Spacetroopers

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| Year 5 | The Arts — Drama |
| Students are enrolled as spacetroopers in a process drama. They work in teams to make decisions and problem solve in response to a mission brief. | |
| **Time allocation** | 5 hours |
| **Student roles** | Individual |
| Context for assessment  Drama is about imagining you are somebody else and behaving as that person would in a given situation. In process drama the teacher works with students in role to help build a story through different activities. Students are audience to their own actions and are imaginatively involved in both the creation and consideration of their drama. The teacher also takes a full part in the improvisational encounter, and through living inside the text together, the class develop their ability to take roles, empathise with others, solve social problems and imagine alternatives, the consequences of which can also be examined through the dramatic action. While some parts of the story are planned, there is no script (and none is ever written) and everyone can help contribute to how the story ends. | |

******This assessment gathers evidence of learning for the following **Essential Learnings**:

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| The Arts Essential Learnings by the end of Year 5 | |
| Ways of working Students are able to:   * select and develop ideas for arts works, considering different audiences and different purposes, using arts elements and languages * create and shape arts works by organising arts elements to express personal and community values, beliefs and observations * rehearse and rework arts works, using interpretive and technical skills * present arts works to informal and formal audiences, using arts techniques, skills and processes * identify and apply safe practices * respond to arts works by identifying and interpreting the influences of social, cultural and historical contexts, using arts elements and languages * reflect on learning to identify new understandings and future applications. | Knowledge and understanding *Drama*  Drama involves selecting dramatic elements and conventions to express ideas, considering different audiences and different purposes, through dramatic action based on real or imagined events.   * Role and status of relationships can be maintained using movement, including posture, gesture and body position, and expression of voice. * Purpose and context guide the selection of time frames, language, place and space to express ideas. * Dramatic action is structured through storytelling, improvisation and extended roleplays. |
| Assessable elements  * Knowledge and understanding * Creating * Presenting * Responding * Reflecting | |
| Source: Queensland Studies Authority 2007, The Arts Essential Learnings by the end of Year 5, QSA, Brisbane. | |

Links to other KLAs

If students were involved in research of Earth, solar systems and the universe, this assessment could be expanded to assess the following **Essential Learnings**:

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| Science Essential Learnings by the end of Year 5 | |
| Ways of working Students are able to:   * collect and organise data, information and evidence * evaluate information and evidence to support data gathered from activities and investigations. | Knowledge and understanding *Earth and beyond*  Changes and patterns in different environments and space have scientific explanations.   * The earth, solar system and universe are dynamic systems. |
| Source: Queensland Studies Authority 2007, Science Essential Learnings by the end of Year 5, QSA, Brisbane. | |

If students were asked to create their own identity tags rather than use the set template, this assessment could be expanded to assess the following **Essential Learnings**:

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| The Arts Essential Learnings by the end of Year 5 | |
| Ways of working Students are able to:   * select and develop ideas for arts works, considering different audiences and different purposes, using arts elements and languages * create and shape arts works by organising arts elements to express personal and community values, beliefs and observations. | Knowledge and understanding *Visual Art*  Visual Art involves selecting visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering different audiences and different purposes, through images and objects.   * Colour shades (adding black to a colour) and tints (adding colour to white) are used to create balance, contrast and patterns. * Continuous, broken and hatched lines are used to create balance, contrast, space and patterns. * Curved, angular, symmetrical, asymmetrical and overlapping shapes are used to create balance, contrast and patterns. * Texture creates contrast and patterns using lines, rubbings and markings. |
| Source: Queensland Studies Authority 2007, The Arts Essential Learnings by the end of Year 5, QSA, Brisbane. | |

Listed here are suggested **learning experiences** for students before attempting this assessment.

* Develop an understanding of accepting the fiction, accepting the role and building a story through this style. See Appendix A: Drama glossary.
* Work with process drama conventions. See Appendix B: Ideas for spacetrooper process drama roleplays and presentations for explanations of a range of process drama tools.
* Find ways of resolving or ending a drama in short dramatic roleplays and presentations.
* Build characters and dramatic skills in group oral or dramatic roleplays and presentations.
* Focus on presenting group roleplays and presentations using skills of making, accepting and extending offers, maintaining role, using voice, movement and gesture appropriate to character.
* Respond to “hooks” for drama activities, like a mission brief, a newspaper article or a photograph where the teacher provides questions, problems or ideas for students to focus on to create and present roleplays and dramatic action.
* Engage in research prior to process drama (e.g. planets and the universe).
* Engage in group dynamics activities regarding how to arrive at decisions (e.g. consensus, democratic processes, leadership skills, problem solving).
* Reflect on use of drama elements and conventions in process drama.

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| Icon_Resource | Teacher resources |

### Texts

* *Structure and spontaneity: The process drama of Cecily O’Neill*, Taylor, P and Warner, C 2006, Trentham Books, London.

Explores central questions about designing, implementing and evaluating process drama.

* *Drama structures*, O'Neill, C & Lambert, A 1982, Hutchinson, London.

A teacher's manual that contains lesson structures and a theoretical framework for drama teaching, considering some key strategies.

* *Drama worlds*, O'Neill, C 1995, Heinemann, Portsmouth, NH.

Provides a description of process drama and models working in this form.

* *Planning process drama*, Bowell, P & Heap, B 2001, David Fulton, London.

Provides a structured way of creating process dramas including sequencing of steps and questions to consider when creating a successful process drama experience.

* *Structuring drama work*, Neelands, J 1990 Cambridge University Press, Cambridge.

A handbook of practical activities for various theatre forms and styles

### Websites

* Year 5 drama mini units using process drama conventions can be found at: <www.sasked.gov.sk.ca/docs/artsed/g5arts\_ed/drama/unit1.html>.
* Lost boys of Sudan is an outline of a process drama using text and focus on cultural understanding, health and decision-making. It can be found at: <education.byu.edu/arts/lessonplans/drama.html>.

## Preparing

Consider these points before implementing the assessment.

* Special mission teams should be decided by the teacher to ensure equity and balance of skills across the groups.
* Teachers with limited access computers in their classroom may wish to gather resources for planet research. Students need this information to assist with access to vocabulary and text to use as dialogue in their dramas.
* Choose process drama conventions to be used. Refer to Appendix B: Ideas for spacetrooper process drama roleplays and presentations. One suggestion of how to implement this assessment is offered in Appendix C: Modelled process drama lesson.
* Print Appendix D: Badge template for each student.

## Possible extension activities

* If linking this assessment to the Science KLA, *Assessment-related resources* are available to guide planet research.

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| Icon_Resource | Resources for the assessment |

Appendix A Drama glossary

Appendix B Ideas for spacetrooper process drama roleplays and presentations

Appendix C Modelled process drama lesson

Appendix D Badge template

Coloured pencils, felt pens, safety pins

## Sample implementation plan

This table shows one way that this assessment can be implemented. It is a guide only — you may choose to use all, part, or none of the table. You may customise the table to suit your students and their school environment.

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| **Suggested time** | **Student activity** | **Teacher role** |
| **Setting the scene:** Mission brief and special mission teams (introducing the context and roles) | | |
| 1–2 hours | Students are introduced to the role and process drama context.  Students work in special mission teams to decide:   * + team name   + team attributes   + team motto.   Students individually complete badge for their team by:   * + colouring it in   + adding a team name   + adding a team motto. | Introduce the drama focusing on:   * + the key question — what planet/s can we live on?   + pre-text or hook for the drama — the mission brief   + introducing and clarifying teacher and student roles by identifying the five W’s: * What is happening? * Who is it happening to? * Where is it happening? * When is it happening? * What is at stake?   Create and ask students to accept the fiction of the process drama context.  Work in role as “Commander” when appropriate. |
| **Section 1. Bring a spacetrooper** | | |
| 2–3 hours | Work in role with the whole class and smaller groups to create spacetrooper process drama and shape material into short dramatic presentations. | Work in and out of role to develop and progress the process drama selecting activities from Appendix B: Ideas for spacetrooper process drama roleplays and presentations.  Where possible, observe and note student contributions to the drama, role creation and performance.  Ensure opportunities for each student to contribute.  Guide and assist students as required. |
| **Section 2. Reflection** | | |
| 15–20 minutes | Complete questions in *Student booklet* on own and others’ process drama performance. | Guide and assist as necessary.  Encourage students who have difficulty with writing ideas to talk through ideas with you. |

During the learning process, you and your students should have developed a shared understanding of the curriculum expectations identified as part of the planning process.

After students have completed the assessment, identify, gather and interpret the information provided in student responses. Use only the evidence in student responses to make your judgment about the quality of the student learning. Refer to the following documents to assist you in making standards-referenced judgments:

* *Guide to making judgments*
* *Indicative A response*
* *Sample responses* (where available).

### Making judgments about this assessment

Teachers need to monitor the contribution of individual students within the process drama carefully, providing opportunities where all students are required to contribute. Monitoring this involvement could be via a checklist as you move around the class or videoing sections of the process drama for future reference. The teacher in role may engage in dialogue with various students to encourage responses.

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| Icon_ForFurtherHelp | For further information, refer to the resource *Using a Guide to making judgments*, available in the Resources section of the Assessment Bank website. |

Evaluate the information gathered from the assessment to inform teaching and learning strategies.

Involve students in the feedback process. Give students opportunities to ask follow-up questions and share their learning observations or experiences.

Focus feedback on the student’s personal progress. Emphasise continuous progress relative to their previous achievement and to the learning expectations — avoid comparing a student with their classmates.

### Giving feedback about this assessment

Teachers may provide feedback to individual students, small groups or the whole class as required. It is important that this feedback is given progressively through the drama using guidelines on page four of the *Student booklet* so students may monitor and adjust performance throughout the process drama.

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| Icon_ForFurtherHelp | For further information, refer to the resource *Using feedback*, available in the Resources section of the Assessment Bank website. |

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| Drama glossary | |
| Accepting the fiction | An implicit or explicit agreement to go along with a pretence. Students accept that drama is about pretending and that they, their teachers or actors involved in the drama will be pretending to be someone other than themselves and perhaps in another time or place. |
| Accepting the role | Students agree to go along with the pretence and accept roles suggested by the leader of the drama or each other.  The acceptance may be implicit (when they engage in structured activities while in role) or signalled by the student wearing something (e.g. a badge, a scarf) to show they are in role. |
| Offer | Any action or dialogue that may allow actors to work together to create a scene. Offers should be accepted. A strong offer is an offer that clearly gives a direction into which a scene might evolve.   * **Accepting offers:** Taking up offers made by other performers in order to advance the scene. * **Blocking:** Not accepting other players’ offers, and actually destroying these offers. |
| Process drama | A teacher-structured and improvised dramatic event, which proceeds without a written script and can include episodes, which are composed and rehearsed. It establishes an imagined world created by the participants.  An important difference between process drama and improvisation is that process drama is not limited to single, brief exercises or scenes.  Process drama does not necessarily end in a product, but does have a meaningful conclusion for the participants.  The starting point for a process drama is usually a pre-text or hook such as a story, myth or legend, a song, newspaper cutting, poem, photograph or other visual image. |
| Hook | This is the beginning material in a drama, which engages an audience because of a quest, problem, issue, or surprise which draws them into wondering what the consequences of the dramatic action will be. |
| Conventions | Particular techniques and strategies used in dramatic action and frequently linked to particular forms and styles of theatre.  **Conventions of process drama**   |  |  |  | | --- | --- | --- | | * improvisation * teacher in role * still image (tableau) * freeze frame * mantle of the expert * narration * thought tracking | * hot seating * meetings * collective roleplay * decision alley * role-on-the-wall * guided imagery or visualisation * pantomime, movement or dance | * soundscape * interview * choral speaking * speaking objects * performance carousel * eavesdropping or gossip * forum theatre | |

*Source: The Arts Years 1 to 10 Curriculum Materials,* *Queensland School Curriculum Council 2002 (CD-ROM)*

Ideas for spacetrooper process drama roleplays and presentations

The following is an explanation of several process drama tools and how they might be used in the drama, either singly or in various combinations.

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| 1. **Improvisation** |
| Unrehearsed scene co-written with partner(s) without pen or paper.  *Example:* A spacetrooper team meeting to decide on which planet to explore; two spacetroopers discussing their concerns about a mission. |
| 1. **Teacher in role** |
| Teacher takes on the role(s) of character(s) within a drama.  *Example:* Teacher takes on the role of the Commander coming to warn the spacetroopers about the potential doom of the human race. Later, they take on the role of the President of the world, another spacetrooper, or another character within the drama. |
| 1. **Still image (tableau)** |
| The group takes up different poses to construct a picture describing what they want to say.  *Example:* Each team will share some key parts of their mission with other spacetrooper teams by presenting freeze frames with headlines and being interviewed by a television news reporter.  Students may use thought-tracking (see below) to extract meaning from the image. |
| 1. **Freeze frame** |
| A series of linked still images that describe important moments within a drama, a piece of literature, an event in history, etc.  *Example:* Spacetroopers planning their mission, spacetroopers in spacecraft exploring planets, spacetroopers finding another planet for human habitation, spacetroopers sharing their news with the Commander. |
| 1. **Mantle of the expert** |
| Students are asked to take on the role of people with specialised knowledge that is relevant to the situation of the drama.  *Example:* Two students take on roles of scientists discussing planets to choose for human habitation. |
| 1. **Narration** |
| Teacher narrates part of story or sequence of events to help it begin, move it on, to aid reflection, to create atmosphere, to give information, to maintain control.  *Example:* Teacher narrates as spacetroopers prepare spacecraft for the mission. |
| 1. **Thought‑tracking** |
| Individuals, in role, are asked to speak aloud their private thoughts and reactions to events.  *Example:* As each spacetrooper team presents its roleplay on its plan for the human race and which planet will suit human habitation, audience members ask questions of the persons playing the team members. They may come from the audience, tap the person on the shoulder, and ask their thoughts or feelings. |

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| 1. **Hot‑seating** |
| Students, as themselves, question the teacher in role or student in role to find out more information about the character and their situation.  *Example:* Teacher (or student) takes on the role of spacetrooper. Students ask questions about their life. |
| 1. **Meetings** |
| Students come together in a meeting (in role) to present information, plan action, suggest strategies, and solve problems.  *Example:* The spacetroopers meet to develop a plan about which planet might support human habitation. |
| 1. **Collective roleplay** |
| Several members of the class play the same part simultaneously to provide mutual support and present a range of ideas.  *Example:* Four students play the part of the President of the world who needs to decide which planets to explore. |
| 1. **Decision alley** |
| Students form two lines facing each other. One side favours one opinion, the other side another. A student walks down the “alley” as each side tries to convince the person of the truth of their opinion. The person who has “walked the alley” tells the class what their opinion is or what they decided after having this experience.  *Example:* One side of the alley tries to convince the person walking through the alley that Mars is the planet to go to, the other side tries to convince them that it should be Jupiter. |
| 1. **Role‑on‑the‑wall** |
| Students outline the figure of a person on a long sheet of butcher paper. They then write on the paper feelings or thoughts they have about the person.  *Example:* The father or mother spacetrooper who must leave their family to go on a potentially dangerous space mission. |
| 1. **Guided imagery or visualisation** |
| Teacher narrates part of the story while the students close their eyes and visualize sensory details.  *Example:* What a particular planet surface might look and feel like when they land; what it feels and sounds like in space in their spacecraft.  A writing assignment directly after this could enhance their sensory impressions. Soft music while visualising can also add depth to the experience. |
| 1. **Pantomime, movement or dance** |
| Students act a part of the story using no voice. Music may add to the pantomime. Abstract movement can illustrate an emotion or sensory details of a story.  *Example:* Slow motion movement sequence showing spacetroopers preparing for a mission. |

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| 1. **Soundscape** |
| Students use voice and body to suggest the sounds of a certain setting within a story. The soundscapes may be recorded or played live later during the students' drama.  *Example:* Spacetroopers preparing spacecraft for the mission; crowd reaction as they return from successful mission. |
| 1. **Interview** |
| Students act as newspaper reporters finding out information about a scene.  *Example:* Reporters interview spacetroopers before they leave on mission or when they return. |
| 1. **Choral speaking** |
| Students repeat certain lines in unison or divided into various parts according to gender, pitch of voice or character.  *Example:* Students recite lines from a relevant poem on space travel or adventures that could be researched or written by students. |
| 1. **Speaking objects** |
| Objects in a scene speak about themselves in relation to a character or event as an eye-witness with a viewpoint.  *Example:* Object could be the spacecraft or the President’s well wishes speech. |
| 1. **Performance carousel** |
| Groups prepare scenes representing parts of the drama story, then arrange them in chronological order and perform them in sequence without interruption.  *Example:* Spacetroopers planning the mission; hearing the President’s well wishes; preparing the spacecraft for mission; exploring a planet; victorious return. |
| 1. **Eavesdropping or gossip** |
| Groups or individuals overhear conversations and report them back to others.  *Example:* Spacetroopers overhear plans of other teams and report back to their own groups. |
| 1. **Forum theatre** |
| Students enact a scene. The audience can stop the drama, replace or introduce new characters to change the scene.  *Example:* Spacetroopers are at a meeting deciding which planet would suit their mission, action is stopped as other spacetroopers or scientists step in to change the drama. |

*Adapted from: <http://education.byu.edu/arts/documents/21Red-HotProcessDramaTools.doc>.*

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| Modelled process drama lesson | |
| **Convention** | Activity |
| **Introduction** | Teacher asks students to accept the fiction and take on role/s in the spacetrooper process drama. |
| **Teacher in role** | Teacher takes on the role of the Commander coming to warn the spacetroopers about the potential doom of the human race.  Reads mission brief. |
| **Improvisation** | Students enrol as spacetroopers and meet in small groups to decide on which planet to explore.  Each spacetrooper team reports back to the rest of the class about their ideas. |
| **Movement sequence** | Students create a slow motion movement sequence showing spacetroopers preparing for a mission — the packing of equipment, the testing of the spacecraft and personal equipment. This is accompanied by suitable music.  *Example:*   * Enigma — MCMXC A.D: <http://en.wikipedia.org/wiki/Enigma\_%28musical\_project%29>. * Brian Eno — Apollo, Music for Airports: <http://en.wikipedia.org/wiki/Brian\_Eno>. * Jean Michel Jarre — Oxygene, Equinoxe, Magnetic Fields, Rendez-Vous, Revolutions : <http://en.wikipedia.org/wiki/Jean\_Michel\_Jarre>. |
| **Interview** | Students enrol as reporters who interview spacetroopers when they return from their mission. |
| **Conclusion** | Teacher discusses with students the dramatic action and roleplays seen and gives them time to reflect upon what they have seen. |

Badge template

