begin rehearsing. | **All design elements that have been collected thus far, including: costumes, music, media, props and set.**  
  **Drama workbooks** | **Scene Rehearsal** – During rehearsal of the scenes students should be thinking about the elements of drama being used in their scene and also be starting to incorporate the use of design elements. |
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| **Lesson 8** Polishing of the performance – Polishing the scenes involves tightening the dramatic action and occasionally tweaking and editing the dialogue to ensure the scenes are sleek and link directly to the statement of intent or question. | Drama workbooks  
Gallery wall  
USB with students media and/or music tracks for use with their performances  
All costumes, props and set pieces. | **Dress and Tech Rehearsals** – The students will rotate between using the various props, costumes and forms of media that were selected as part of their design element with the teacher observing and giving feedback to individual groups throughout the lesson.  
The other students who are not performing will be watching as an audience and will be asked to provide constructive feedback for the other groups.  
Students can receive probed questions such as:  
• What design elements have you used in your scene and why did you choose them?  
• How have you presented the scene? How are you exploring a problem? How have you then resolved the situation?  
• How has the learning of drama in different cultures, times and places through exploring the ‘gallery wall’ affect the way that you created this scene?  
These questions will assist students to think about how they might answer the questions on the written reflection component for their assessment |
<p>| During the polishing process technical rehearsals and dress rehearsals should take place. Students are to be in charge of the collection and maintaining of all costumes and props for their scenes. |</p>
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<td>Written reflection assessment sheets</td>
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<tr>
<td>Assessment: Performance of devised drama plays for the class and written reflections –</td>
<td>Performance assessment –</td>
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<tr>
<td>Students will each present their scenes in front of the other students and teacher as their audience. All students will also complete a written reflection after all groups have performed.</td>
<td>Each group will perform their completed scene in front of the teacher and the other students. The students as audience must also critique the performance to answer the written assessment question “Q2. Explain how you saw dramatic action and meaning through viewing another group’s performance by answering the following questions:</td>
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<td>• How do you think the other group presented, explored and resolved a situation?</td>
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<td>• What did you think, feel and know at the end of their performance?”</td>
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<td>Time should also be allocated for the audience to ask the groups questions about their scenes.</td>
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<td>Written assessment –</td>
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<td>The written assessment will take place after all groups have performed and had time for questions about their performance</td>
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Optional – Performance for the school

Performance in front of peers, school faculty and family and friends.

This performance would be a collection of all students’ scenes that were created through the term, however. If the school cannot accommodate a performance then this would not be an issue as the assessment has already taken place with students performing and critiquing each other.
The Summative Assessment pieces that students will be marked on include *making* and *responding*.

**Making – Using playbuilding to create and perform devised drama.**

**Forming – Improvisation and Playbuilding**

Students will demonstrate the ability to use the elements of drama to create dramatic action and meaning within improvisation and playbuilding. For improvisation, students will demonstrate the ability to shape character, voice and movement through using the elements of drama.
Summative Assessment continued

For improvisation, students will demonstrate the ability to shape character, voice and movement through using the elements of drama.

Playbuilding is about the students working collaboratively in small groups to create their own performance. Students will each have a workbook to record their ideas and scripts, as well as any research done on the project. The forming of plays will take place over a series of lessons leading up to a performance of the completed play.

Performing – Performing devised drama
During the performing part of assessment, students will use the elements of drama to perform the devised drama that was created as part of their assessment through playbuilding. Students’ performances will need to include a form of performance that includes more than just the human body through the incorporation of different design elements.
Responding – Written Reflection

For the responding section of the assessment, students will complete a written reflection about their drama pieces, and the other performances viewed.

The written reflection will be up to a maximum of 100 words and require the following questions to be answered.

Q1. Explain how you created dramatic action and meaning through your devised play by answering the following questions:
   • How did you present, explore and then resolve a situation?
   • How did you use design elements to affect the way your audience would think, feel and know what was happening in your scene?

Q2. Explain how you saw dramatic action and meaning through viewing another group’s performance by answering the following questions:
   • How do you think the other group presented, explored and resolved a situation?
   • How do you think they used design elements to affect what you thought, felt and knew about what was happening in their scene?

Q3. How did the learning of different cultures, times and places influence the making of your drama performance?
References


References continued


