

The disappearing sands


Strand

Drama

Possible links

English

Science

Studies of Society and Environment

Purpose

Students participate in an extended roleplay as they explore issues surrounding the impact of a resort development on a small beachside community. They use shadow puppetry as a storytelling form to share the story of 'Sleepy Beach' with an audience.

Overview

Activities are based on a learner-centred approach and are organised into the planning phases of:

Orientating

Students create the town and community of Sleepy Beach. They discover that a large development is planned for nearby and consider the impact on their community.

Enhancing

Students participate in a meeting, in role, and express ideas and concerns. Out of role, they decide on a preferred future for Sleepy Beach.

Synthesising

The story of Sleepy Beach is told as a shadow-puppet play.

Using this module

Focus and links

This module provides suggestions for planning, teaching and assessing using the core learning outcomes and core content from Level 3 of the Drama strand of the *Years 1 to 10 The Arts Syllabus*.

It also identifies possible links to other key learning areas. These links provide opportunities for students to demonstrate outcomes in English, the 'Science and Society' (SS) and 'Earth and Beyond' (EB) strands of Science, and the 'Place And Space' (PS) strand of Studies of Society and the Environment (SOSE). Allow for additional time to include activities from these key learning areas to enable students to demonstrate the identified outcomes.

Activities also contribute to learning in literacy, numeracy, lifeskills and a futures perspective and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices in this module include speaking and listening, creating meaning through applying a developing understanding of the elements and conventions of drama, structuring ideas, communicating meaning orally and in written forms, recording information and increasing vocabulary. Numeracy practices include applying mathematical skills to practical activities by planning the use of space, counting, measuring, designing, mapping and calculating. Lifeskills include personal development skills, social skills and self-management skills. The futures orientation in this module encourages thinking ahead, thinking creatively and considering multiple, possible futures and the consequences of decisions and actions.

Some students with disabilities or learning difficulties may need assistance with some of these activities. Obtain advice from their support teachers.

Module organisation

The module is organised into three phases of orientating, enhancing and synthesising. In the orientating phase, the students investigate the impact of a possible resort development on the community of Sleepy Beach. In the enhancing phase, the students apply their knowledge of the issues surrounding the development to agree on a preferred future for the community. The synthesising phase allows them to draw together the issues, information and their preferred future in the creation of a shadow-puppet play. This play aims to express ideas and values as students tell the story of Sleepy Beach.

While the module suggests situating the drama at a small beachside town, this is not the only context in which the activities can be used. You may adapt the location to suit the context of your school community.

At the end of the activities in each phase, you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations are also included to provide ideas, suggestions and clarification relevant to the activities.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Drama strand of the *Years 1 to 10 The Arts Syllabus*.

Level statement: level 3

Students, individually and in groups, shape dramatic action by negotiating in and out of role. They select and use a range of elements including time, movement and relationships, and conventions appropriate to the chosen form or style. The stimulus for drama is drawn from real-life and fictional contexts. Their dramas celebrate and express ideas, feelings or events.

Students participate in drama for presentation in informal and more formal settings to audiences including other classes and year levels. Performance skills include conveying character through vocal expression, movement and gesture. They concentrate on sustaining roles, memorising lines where appropriate.

Within teacher-guided responses students use drama terminology to describe learnings and understandings developed through drama experiences.

- DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.
- DR 3.2 Students rehearse and present dramatic action for a specific purpose.
- DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.

Other key learning areas

English core learning outcomes

The core learning outcomes in this key learning area were in development at the time of publication. The identified activities could contribute to learning in the English key learning area.

Studies of Society and Environment core learning outcomes

Place and Space

- PS 3.1 Students compare how diverse groups have used and managed natural resources in different environments.
- PS 3.2 Students create and undertake plans that aim to influence decisions about an element of a place.
- PS 3.3 Students cooperatively collect and analyse data obtained through field study instruments and surveys, to influence the care of a local place.
(Activities relating to this outcome may be included if the students have access to an environment similar to that described in the module.)
- PS 3.5 Students describe the values underlying personal and other people's actions regarding familiar places.

Science core learning outcomes

Science and Society

- SS 3.2 Students recognise the need for quantitative data when describing natural phenomena.
- SS 3.3 Students make predictions about the immediate impact of some applications of science on their own community and environment, and consider possible pollution and public health effects.

Earth and Beyond

- EB 3.1 Students identify and describe some interactions (including weathering and erosion) that occur within systems on Earth and beyond.

Cross key learning area planning

Refer to elaborations of the stated outcomes in the relevant Years 1 to 10 Sourcebook Guidelines to plan learning experiences relevant to this module.

Core content

This module provides a learning context for the following core content from Level 3 of the syllabus in addition to the core content from previous levels:

- | | |
|---------------------------|--|
| elements | <ul style="list-style-type: none">• movement• relationships• time |
| conventions | <ul style="list-style-type: none">• create roles from given information• meetings in role• sequence dramatic action |
| forms and styles | <ul style="list-style-type: none">• extended roleplay• storytelling• written — role description |
| performance skills | <ul style="list-style-type: none">• concentration in presentation of role• memorisation of lines• movement — posture, gesture and body position to denote character• voice — character and expression in voice, projection within the classroom |
| audience | <ul style="list-style-type: none">• informal and formal — another class or year level |
| purpose | <ul style="list-style-type: none">• celebration• expression |

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p>DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.</p>	<p>Students may:</p> <ul style="list-style-type: none"> negotiate in role as members of the Sleepy Beach community negotiate out of role in small groups to develop ideas and scenarios. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> anecdotal records checklists photographs. 	<p>Do students:</p> <ul style="list-style-type: none"> discuss with others ideas that progress the drama? support others both in and out of role? accept roles derived from the given information? signal stepping in and out of role? use a range of differentiating qualities of voice, language and movement to express the role?
<p>DR 3.2 Students rehearse and present dramatic action for a specific purpose.</p>	<p>Students may:</p> <ul style="list-style-type: none"> rehearse scenes created in groups for DR 3.1 present the rehearsed scene to others. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> criteria sheets checklists video records. 	<p>In rehearsal, do students:</p> <ul style="list-style-type: none"> consider audience and purpose while selecting sections to rehearse and polish? cooperate while rehearsing by accepting advice, feedback and ideas from others? <p>In performance, do students:</p> <ul style="list-style-type: none"> sustain role while presenting by staying in role and concentrating on the action? face the audience if appropriate? apply movement to suit the role and stage space? speak audibly and with clarity in small performance spaces, such as a classroom? memorise lines as required for performance?
<p>DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.</p>	<p>Students may:</p> <ul style="list-style-type: none"> participate in one-on-one, small group and class discussion. <p>The teacher may use:</p> <ul style="list-style-type: none"> student-teacher consultation <p>recorded in:</p> <ul style="list-style-type: none"> anecdotal records drama journal. 	<p>Do students:</p> <ul style="list-style-type: none"> identify personal strengths and challenges? identify personal progress in terms of what has been learnt in, through and about drama while in role, out of role, rehearsing, and presenting to an audience? participate in discussions, providing examples of drama experiences?

Teacher resource 2 provides sample demonstrations at Levels 2 and 3. You may wish to highlight the demonstrations you see on a student-by-student basis and store the evidence in individual student folios.

Background information

This drama deals with issues familiar to many communities. By working within a drama context, the students are given opportunities to explore these issues at a personal level. Because the students create the community of Sleepy Beach, they establish a sense of ownership of that community, and the questions surrounding the development become more meaningful to them. On the other hand, the students understand that they are operating within a dramatic fiction and are able to retain an emotional distance from the actual events. They become thoughtful participants in this lifelike situation and are able to consider the community concerns from more than one perspective.

Terminology

In this module, students have opportunities to become familiar with and use the following terminology:

character profile	meeting	role cards
costume	movement	rolling freeze frames
foley artist	narration	scenic realiser
future	out of role	screen
gossip mill	prop	scriptwriter
in role	puppeteer	shadow puppets
interview	reflect	signal role
journal	relationships	
light source	relationships map	

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Drama can be found at www.education.qld.gov.au/corporate/doem/sindex/d-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students.

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Baker, J. 1987, *Where the Forest Meets the Sea*, Walker Books, London.

Dunkle, M. 1987, *Conservation*, ill. R. Ingpen, Puffin, Ringwood, Vic.

Queensland Department of Education, 1991, *Drama Makes Meaning*, Brisbane.

Kits

Davies, W. 1980, *Sandeye*, Harcourt Brace Jovanovich, Sydney.

Davies, W. 1980, *Sandeye and the Gull*, Harcourt Brace Jovanovich, Sydney.

Davies, W. 1980, *Sandeye in the Bush*, Harcourt Brace Jovanovich, Sydney.

Electronic

Video

Baker, J. 1987, *Where the Forest Meets the Sea*, Film Australia, Sydney.

Websites

(All websites listed were accessed in March 2002.)

State of Queensland, Environmental Protection Agency, *Coasts and Oceans*: www.env.qld.gov.au/environment/coast. Information about various coastal habitats. The sitemap is a useful outline of further web-based information. Much of this has been prepared specifically for schools and may be accessible to your students.

Activities

Phase 1 — Orientating

Students create the community of Sleepy Beach. They create roles from given information and show how these roles relate to others in the community. They consider the possible impact of a resort development site on the future of the community and move forward in time to present these projected futures.

Outcomes	Drama activities	Gathering evidence
<p>Drama</p> <p>DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.</p> <p>DR 3.2 Students rehearse and present dramatic action for a specific purpose.</p> <p>DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.</p> <p>Studies of Society and Environment</p> <p>PS 3.5 Students describe the values underlying personal and other people's actions regarding familiar places.</p>	<p>Students:</p> <ul style="list-style-type: none"> participate in discussion that focuses on what human-made things you would find at a beach and what natural features might be found there. discuss why people might choose to live at the beach. Consider why some people might move away from the beach. describe an ideal beach community and list elements of this community. These elements will be referred to in later activities. on the floor of the classroom, construct a classroom-sized model of the town in which this ideal community lives. Use masking or gaffer tape to delineate the outline. Name the town Sleepy Beach. in small groups, use junk materials to construct and label landmarks in the town, and report back about the construction. Each group explains why their part of the town is special. individually, in small groups or as a class, record the location of landmarks on a map of the town. begin a reflective journal where they may record ideas and feelings as the drama progresses. The journal may include words, phrases, images, pictures from magazines or brochures, song lyrics, or whatever the student wishes. consider the people who may live in or visit a town such as Sleepy Beach (see Teaching considerations and Student resource 1). use role cards (see Student resource 1) to select and develop roles for each student. It is useful for students to share role types even though they may choose different names for individuals — for example, there should be several surfers, retirees, shopkeepers and so on. from each group of roles select a simple prop or costume article to wear to signal when they are in or out of role. in pairs, take turns to interview each other in role. A interviews B, who is in role. Then B steps out of role and interviews A, who is in role. record information on individual character profiles (see Student resource 2). participate in a whole class activity to map the relationships and attitudes of the selected roles for the community. Display the relationships map (see Teaching considerations). record a personal response in role in the drama journal such as 'To me, Sleepy Beach is ...' appoint a spokesperson for each group to explain 'what we like about our town'. Discuss this in each group and share with the rest of the class. 	<p>DR 3.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> teacher observation focused analysis. <p>Do students:</p> <ul style="list-style-type: none"> discuss with others ideas that progress the drama? support others both in and out of role? accept roles derived from the given information? signal stepping in and out of role? use a range of differentiating qualities of voice, language and movement to express the role? <p>DR 3.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> focused analysis. <p>In rehearsal, do students:</p> <ul style="list-style-type: none"> consider audience and purpose while selecting sections to rehearse and polish? cooperate while rehearsing by accepting advice, feedback and ideas from others? <p>In performance, do students:</p> <ul style="list-style-type: none"> sustain role while presenting by staying in role and concentrating on the action? face the audience if appropriate? apply movement to suit the role and stage space? speak audibly and with clarity in small performance spaces such as a classroom? memorise lines as required for performance?

This table is continued on the next page...

Outcomes	Drama activities	Gathering evidence
<p>Science SS 3.3 Students make predictions about the immediate impact of some applications of science on their own community and environment, and consider possible pollution and public health effects.</p>	<ul style="list-style-type: none"> • respond to a teacher narration (see Teaching considerations and Teacher resource 1) which provides detail about the lifestyle in Sleepy Beach and introduces the complication of development on the headland 2 kilometres up the road. • consider the possible impact of such a development on Sleepy Beach including: <ul style="list-style-type: none"> – loss of sand – pollution and litter – traffic flow – fishing and diving – employment – pride in the area – money and investment. • complete the first two columns of a KWL (what we 'know', 'want' to know and have 'learned') chart to decide what is known and what the students might want to know about the issue/s they have identified in relation to the development on the headland. • research the impact of similar developments on beachside communities in other locations. • use the data collected to create an informational display combining images, objects, reports, captions and graphs. • in groups (of similar roles), students create a possible projected future for Sleepy Beach. Each group presents its projected future as a series of rolling freeze frames (see Teaching considerations). • participate in a short discussion of findings, ideas and issues arising. They consider the social impact on the community by completing a PMI (see Teaching considerations). • vote on the following choices for dealing with the issues arising out of the development at Sleepy Beach: <ol style="list-style-type: none"> 1. Call a town meeting to pool ideas and discuss with the community 2. Write individual letters explaining in detail their ideas to the Minister for the Environment 3. Do nothing and hope it goes away. • record a personal response to the possible futures and the decision made by the class in the drama journal. 	
<p>EB 3.1 Students identify and describe some interactions (including weathering and erosion) that occur within systems on Earth and beyond.</p>		
<p>SS 3.2 Students recognise the need for qualitative data when describing natural phenomena.</p>		
<p>Studies of Society and Environment PS 3.2 Students create and undertake plans that aim to influence the care of a local place.</p>		
<p>PS 3.1 Students compare how diverse groups have used and managed natural resources in different environments.</p>		
<p>PS 3.3 Possible link. See p. 3.</p>		

Focus questions

- What aspects of the Sleepy Beach environment are already impacted upon by weathering and erosion?
- What impact will a large resort development have on the environment?
- Are there roads to the headland?
- Where will the sewerage go?
- How many people will be employed there?
- What will be the impact of an increased population?
- What will this mean to families in our community?
- What are the specific natural resources of our community?
- What impact will the development have on our natural resources?
- What groups of people have been connected with this town during its history?

Teaching considerations

Student resource 1 provides information from which your students may develop roles. You may adapt this resource sheet if you wish to reflect the input of the students from the preceding activities.

Relationships map: Looks similar to a concept map and shows characters with links drawn between those who have particular relationships, including friendship and enmity.

You may wish to share your display with another class. Students may operate in or out of role as they share information with others.

Teacher narration: A useful drama convention when you wish to add new information to a drama. It can also be used to change aspects of the drama, such as the place or the time. In this case you will be adding new information (see Teacher resource 1).

Rolling freeze frames: A combination of freeze frames, movement and captions. For example, you may have groups of four students. The group prepares a sequence of four freeze frames that show the impact of the development on the headland at different points of time in the future. They decide on a caption for each freeze frame. They present the frames to the rest of the class as follows:

- Freeze frame 1 (Student A says the caption). Students sustain role as they move in transition to freeze frame 2 (you may wish to accompany the transition by a chant or some music or sound effects)
- Freeze frame 2 (Student B says the caption). Students sustain role as they move in transition to freeze frame 3. And so on until the final freeze frame.

PMI: A thinking skills activity in which ideas are considered under the categories of Plus, Minus and Interesting. It is useful to record these ideas on a worksheet or chart.

Phase 2 — Enhancing

Students draw on the knowledge and understanding they have gained during the previous phase to create a preferred future for the town of Sleepy Beach. While in role they participate in a meeting to discuss the possibilities for 'their town'.

Outcomes	Drama activities	Gathering evidence
<p>Drama</p> <p>DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.</p> <p>DR 3.2 Students rehearse and present dramatic action for a specific purpose.</p> <p>DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.</p> <p>Studies of Society and Environment</p> <p>PS 3.5 Students describe the values underlying personal and other people's actions regarding familiar places.</p> <p>English Speaking and listening.</p>	<p>Students:</p> <ul style="list-style-type: none"> • set up the classroom as for a formal meeting. • (in prepared roles from Phase 1) attend a town meeting. Each group should have at least one member who is prepared to speak on the behalf of the group. Before the meeting begins they listen to a teacher narration (see Teacher resource 1) informing them that the media have become aware of the situation in Sleepy Beach. A media interviewer will chair the meeting. • complete the first section of Student resource 3. • with the teacher-in-role as an Oprah/Geoffrey Robertson-type character, the spokespersons of the community of Sleepy Beach express their points of view. • videotape the meeting. • participate in reflective discussion about the meeting. They discuss how effectively individuals maintained and conveyed their role, presented their arguments from the perspective of the roles they were playing and related to others. • complete the remainder of Student resource 3. • participate in a 'gossip mill' (see Teaching considerations) to focus on what further issues and information arose during the meeting. • listen to a short teacher narration: 'It is a week after the meeting and at 6:30 p.m. the town settles down to watch the television program on Sleepy Beach.' • watch the playback of the recorded meeting to identify key points in the arguments of each group and evaluate the effectiveness of individual portrayal of role. • out of role, discuss the performance skills and relevant elements and conventions from the core content evident in the recorded meeting. • divide the classroom into quadrants. Each quadrant is labelled as either afraid, happy, indifferent, or angry. The teacher offers the possible solutions to the issue of the development on the headland. The students, in role, move to the quadrant that would best represent the attitude of their role to the relevant suggestion. • out of role, negotiate a preferred future as the ending to the story of the dilemma of Sleepy Beach. • recount the story of Sleepy Beach by using a story circle. The students sit in a circle and each student adds a sentence or two to the story until the narrative is complete. • discuss ways of sharing the story of Sleepy Beach with other communities that may find themselves in similar situations. • record a personal response in their drama journal. 	<p>DR 3.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>student-teacher consultation.</i> <p>Do students:</p> <ul style="list-style-type: none"> • identify personal strengths and challenges? • identify personal progress in terms of what has been learnt in, through and about drama while in role, out-of-role, rehearsing, and presenting to an audience? • participate in discussions, providing examples of drama experiences?

Focus questions

- What are the short-term effects of this decision?
- What are the long-term effects of this decision?
- Who will be advantaged or disadvantaged by this decision?
- How can we find a compromise that suits our community?
- How can we use our bodies to show that we are in role and demonstrate how we are feeling about the issue?
- How well does the decision reflect the community's vision of a preferred future?

Teaching considerations

Gossip mill: A useful convention that gives all students equal opportunity to contribute ideas to the developing drama. It can also assist in focusing the drama by eliminating unnecessary ideas and information. During a gossip mill the students move freely around the drama space and when they encounter someone they say, 'I've heard that...'. If the recipient of the information likes the idea, they 'capture' it and spread it around as shared gossip.

Phase 3 — Synthesising

To celebrate the resolution of the development issues, the students prepare a shadow-puppet show. The show is a tool to share with other communities that may find themselves in similar circumstances.

They work as:

scriptwriters/narrators

scenic realisers/puppeteers

foley artists (music and sound effects).

Outcomes	Drama activities	Gathering evidence
<p>Drama</p> <p>DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.</p> <p>DR 3.2 Students rehearse and present dramatic action for a specific purpose.</p> <p>DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.</p> <p>English Writing and shaping, speaking and listening.</p>	<p>Students:</p> <ul style="list-style-type: none"> respond to the suggestion that they prepare a shadow-puppet play that tells the story of Sleepy Beach. The play will celebrate the decision that was made about the preferred future of the town and will be presented to an audience of another class or year level within the school. devise an action plan for the preparation of a shadow-puppet show to tell the story of Sleepy Beach. form interest groups to manage each task: <ul style="list-style-type: none"> the scriptwriters/narrators will sequence the narrative, divide the narrative into sections and record narration and dialogue for each section. The record can be in written or audio forms. These students may speak the narration and dialogue as the performance is presented. the scenic realisers and puppeteers will construct the puppets and scenery for the puppet show. See Teacher resource 3 for advice on shadow puppetry. These students will operate the puppets and scenery as the performance is presented. the foley artists will create the music and sound effects to accompany the narration and action. They will perform the soundscape as the performance is presented. work in groups to prepare the component for which they are responsible. rehearse in small groups. rehearse and polish as a whole class until the story of Sleepy Beach is ready to share with the proposed audience. present the completed shadow puppet play to the selected audience. reflect on the success of the project, and on what the class has learned as individuals and as a group, during this drama. record a personal response in the drama journal. 	<p>DR 3.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <i>teacher observation.</i> <p>See Teacher resource 2 for additional advice on making judgments.</p> <p>DR 3.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <i>student–teacher consultation.</i> <p>See Teacher resource 2 for additional advice on making judgments.</p>

Focus questions

- What can we do to show time jumps backwards and forwards in our play? Can we use slow motion?
- Who is our audience?
- How can we show that this is a celebration?
- If I really lived in Sleepy Beach, would I be happy with this outcome?

Teaching considerations

Offer students the opportunity to work in interest groups for this phase. It is important for all groups to have an agreed narrative and set of characters before commencing this phase. You may find it helpful to record the narrative in a format such as a storyboard and keep it on display for the development and rehearsal stages of the phase. Be prepared to revisit and refine the narrative as the puppet play is developed.

Sample teacher narrations**Teacher resource 1**

The following are narrations that you may find useful. Add details from the town setting that has been created by the students to this point. Ensure the students are sitting or standing comfortably. Ask them to close their eyes and listen carefully to the information you are about to give them.

Narration 1 — Orientating phase

Sleepy Beach is well named and that is just what the locals like about it. It is indeed a sleepy, out-of-the-way place. Most of the people who live here have done so for their whole lives. In the last few years more people have begun to move here from the city when they retire. They like the quiet life too. There is a certain rhythm and routine to life at Sleepy Beach. Early in the morning and late in the evening the surfers, the walkers and the people exercising their dogs can be seen in the water or at the water's edge. The fishing boats come in and go out. During the day you can hear the noise of the school kids playing over the gentle shushing of the waves, and the calls of the gulls rise up over the town. A few trucks drive along the esplanade now and again, making deliveries to the shops and businesses in the town. People like to sit in the coffee shops, in the library and on the deck of the surf lifesaving club because from these places you can see the headland. But it is the headland that begins to be a problem for the people of Sleepy Beach. One morning a group of walkers came across a sign stuck in the ground beside the path to the headland. (Show the students the sign on opposite page).

Narration 2 — Enhancing phase

*The community of Sleepy Beach is in an uproar! People have such differing opinions on the development of the headland that you certainly can't call the town quiet at the moment. Friends are disagreeing with friends, people who generally don't get along suddenly find themselves agreeing with each other, some are pro-the-development, some are anti-the-development. **(Insert some of the information the students have discovered.)** But everyone agrees that they have to find some way of compromising so that the town can restore peace. A meeting has been called at the community centre and everyone who wishes to have their say will be invited to do so. The media has heard about the events here and Channel # is sending (insert name of TV presenter) to chair the meeting. Our story will be on TV!*



Sample assessment recording sheet

Teacher resource 2

The following table provides examples of demonstrations of the core learning outcomes identified in this module. Typical demonstrations for Levels 2 and 3 Drama are listed to show the development from one level to the next.

Student name: _____

Date: _____

Level 2

Level 3

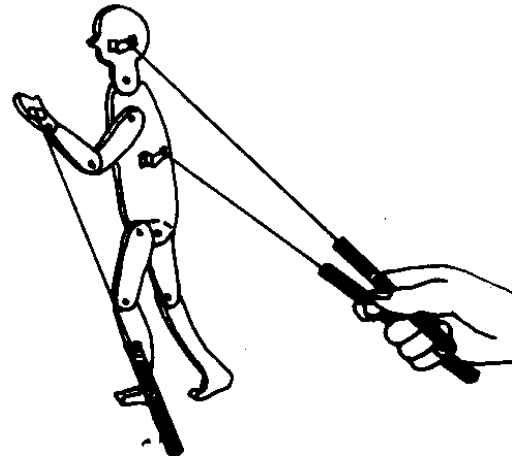
<p>DR 2.1 Students make choices about and develop roles to build dramatic action.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • accept expert roles • use gestures and facial expression while in role • use appropriate language registers in role • move between a range of levels (high, medium and low) to convey status, purpose and attitude • change aspects of the classroom or drama space to represent the location of the drama. 	<p>DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • accept roles derived from the given information • signal stepping in and out of role • use a range of differentiating qualities of voice, language and movement to express the role • support others in and out of role.
<p>DR 2.2 Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood.</p>	<p>In the rehearsal, students may:</p> <ul style="list-style-type: none"> • rehearse and polish sections for performance with teacher supervision. <p>When presenting in small groups, students may:</p> <ul style="list-style-type: none"> • speak slowly and clearly enough to be understood • speak and move in turn as the dramatic action requires • use sufficient volume so that others to be heard in the classroom • move their body so that others can see the dramatic action, without blocking others' view. 	<p>DR 3.2 Students rehearse and present dramatic action for a specific purpose.</p>	<p>In the rehearsal, students may:</p> <ul style="list-style-type: none"> • consider audience and purpose while selecting sections to rehearse and polish • cooperate while rehearsing by accepting advice, feedback and ideas from others. <p>In the performance, students may:</p> <ul style="list-style-type: none"> • sustain role while presenting by staying in role and concentrating on the action • face the audience as appropriate • apply movement to suit the role and stage space • speak audibly and with clarity in small performance spaces, such as a classroom • memorise lines as required for performance.
<p>DR 2.3 Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • distinguish between key moments in the drama • use learned drama vocabulary when describing a personal response • discuss the drama with others • express ideas and feelings about their own and others' dramatic play. 	<p>DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • identify personal strengths and challenges • identify personal progress in terms of what has been learnt in, through and about drama while in role, out of role, rehearsing, and presenting to an audience • participate in discussions, providing examples of drama experiences.

Preparing shadow puppets

Teacher resource 3

Shadow puppets

Shadow puppets are generally two-dimensional figures manipulated by rods or wire. They are held behind a translucent screen as a strong light is shone from the rear. The puppeteers remain unseen and move the figures to support the storyline. The puppets need to be made of strong card or similar material. The simplest form of shadow puppet is the silhouette of a figure either in profile or straight on. Detail is added by cutting slits or punching holes into the silhouette, adding colour through the use of cellophane or acetate, or articulating the limbs by connecting them with split-clip paper-fasteners. (If you are making large puppets you may need to use suitably sized bolts, washers and wing-nuts for articulated joints.) Shadow puppets may also be made from wire.



Moving the puppets

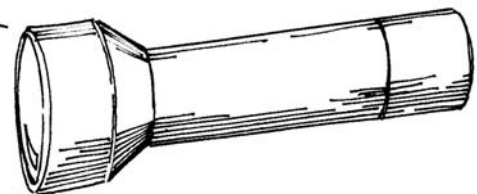
Attach a wire or rod to a shadow puppet either by using tape or making a small loop in the end of the wire and attaching it with thread. Use tape when support is required and thread where mobility of joints is needed. Tie one end of the thread to the loop and push the other end through a small hole made in the card. Knot the thread on the other side of the card. The puppets are operated from behind the screen but in front of the light. Puppeteers should not allow their shadows to overlap or interfere with the shadows of the puppets. Experiment with the light and the movement of the puppets, particularly when making entrances and exits. You can obtain interesting effects by varying the pace and the position of the entrances and exits, and the distance from the light and the screen.

The screen

The simplest screen can be made from a plain white sheet. You can pin or tape a sheet across the doorway and shield the lower part of the screen with cardboard. Any semi-opaque material can be used but the screen needs to be taut. If you wish to add scenery, remember that the puppets will not be seen in front of any items made of card or plywood, and that any scenery cuts down the available screen space. Scenery or borders may be taped directly onto the screen. Colour can be added by using acetate or cellophane in the same way as the puppets are made.

Lighting

There should be only one source of strong light. Two lights produce blurred outlines. The best source of light is a floodlight mounted on a stand. A slide projector or overhead projector also throws strong, sharp light and the lenses can be adjusted to blur outlines for effect. Minimise extra light that may interfere with the presentation.



Sample class record sheet	Teacher resource 4
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Drama core learning outcomes from Levels 2 and 3 for *The disappearing sands*.

Students' names	DR 2.1 Students make choices about and develop roles to build dramatic action.	DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.	DR 2.2 Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood.	DR 3.2 Students rehearse and present dramatic action for a specific purpose.	DR 2.3 Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.	DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.

Sample role cards

Student resource 1

My name is _____.
I moved to Sleepy Beach when I retired. I have an apartment overlooking the beach. I like the peace and quiet.

My name is _____.
I am eleven and I was born in Sleepy Beach. When I finish school I will probably have to move to the city to get a job.

My name is _____.
I am a lifesaver. I like the slow pace of this town and think it would be a pity to make it trendy.

My name is _____.
I have a _____ shop. Business is slow in a little town like this. I'd like to see more people here.

My name is _____.
I have just bought my trawler from my dad. It is a family business. We have always fished in this area.

My name is _____.
I don't actually live in Sleepy Beach but I've been coming here for many years. This town is unique. I love coming for my holidays.

My name is _____.
I have lived in Sleepy beach for twenty-five years. The best part of this place is the unspoilt fishing.

My name is _____.
I work for the Council. I think we're lucky that we don't have to deal with the mess that lots of tourists might bring to the beach.

My name is _____.
I am a teacher. The school I teach at may have to close because there aren't enough students to keep it open.

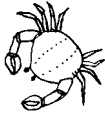

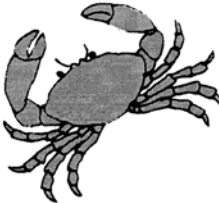
My name is _____.
I just want to keep surfing all the time. This place has great waves.

My name is _____.
I am a real estate agent. It is about time that progress caught up with Sleepy Beach. We need to get more development here.

My name is _____.
I own the garage. My people have lived on this land for thousands of years. The headland is close to a sacred place.

Sample character profile

Student resource 2

Name:		
Age:	M/F (circle)	
Reason for living in Sleepy Beach:		
Favourite thing about Sleepy Beach:		
		
Every week I:		
In five years time I want to:		
		
I say, “		
”		



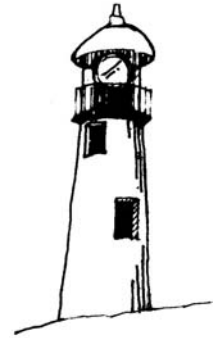
In role reflection sheet

Student resource 3

To the householder

RE: Meeting in the town hall

You are invited to attend a meeting in the town hall to discuss the development on the headland.



Please complete — **before the meeting**

My name is: _____

My occupation is: _____

I believe the development on our headland will affect me in the following way:

At the meeting tonight I intend to say that I feel: _____

Please complete — **after the meeting**

At the meeting tonight, I expressed how I felt about the situation in the following way:

I **have/have not** changed my point of view. (Please circle).

The person that influenced me the most was: _____

Because: _____

Acknowledgments

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This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

ISBN 7345 2208 8

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