The puppeteers

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| Year 7 | The Arts — Drama |
| Students work in small groups to create, perform, respond and reflect on a puppet performance based on a fairytale or a traditional story for younger students. | |
| **Time allocation** | 5–6 hours |
| **Student roles** | Students will:   * work in groups, contributing individual ideas and character outlines for a puppet performance * individually complete an evaluation * contribute to feedback sessions during rehearsals. |
| Context for assessment  Puppetry is a highly effective and dynamically creative way of exploring interpersonal communication. The focus is on the puppet rather than the puppeteer. This provides a safety zone for the puppeteer allowing them to pursue themes in a safe and non-threatening environment. In puppetry, the puppets do things that are not humanly possible. This allows the imagination to explore many possibilities. | |

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

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| The Arts Essential Learnings by the end of Year 7 | |
| Ways of working **Students are able to:**   * select and develop ideas for arts works, considering intended audiences and intended purposes, and make decisions about arts elements and languages * create and shape arts works by modifying arts elements to express purpose and to include influences from their own and other cultures and times * modify and polish arts works, using interpretive and technical skills * present arts works to informal and formal audiences for intended purposes, using arts techniques, skills and processes * identify, apply and justify safe practices * respond by analysing and evaluating arts works in social, cultural, historical and spiritual contexts, using arts elements and languages * reflect on learning, apply new understandings and identify future applications. | Knowledge and understanding ***Drama***  **Drama involves modifying dramatic elements and conventions to express ideas, considering intended audiences and intended purposes, through dramatic action based on real or imagined events.**   * Roles and characters can be presented from different perspectives and in different situations, using variations in voice, movement and focus. * Purpose and context are considered when modifying mood, time frames, language, place and space, and are used to express ideas. |
| Assessable elements  * Knowledge and understanding * Creating * Presenting * Responding * Reflecting | |
| Source: Queensland Studies Authority 2007, The Arts Essential Learnings by the end of Year 7, QSA, Brisbane. | |

## Links to other KLAs

This assessment could be expanded to assess the following **Essential Learnings**:

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| English Essential Learnings by the end of Year 7 | |
| Ways of working **Students are able to:**   * identify and demonstrate the relationship between audience, subject matter, purpose and text type * construct non-literary texts to express meanings and messages, to identify causes and effects, and to state positions supported by evidence. | Knowledge and understanding *Writing and designing*  **Writing and designing involve using language elements to construct literary and non-literary texts for audiences across wider community contexts.**   * Writers and designers establish roles, make assumptions about their audience and position them through language choices. * Words and phrases, symbols, images and audio affect meaning and position an audience.   *Language elements*  **Interpreting and constructing texts involve selecting and controlling choices about grammar, punctuation, vocabulary, audio and visual elements, in print‑based, electronic and face-to-face modes (speaking and listening, reading and viewing, writing and designing) across wider community contexts.**   * Vocabulary is chosen to establish relationships, persuade others, describe ideas and demonstrate knowledge. * Auditory, spoken, visual and nonverbal elements add meaning, interest, immediacy and authority to multimedia texts.   *Literary and non-literary texts*  **Evaluating literary and non-literary texts involves understanding the purpose, audience, subject matter and text structure.**   * Characters with feelings and personalities beyond those of traditional characters are explored in texts by selecting vocabulary and using descriptions, imagery, actions and dialogue. * Non-literary texts evaluate, inform, present arguments and persuade. |
| Source: Queensland Studies Authority 2007, English Essential Learnings by the end of Year 7, QSA, Brisbane. | |

If puppet-making is included as a significant focus, then this assessment could be expanded to assess the following **Essential Learnings:**

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| Technology Essential Learnings by the end of Year 7 | |
| Ways of working **Students are able to:**   * investigate and analyse the purpose, context, specifications and constraints for design ideas * generate and evaluate design ideas and determine suitability based on purpose, specifications and constraints * communicate the details of designs showing relative proportion, using labelled drawings, models and/or plans * select resources, techniques and tools to make products that meet specifications * plan and manage production procedures and modify as necessary * make products to meet specifications by manipulating and processing resources * identify risks and justify and apply safe practices * evaluate the suitability of products and processes for the purpose and context, and recommend improvements * reflect on and identify the impacts of products and processes on people, their communities and environments * reflect on learning, apply new understandings and identify future applications. | Knowledge and understanding *Technology as a human endeavour*  **Technology influences and impacts on people, their communities and environments.**   * Product design and production decisions are influenced by specifications, constraints and aspects of appropriateness including functions, aesthetics, ethics, culture, available finances and resources, and sustainability.   *Information, materials and systems (resources)*  The characteristics of resources are matched with tools and techniques to make products to meet design challenges.   * Resources are selected according to their characteristics, to match requirements of design challenges and suit the user. * Techniques and tools are selected to manipulate or process resources to enhance the quality of products and to match design ideas, standards and specifications. |
| Source: Queensland Studies Authority 2007, Technology Essential Learnings by the end of Year 7, QSA, Brisbane. | |

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| The Arts Essential Learnings by the end of Year 7 | |
| Ways of working **Students are able to:**   * select and develop ideas for arts works, considering intended audiences and intended purposes, and make decisions about arts elements and languages * create and shape arts works by modifying arts elements to express purpose and to include influences from their own and other cultures and times * modify and polish arts works, using interpretive and technical skills * identify, apply and justify safe practices. | Knowledge and understanding *Visual Art*  **Visual Art involves modifying visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering intended audiences and intended purposes, through images and objects.**   * Blended, controlled and symbolic colour is used to create depth, representation and symbolism. * Descriptive and emotive lines are used to create abstraction, proportion and symbolism. * Negative space and positive shape are used to create abstraction, non-representation and proportion. * Actual, invented and simulated textures are used to create depth, representation and non-representation. |
| Source: Queensland Studies Authority 2007, The Arts Essential Learnings by the end of Year 7, QSA, Brisbane. | |

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

* Research, investigate and discuss fairytales, traditional stories and moral tales in terms of characters and moral message.
* Develop a character and contribute to the creation of a scenario.
* Combine and manipulate the elements of drama when creating and performing in a small group.
* Research, investigate and discuss puppets of the past and current examples in performances, such as the Muppets and Hi-5. See Assessment-related resource: Puppets, located within this assessment package.
* Use the conventions of puppetry (operation, voice, use of stage/space) to interpret story and express ideas to an audience. See Appendix A: Conventions of puppetry.
* Evaluate how well self and others express ideas through analysis of scenario, manipulation of elements and performance.
* Reflect on own learning and use feedback to modify own work.
* Use drama languages or terminology to express ideas and provide feedback.   
  See Appendix B: Glossary of drama terms.
* Work collaboratively in small groups to develop scenarios and share ideas.
* Investigate ways of recording reflections and ideas.
* Promote awareness of safe work practices in drama (e.g. considering own safety and the safety of the whole group or class) and guidelines for safe use of drama equipment (e.g. appropriate use of the equipment and materials being used). Recognise the link between focused behaviour in drama and the reduced risk of injury to self and others.
* View examples of puppet theatre (e.g. Queensland Arts Council performances. See Teacher resources).

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| Icon_Resource | Teacher resources |

Assessment –related resource Puppets

Appendix A Conventions of Puppetry

Appendix B Glossary of drama terms

**Puppetry performance**

*The disappearing sands, The Arts: Drama* (Sourcebook module, Level 3), The Office of the Queensland School Curriculum Council 2002, accessed 15 May 2008, <www.qsa.qld.edu.au> under P–12 syllabus design and principles report > Years 1–10> The Arts > Sourcebook modules > Level 3 > The disappearing sands> (PDF).

The Queensland Arts Council (QAC) website has information on shows and contains video snippets of performances: <www.qac.org.au>.

QAC teacher resource activities on puppetry, accessed 15 April 2008: <www.qac.org.au/htm/files/InSchools/Area%201%20TRK%202008.pdf> (PDF).

Australian puppeteer magazine, UNIMA Australia highlights news and events about puppetry and provides links to other puppetry sites: <www.unima.org.au>.

The Sagecraft puppetry homepage is a free resource for the puppetry community: <www.sagecraft.com/puppetry>.

Rainbow Puppets provide information on types of puppets, operating rod and hand puppets, performance stages, scripting a show, rehearsal and performance: <www.rainbowpuppets.com/guide.htm>.

**Making and using puppets**

Puppetry Australia provides information about all elements of puppetry: <www.puppetryaustralia.info>.

Puppeteer, Markie Scholz’s website provides simple instructions for puppet manipulation: <www.dragonsaretooseldom.com/puppet-manipulation.html>.

*The puppetry handbook* by Anita Sinclair (available to order from the website) is full of illustrations and instructions on how to make, and operate many puppets: <www.AnitaSinclair.com>.

The eHow website includes step-by-step instructions on how to make a sock puppet: <www.ehow.com/how\_12570\_make-sock-puppet.html>.

The WikiHow website includes instructions for making a sock puppet and links to instructions for making a range of other puppets: <www.wikihow.com/Make-a-Sock-Puppet>.

Preparing

Consider these points before implementing the assessment.

* Students make their own simple puppets during the assessment, but you can collect material to add to students’ ideas (e.g. wool; material; pipe cleaners; small, styrofoam balls). Puppet construction is not assessed unless teachers choose to incorporate Visual Art or Technology elements. Teachers could develop a complementary Technology or Visual Art assessment where students construct their own puppets (see Links to other KLAs on page 4 and 5 of these *Teacher guidelines*).
* Students could also use puppets from home or simple hand puppets, if available.
* Puppet stages can be assembled using basic items such as a table and fabric or cardboard boxes.

## Implementation

Consider these points when implementing the assessment:

* Encourage students to create their polished improvisation with the following aspects in mind.
* Keep dialogue short.
* Make minimal script changes.
* Use voice and not facial expression to express ideas.
* A narrator may be a useful device to move the plot forward.
* Ensure that students rehearse their performance:
* with all props and settings
* using voice skills suitable for character and situation
* using the conventions for operating the puppets.

## 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** |
| **Section 1. Puppet character and scenario development** | | | |
| 1–2 hours | | Students work in groups of two to four to develop ideas for a puppet performance based on a fairytale or traditional story. | Organise groups.  Reinforce the need for a moral or a lesson focus at the ideas development stage.  Use Appendix C: Scenario ideas — Fairytales and traditional stories. |
| Individually, students record all their scenario and character development ideas on the Scenario outline and Character log worksheets. | Monitor individual contribution to group process.  Provide assistance as students work through the worksheets. |
| Students create their puppet, supplying the sock and necessary material. | Provide basic material for making puppets (e.g. wool; material; pipe cleaners; small, styrofoam balls).  Assist with puppet creation as needed. |
| **Section 2. Puppet performance** | | | |
| 2–3 hours | | Students rehearse their performance using the hints and the feedback table in the *Student booklet*. | Provide a puppet stage and ensure all groups have access to it.  Give feedback to improve performance skills and organise other group members to do the same.  Video rehearsals. |
| Students perform for a younger audience. | Organise a younger audience to view the performance.  Video the performances. |
| **Section 3. Reflect and respond** | | | |
| 30 minutes–1 hour | | Students complete the reflection and response questions in the  *Student booklet*, analysing and evaluating the use of drama elements and the conventions of puppetry.  Students view the video of their performance to support their reflection and response. | Guide and assist students as necessary. |
| Icon_Resource | Resources for the assessment | | |

Appendix C Scenario ideas — Fairytales and traditional stories

Basic material for making puppets (e.g. wool; material; pipe cleaners; small, styrofoam balls)

Puppet stage

Video camera and audio visual equipment to view recording

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

Gather evidence through the scenario outline and puppet character log. Monitor the individual’s contribution within the group, especially during the rehearsal process. Videoing the rehearsals and performances will provide additional support for making judgments along with teacher observation and annotations.

Make an on-balance judgment across the Assessable elements of Knowledge and understanding, Creating, Presenting, Responding and Reflecting to arrive at an overall grade. Alternatively, you may keep individual grades across the Assessable elements that combine with other arts assessments within a larger portfolio of work to give students an Arts grade.

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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

When providing feedback to students on the processes of creating, presenting and responding to drama, this may be given individually to particular students, to the small groups or to the whole class group as particular needs are identified.

When students are providing feedback to each other it is important to encourage the use appropriate drama language.

Feedback given to the students around their use of drama elements in creating, presenting, responding and reflecting processes will be useful to support further Drama learning.

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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. |

## Conventions of Puppetry

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| **REMEMBER:**   * a puppet can move in ways that are impossible for a human actor * puppets not only mouth words but transmit a message through body language and visual aspects * a puppet is created with the audience in mind.  HINT 1 Your sock puppet moves by using movements of your fingers, wrist, elbow and shoulder. It can walk, run, fall, laugh, cry, do double-takes, sleep or sneeze (e.g. in the case of a hand puppet, your fingers form the puppet’s upper jaw. If you pull them back, the puppet scrunches its face). HINT 2 Don’t hold your puppet too high or too low. The bottom of the puppet should be right at the top “lip” of the stage.  use puppets HINT 3 Don’t just “pop” the puppet up when they are ready to perform. Have them “walk on” from one side of the stage or other. HINT 4 Keep your puppet awake at all times even when other characters onstage are talking. The puppet needs to be focused on the dialogue and action at all times. HINT 5 Every time your mouth moves, your puppet’s mouth moves too. Lip and hand coordination takes time and practice. HINT 6 Find your puppet’s “natural position” (i.e. how does the puppet need to stand so it is looking straight ahead?). Most hand puppets require a slight forward bend of the wrist. |

Adapted from: <www.dragonsaretooseldom.com/puppet-manipulation.html>,<www.rainbowpuppets.com/guide.htm>.

Glossary of drama terms

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| Character | acting "as if" you are someone else |
| Relationship | the associations or connections between characters |
| Language | what the character says — can be verbal, vocal or non-verbal, either the text spoken by the actor or body language |
| Place | where the action happens (location and setting) |
| Situation | the problem being faced by the characters |
| Focus | three aspects of focus:   * the dramatic focus — the particular perspective on the event being explored (e.g. an accident from the victim’s focus or an onlooker’s focus) * the stage focus — where the audience will look during the sharing of the drama * the personal focus — internal focus or concentration and engagement of a performer in the portrayal of believable characters |
| Symbol | something which stands for or represents something else |
| Time frames | includes both time (in an historical sense) in which the drama is set, and the way in which time (slow motion, time jumps, overlaps) is used to explore and share the drama |
| Space | the physical location of the classroom that is used to represent the setting of the drama |
| Adapted from: “Drama glossary”, *1–10 The Arts Syllabus*,CD-ROM, Queensland School Curriculum Council 2002. | |

Scenario ideas — Fairytales and traditional stories

### Fairytales

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| 1. **Sleeping Beauty**   An evil queen banishes her stepdaughter, because her stepdaughter is more beautiful than her. She then disguises herself and feeds her a poisonous apple, which puts the girl into a deep sleep. Many years later, a handsome prince comes across the sleeping beauty, and falls in love. He kisses her. This breaks the spell and the princess wakes up and rides away with her prince, after which they live happily ever after. <www.fpx.de/fp/Disney/Tales/SleepingBeauty.html>.  ***Moral or lesson***   * If the princess had resisted the temptation of eating the poisonous apple, she would not have fallen victim to the spell. * If the father had paid more attention to his family and not just on his “work” he might have known what his evil wife was up to. His daughter was neglected so the queen could take advantage. |
| 1. **Pied Piper of Hamelin**   puppeteers5_piedpiperThe town of Hamelin was infested by rats. One day, a man walked into town and offered to rid the town of the pests for a sum of money. When the Mayor agreed, the man walked along the street playing a tune and all the rats came tumbling out of the houses and followed him to the river, where they drowned. When the Piper claimed his reward, the Mayor refused to pay him. The Piper swore vengeance. He walked along the streets playing his tune and this time all the children ran from their homes and followed him to a cave. The cave closed upon them, and the children were never seen again. <http://reference.howstuffworks.com/pied-piper-of-hamelin-encyclopedia.htm>.  ***Moral or lesson***   * Honour promises. * Breaches of contract can lead to disaster. * Keeping your word is important. |
| 1. **Hansel and Gretel**   A poor woodcutter and his wife, faced with starvation, abandon their two children in the woods. The children find their way home once by leaving a trail of pebbles. The Woodcutter's wife, who is the children's stepmother, gets the Woodcutter to desert his children again in the woods. This time they leave a trail of breadcrumbs which is eaten by birds so they are lost. They come upon a little gingerbread house but when they take a taste of the walls, the witch who lives in the house lures them in and imprisons Hansel. She checks each day to see how fat he is getting, but he tricks her by presenting a chicken bone. Finally, she loses patience and decides to eat the children. She builds up a fire in the oven and asks Gretel to check the temperature. Gretel tricks the witch into checking it herself and pushes her in. Gretel then rescues Hansel and they find their way back home, where their stepmother has disappeared. The Woodcutter and the children are happy to be reunited, and have the witch's treasure, or at least her cottage, to live on. <www.cs.cmu.edu/~spok/grimmtmp/012.txt>.  ***Moral or lesson***   * Stay out of strangers' homes. * Hansel and Gretel cooperate, show courage and support each other. * Patience and courage to overcome adversity. * Goodness prevails over evil. |

Scenario ideas — Fairytales and traditional stories (continued)

### Traditional stories

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| 1. **Aniz the shepherd** (Chinese folktale)   puppeteers6_shepherdA landlord hired a shepherd boy called Aniz. He was a strong flute player and very well liked. His landlord became sick of both the boy and his flute. He scolded him, beat him, trampled his flute and drove him away. The boy came across an old man who offered to help him. He made him a new flute which charmed the people and the animals. The landlord had a dream about a special rabbit. He wanted his sons to catch it for him. The prize was his inheritance. They all tried but failed. The landlord tried himself but came across Aniz in the forest. Aniz played his flute and all the beasts of the forest encircled the landlord. Aniz threatened to set the animals upon him. The landlord begged for his life and to not be treated as he once treated Aniz. He agreed to never bully people again and gave half of his estate to the poor. That made Aniz more popular than ever. <www.pitt.edu/~dash/china.html#aniz>.  ***Moral or lesson***   * Treat people as you would like to be treated. * Do not bully others. |
| 1. **Why the Sky Is Far Away** (Nigerian folktale)   In the beginning, the sky was so close to the earth that it could be touched, even eaten. It tasted so delicious that any hungry person could reach up, take a bit of sky and eat. People had no work to do and spent their time weaving, carving and telling tales. But they began to spoil things and take things for granted, grabbing larger pieces of sky. They couldn’t eat it all and tossed the rest away. This angered the sky, which went to the king and warned him that if his people continued it would leave them. The King sent out word to tell the people not to eat the sky unless they were truly hungry. Unfortunately one greedy girl, Adese, wanted more. One night at a festival, though she was already full, she reached up and grabbed a chunk of sky. When she couldn’t eat it all, she panicked asking everyone for help. She tried to hide the leftovers, but the sky saw and was very angry at being treated with disrespect. It left the people and moved far away. So, now, people have to farm the land, gather crops and hunt in the forests. <http://library.thinkquest.org/J001709/thinkquest\_values/story/sky/ sky\_envir.html>.  ***Moral or lesson***   * Waste and greed are sins. * People bring on suffering through bad deeds. * Have respect for our land. * Practise sustainability. |
| 1. **Spear** (Australian Aboriginal Dreaming story, Central Arnhem Land)   A man makes a spear but it is not an ordinary spear. It is made from magical trees. He uses the spear to protect his family and to hunt. The spear has the power of seven spears. The Witchdoctor becomes jealous of the Spearman’s power and influence. The Witchdoctor tries to steal the spear so he can be powerful and popular. When the Spearman goes away on a hunting trip with his spear, the Witchdoctor steals a dilly bag which contains great power. With this power he threatens and bosses other people around. When the Spearman returns they battle to see who has the most power. The Spearman wins and the witchdoctor begs for mercy and forgiveness. He is punished with seven spear wounds from the magic spear and all is forgiven. <www.abc.net.au/dustechoes/dustEchoesFlash. htm>.  ***Moral or lesson***   * Envy and jealousy are destructive. * Do not forget to respect others. * Decisions must be made for a group of people taking into account everyone’s strengths and weaknesses. |