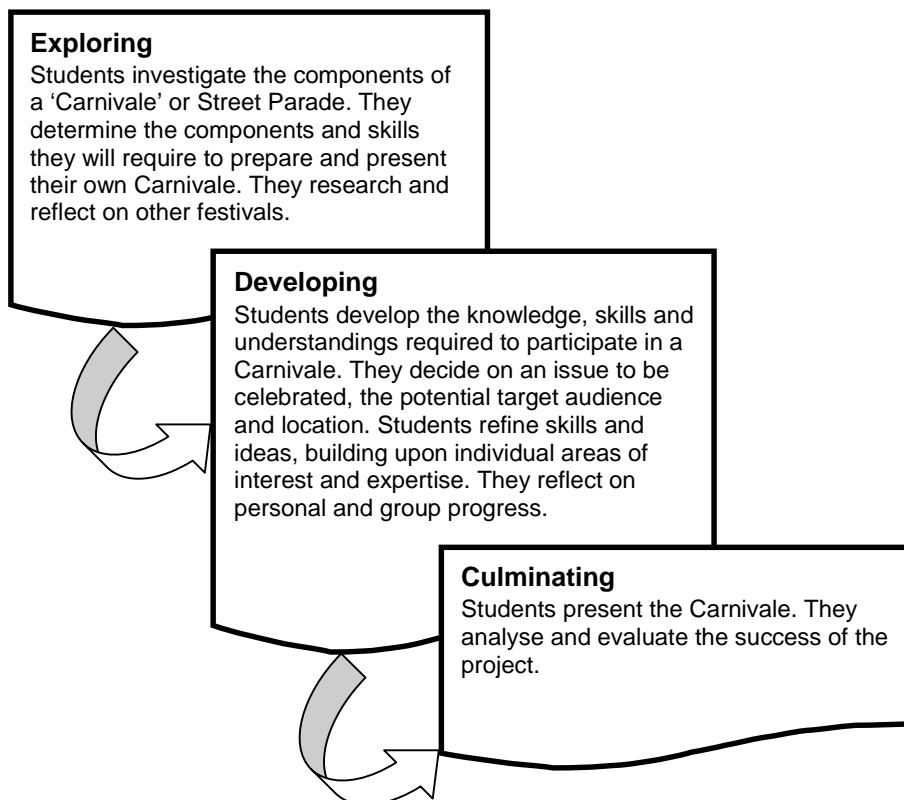# Carnivale

Strand
Drama

Possible links
The Arts strands of Dance, Media, Visual Arts
Health and Physical Education
Studies of Society and Environment

Purpose

Students work in teams to devise, rehearse and present a celebratory event in the form of a 'Carnivale' — a street parade combined with promenade theatre. This enterprise is stimulated by an issue or occasion of significance to the local community, and aims to entertain and inform a formal, public audience. The students work in a lifelike context as community artists, and develop skills in street theatre and improvisation as they create the scenes and linking performances of their Carnivale.

Overview

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

Exploring
Students investigate the components of a 'Carnivale' or Street Parade. They determine the components and skills they will require to prepare and present their own Carnivale. They research and reflect on other festivals.

Developing
Students develop the knowledge, skills and understandings required to participate in a Carnivale. They decide on an issue to be celebrated, the potential target audience and location. Students refine skills and ideas, building upon individual areas of interest and expertise. They reflect on personal and group progress.

Culminating
Students present the Carnivale. They analyse and evaluate the success of the project.

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Using this module

Focus and links

Students use improvisation as the basis for exploration of the dramatic elements and conventions listed in the core content. They model the roles of community artists as they devise and record scenes for performance to a formal, public audience. The celebratory event evolves from their own school context and aims to entertain and inform members of their local community. By working in role as community artists, students develop a personal commitment to the project and the motivation to see it through to completion. It would be advisable to take at least one term for implementation. The majority of the time should be allocated to the 'Exploring' phase to allow sufficient time for depth of research, and for rehearsal and consolidation of skills.

The module offers opportunities to make links to learning in the Dance, Media and Visual Arts strands of The Arts, and the key learning areas of Health and Physical Education (HPE) and Studies of Society and the Environment (SOSE). Allow for additional time to include activities from these strands and 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, making meaning through applying a developing understanding of the elements and conventions of drama, structuring ideas, reading and viewing information texts, communicating meaning orally and in written forms, and increasing vocabulary. Students read and write scripts and scenarios, write action plans and invitations, and record and sequence scenarios. 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. A futures orientation encourages the students to think ahead, think creatively and to take responsibility for their decisions and actions.

Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

Module organisation

The following table outlines the essential features for each phase.

Exploring ⟹	Developing ⟹	Culminating
In this phase of the learning sequence, the students: • are introduced to the idea of a 'Carnivale' as a community-based celebratory event • research carnivals from various historical and cultural sources • agree to develop and participate in their own event • identify issues of relevance to the school community • research, explore and develop skills in improvisation and parade performance • write action plans.	In this phase of the learning sequence, the students: • apply drama elements and conventions to structure scenes and scenarios • participate in a range of improvisations • create a framework for their own event • record and sequence scenarios and scenes for the event • polish and refine skills in parade performance • reflect on their own and others' work • rehearse and polish selected scenes.	In this phase of the learning sequence, the students: • contribute to the refining of the structure and performance by rehearsing and polishing • prepare invitations and publicity materials • re-enact prepared scenes • perform for an invited audience • evaluate the effectiveness of the process and performance • reflect on their own and others' work.

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 4
Students, individually and in groups, prepare and interpret student-devised scenarios and scripts, and published scripts. They collaborate to select and apply dramatic elements including mood, focus and symbol, and selected conventions appropriate to the form or style, to shape and manage dramatic action. The stimulus for drama is drawn from school and community issues, and historical or fictional contexts.

They present devised and scripted drama to entertain and inform specific audiences including other year levels, family and friends. They adapt vocal expression and movement to convey characters within a range of performance spaces.

Students use drama terminology when making critical judgments about their own drama and that of others.

DR 4.1   Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.

DR 4.2   Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.

DR 4.3   Students make supported critical judgments about the application of dramatic elements and conventions in the context of their own work and that of others.

The complementary activities described on Teacher resources 6, 7 and 8 support learning related to the Dance core learning outcomes DA 4.1, DA 4.2 and DA 4.3, the Media core learning outcomes ME 4.1, ME 4.2, ME 4.3 and the Visual Arts core learning outcomes VA 4.1, VA 4.2, VA 4.3.

Other key learning areas

Health and Physical Education core learning outcomes
Developing Concepts and Skills for Physical Activity
DCSPA 4.1 Students create and perform movement sequences in games, sports or other physical activities, implementing ways to enhance their own and others' performances.

Enhancing Personal Development
EPD 4.4   Students demonstrate skills and actions that support the rights and feelings of others, while adopting different roles and responsibilities in social, team or group activities.

Studies of Society and Environment core learning outcomes
Systems, Resources and Power
SRP 4.2   Students plan and manage an enterprise that assists a community or international aid project.

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 Level 4 core content of the syllabus in addition to the core content from previous levels:

elements
- focus
- mood
- symbol

conventions
- role-reversal
- develop action from given circumstances
- speak thoughts aloud (in role)

forms and styles
- improvisation
- published scripts
- student-devised scenarios
- written — character profile, plot outline

performance skills
- characterisation — maintain appropriate role
- experimentation with different performance spaces
- movement — vary for character and stage space
- voice — audibility, pitch and clarity, adapting projection for different spaces

audience
- formal and informal — other year levels, family and friends

purpose
- entertainment
- information

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
DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.	**Students may:** • participate in improvisations and roleplays • develop character profiles and plot outlines • observe and consult. **The teacher may use:** • observation • student–teacher consultation **recorded in:** • checklist • criteria sheet.	**Do students:** • contribute to improvisations when in role? • respond appropriately to others in improvisations? • change the mood of an improvisation or roleplay by introducing new information? • enhance the mood by applying language and/or symbol? • select and use specific objects, props or costumes as symbols to focus the action or enhance the mood? • use an object in a repeated way so that it comes to have its own meaning? • play a range of roles that represent a differing focus on the issue or narrative? • select and sequence moments of drama and drama narratives with the conscious purpose of informing an audience about an idea, issue or event?
DR 4.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.	**Students may:** • participate in rehearsal and presentation of the prepared scenes and street parade. **The teacher may use:** • focused analysis **recorded in:** • checklists • anecdotal records • photographs/video.	**Do students:** • collaborate and rehearse cooperatively in groups to refine sections of drama? • use vocal variety when presenting differing roles by changing pitch, pace, pause and volume for emphasis and effect? • add movement qualities to stance, walk, gesture to enhance and convey characterisation? • maintain role conveying the distinct physical and vocal traits of the character? • show awareness of others within the performance space by maintaining distance as needed within the performance space, turning towards those who are either speaking or the focus of the action, moving in unison when needed? • show awareness of audience position when presenting drama? • show awareness of audience response to the performance — for example, by waiting for laughter to die down before continuing with lines? • speak lines smoothly and from memory? • interpret text for performance by basing the role on explicit information found within the script, or in the role descriptions devised by the students?

Outcomes	Gathering evidence	Making judgments
DR 4.3 Students make supported critical judgments about the application of dramatic elements and conventions in the context of their own work and that of others.	**Students may:** • discuss the drama identifying the elements and conventions as applied • make supported judgments about their own and others' work. **The teacher may use:** • teacher observation • student–teacher observation • peer- and self-assessment **recorded in** • checklists • anecdotal records • student folios • reflection sheets.	**Do students accurately use learned drama terminology as they:** • describe and evaluate their own learning in, through and about drama? • identify and describe the use of performance skills in their own and others' work, supporting judgments with evidence? • describe key sections where identified skills were applied? • provide advice to self and others about ways to improve use of drama skills and elements? • display sensitivity in critiquing others' work? • make links between elements and conventions used in the drama and the effectiveness of the structure?

Background information

Many societies use carnivals, festivals and parades as means of expression, celebration and commemoration. In 2000 we were treated to a spectacular parade as part of the opening ceremony of the Olympic Games in Sydney. Queensland communities support many festivals, including the Apple and Grape Festival in Stanthorpe, the Carnival of Flowers in Toowoomba, the Charters Towers Country Music Festival, the Strawberry Festival in Redlands Shire and the Woodford Festival. There are many more.

Similar community events are celebrated in many cultures. Venice celebrates 'Carnavale' each year, Chinese communities around the world celebrate Chinese New Year with processions and fireworks, and Rio de Janeiro is renowned for its annual 'Carnival'.

A number of theatre forms also use parades. In medieval times theatre performances were held on pageant wagons near churches or in town squares. The wagons either moved around or the audience travelled between them. Contemporary 'street theatre' has its origins in this form. 'Promenade theatre' requires the audience to move around to the various locations of the action.

Improvisation
Improvisation is a form of theatre in which no script is used. Instead, the actors create the dramatic action and dialogue themselves, as they perform. A popular modern style is 'improv', in which performers get suggestions from their audience and use them to create short, entertaining scenes. In any improvisational performance, the audience and the actors are working together to create theatre.

The most direct ancestor of modern improvisation is 'commedia dell'arte', a popular form of entertainment in Italy from around the mid-1500s. Commedia troupes would travel from town to town and present performances on makeshift stages. A set group of characters (usually masked) would improvise dialogue within a framework provided by a scenario that often drew on the local context for roles and situations.

In the second half of the twentieth century, two actor-educators, Viola Spolin and Keith Johnstone, separately developed improvisation into a new approach to the instruction of acting. Spolin felt that if acting were presented to children through a series of games, it was more likely that the learning of the craft would be enjoyed. Johnstone's contribution was a hybrid of theatre and sports marketed as *Theatresports*™. He decided to combine elements of both theatre and sports by adapting the theories of team sports to the context of improvisational theatre.

You will find some games that develop improvisation skills in the Support materials and references and in Teacher resource 3.

Improvisation terminology essentials
Trust: In order for two or more performers to interact with each other successfully, they must first establish a relationship based on mutual trust. This allows each player to be sure that, during the course of the scene, their partner or partners will be willing to accept improvisational offers and work spontaneously and creatively in the partnership or team.

Accepting offers: In improvisation, anything a person says or does is referred to as an offer. Offers can be verbal or non-verbal, intentional or unintentional. All offers should be accepted and used in some way to further the scene. A strong way of accepting an offer is, after agreeing, to build on the offer and make another offer in return, opening up the scene to more possibilities.

Blocking: When offers are refused or ignored, it is referred to as blocking. Blocking undermines the intent of the offer. Blocking occurs when a player is not able to incorporate the offer, wants the control of the scene, or is going after an easy laugh. All blocking is frowned upon in improvisation.

Communication: Experienced improvisers who are used to working with each other may seem to be able to communicate in an almost superhuman way. They respond to minute vocal, physical and verbal cues and work so well with their team or partner that the scene can seem rehearsed.

Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

accept offers	community theatre	promenade
blocking	improvisation	scenario
carnival	offers	scene
Carnivale	parade	street theatre
character profile	plot outline	trust

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. Resources referred to in this module are identified with an asterisk (*).

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

Teacher references

*Booth, D. 1986, *Games for Everyone*, Pembroke, Ontario.

Bray, E. 1991, *Playbuilding*, Currency Press, Sydney.

*Coult, T. & Kershaw, B. (eds) 1990, *Engineers of the Imagination: The Welfare State Handbook*, Methuen Drama, London.

Fleming, M. 1994, *Starting Drama Teaching*, David Fulton Publishers, London.

Frost, A. & Yarrow, R. 1990, *Improvisation in Drama*, St Martin's Press, Sydney.

Haseman, B. & O'Toole J. 1986, *Dramawise*, Heinemann Educational Australia, Melbourne.

*Johnstone, C. 1998, *House of Games*, Nick Hern Books, London.

Copsey, S. 1995, *Children Just Like Me*, Moondrake, Carlton, Vic.

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

*Sher, A. 1987, *Another 100 Ideas for Drama*, Heinemann, London.

*Spolin, V. 1986, *Theater Games for the Classroom*, North Western University Press, Chicago.

Stolzenberg, M. 1983, *Clown for Circus and Stage,* Sterling Publishing Co., New York.

Tarlington, C. & Michaels, W. 1995, *Building Plays*, Pembroke, Ontario.

Student references

*Dineen, J. (illus. Ingpen, R.) 1995, *Feasts and Festivals,* Dragonsworld, Surrey, UK.

*Dineen, J. (illus. Ingpen, R.) 1995, *Hunting, Harvesting and Home,* Dragonsworld, Surrey, UK.

*Dineen, J. (illus. Ingpen, R.) 1995, *Living with the Gods,* Dragonsworld, Surrey, UK.

*Dineen, J. (illus. Ingpen, R.) 1995, *Rites of Passage,* Dragonsworld, Surrey, UK.

*Munro, D. 1998, *Festivals and Celebrations,* Federal Publications, Singapore.

*Pickard, J. & Nathan, G. 1999, *Topics: Festivals*, Scholastic, Sydney.

World Crafts 1998, *Festivals,* Franklin Watts.

Electronic

Audio and videos

SBS Educational Videos, 1987, *World of Festivals: Carnival in France*, Marcom Projects, Loganholme (30 mins).

SBS Educational Videos, 1987, *World of Festivals: Masked Madness in Switzerland*, Marcom Projects, Loganholme (30 mins).

Cirque Du Soleil, 1999, *Saltimbanco*, Telemagik Inc., Canada (78 mins).

Websites

(All websites listed were accessed in May 2002)

Charles Sturt University, *Cycle Productions*: www.csu.edu.au/faculty/arts/commun/cycle/
A very useful online guide to creating parades and community celebrations from Charles Sturt University, NSW.

*Dramawest, *Online Resources*:
members.iinet.net.au/~kimbo2/Dramawest/resources/mask_class.htm
Provides instructions on a simple mask-making technique.

Maleny Scarecrow Carnival: www.maleny.net.au/scarecrow/
This site provides information about the Scarecrow Carnival in Maleny, Queensland, and links to festivals in Australia and worldwide.

*Salum International Resources, *Edward de Bono's 'Six Thinking Hats'*:
www.saluminternational.com/articlesdebono.htm

Strathfield Girls High School: www.strathfieldghs.nsw.edu.au/webc/chnewyr/cny.htm
Information about Chinese New Year celebrations and parades.

The following websites contain improvisation activities and games suitable for classroom use:

*Hugh MacLeod, *Learn Improv*: www.learnimprov.com/

*The Spolin Center, *The Spolin Games*: www.spolin.com/games.html

Activities

Phase 1 — Exploring

Students are commissioned by the 'local council' to prepare a celebration in the form of a street parade. Issues may be drawn from the local community, or students may decide to present a history of the school or local area. Occasions may include a centenary celebration, a commemoration of an individual or group of people, a celebration of an invention or community asset, or an opening ceremony.

Another possibility is that the principal of the school commissions the class to prepare an event to celebrate their years at school to be presented at the Year 7 graduation.

Outcomes	Drama activities	Gathering evidence

Drama
DR 4.1
Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.
 	
Media
(See Teacher resource 7 for complementary media activities.)
 	
Studies of Society and Environment
SRP 4.2
Students plan and manage an enterprise that assists a community or international aid project.
 	
Health and Physical Education
DCSPA 4.1
Students create and perform movement sequences in games, sports or other physical activities, implementing ways to enhance their own and others' performances.
	Students:
	• read a media release (see Teacher resource 1) that has been delivered to the class by the principal or another teacher. It contains information about an event that the 'local council' is seeking to commission, and asks for expressions of interest. Contained in the media release is information about the style of presentation and criteria for interested parties to address.
	• investigate the local area history, or a particular local issue, and choose a topic of common interest to develop into a celebration (for example, the history of the school).
	• research carnival and parade events from various cultural and historical contexts. See Support materials and references.
	• share results of the research. Discuss the use of symbols in the parades. Discuss how the mood was established, changed and enhanced.
	• develop a proposal for the celebratory event based on the initial research.
	• locate suitable performance areas on the school map.
	• decide whether the submission should go ahead or not. If so, collaboratively write a letter that expresses an interest. The letter is submitted to the 'local council'.
	• interact with the teacher-in-role as a member of the council visiting the class to discuss the expression of interest (see Teaching considerations). The 'local councillor' questions students about their interest including:
	  – Why do you think the project is important to our community?
	  – Who will your target audience be?
	  – Where do you envisage that the performance will be held?
	  – What will be the key message of the performance?
	  – How do you intend on bringing the story to life for the audience?
	  – What performance styles would you like to use?
	The 'local councillor' awards the commission to the class.
	• develop an action plan for skills that need to be developed to undertake the event (see Teacher resource 2). The action plan may continue to be developed during each of the phases. This may later be used for peer- and self-assessment.
		In this phase, students are not provided with opportunities to demonstrate drama outcomes. The Possible links identified may provide opportunities for students to apply prior learning and for teachers to gather evidence about demonstrations of relevant outcomes in those strands.

Outcomes	Drama activities	Gathering evidence
Visual Arts (See Teacher resource 8 for complementary visual arts activities.) **Health and Physical Education EPD 4.4** Students demonstrate skills and actions that support the rights and feelings of others, while adopting different roles and responsibilities in social, team or group activities.	Students: • investigate a range of skills identified in the action plan such as juggling, balances, ribbon twirling, stilt walking, lantern construction and large puppet manipulation (see Teaching considerations). Refer to videos, books and websites. • organise groups according to a chosen skill-focus to develop personal and group skills. • practise in selected groups to refine skills (see Teaching considerations). Spend one afternoon per week for approximately eight weeks on skill-building.	

Focus questions
• What issue or aspect of our community's history do we want to explore?
• How can we find out more about our community?
• What performance styles are usually used in celebratory events and parades?
• How can we include multiple community voices?
• Where, in our school or community, will be the most appropriate place and time to stage the event?
• When will we perform — evening, weekend, weekday?
• How can we include members of our community in the preparation for this event?
• What protocols do we need to follow in consideration of the indigenous members of our community?

Teaching considerations
Invite a guest speaker to talk to the students as part of the research phase. Speakers may come from the local historical society, the local library, people who live in the area, members of the local Aboriginal community, the local newspaper or the local council.

You may wish to use Edward De Bono's 'Six Thinking Hats' when researching:
• white hat (the facts) — what, where, who, when etc?
• red hat (feelings and emotions) — how do you feel about being involved?
• black hat (negative aspects) — what will be difficult, what is boring to watch?
• yellow hat (positive and constructive) — why is this important to us, what are some exciting things we know?
• green hat (creative new ideas) — what can we do to make it fun, how can we encourage more people to be involved?
• blue hat (analysing and evaluating) — what do we know, what do we need to know, how are we going?

Parade skills development: This provides an opportunity to collaborate with your teaching colleagues in Health and Physical Education. They may be able to teach the skills needed for the parade as part of the 'Developing Concepts and Skills for Physical Activity' strand. The students will need to use physical activities that allow them to travel from location to location. These activities may include juggling, ribbon twirling, hoop rolling, baton twirling, pogo sticks, skipping ropes (iridescent ropes are most effective for night performances), sack races and barrow walks. You may even wish to employ an artist-in-residence, or a skilled parent from the local community, who can teach a particular skill such as lantern making, large puppet or object construction. (See the website from Charles Sturt University.)

Working as teacher-in-role: When taking on a role you are simply representing a point of view as someone other than yourself. There is no need to wear a costume or use a character voice. Teacher-in-role allows you to model roles for your students. A simple prop such as a hat, badge, or coat will indicate to the students that you are taking on a role other than 'their teacher'. Your belief in the role that you are undertaking will, in turn, enable students to accept the role and the dramatic fiction with which you are engaging. It may be useful to involve other adults in the roleplay. These adults may include the principal, the deputy principal, teacher aide, librarian or parent helper. They may take on roles themselves, or assist with the class while you are in role.

Phase 2 — Developing

Students devise the scenes and sequence them for the performance. They use and develop improvisation skills related to roles and situations, in readiness for script development.

During Phase 2 the skills required for the parade should continue to be practised and refined.

Outcomes	Drama activities	Gathering evidence

Drama
DR 4.1
Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.
 	
DR 4.2
Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.
 	
Health and Physical Education
DCSPA 4.1
Students create and perform movement sequences in games, sports or other physical activities, implementing ways to enhance their own and others' performances.
 	
Health and Physical Education
EPD 4.4
Students demonstrate skills and actions that support the rights and feelings of others, while adopting different roles and responsibilities in social, team or group activities.
	Students:
	• in groups, research the chosen history or issue and then teach other groups what they have learned.
	• in pairs, research in depth one aspect or event. Find as much detail about the people and the context as possible. Share and discuss all findings with the class.
	• sequence the events chronologically or, if the events are not time related, sequence them so that they build a narrative for an audience. Record the sequence either through a story map or a storyboard. This record should continue to be accessible so students may add, change or rearrange information.
	• brainstorm to consider the dramatic possibilities of exploring the same events from more than one focus (see Teaching considerations).
	• in small groups, rewrite the research results of an event or moment as a plot outline (see Student resource 1). Ensure that each event identifies the human context of the event — situation, role and relationships.
	• individually, choose a character from the group's plot outline. Develop a character profile for the selected character (see Student resource 2).
	• use the character profiles of each member of the group to develop a character web that maps key details and relationships of the roles involved in each scene.
	• individually, take on the selected role and 'meet and greet' other characters by moving around the space conveying role through movement and gesture, gait and posture. On a signal, students stop moving, turn to the person closest to them, introduce themselves in role and provide key information about their character. Repeat until each student has met with approximately ten other characters.
	• when the selection is completed, participate in a 'hot-seat' (see Teaching considerations) to deepen role:
	  – give a title to each group, perhaps using the scene title
	  – establish a specific location where the group lives and works
	  – group one gets ready in their location. The other students, in role as journalists, step through a 'time window' (see Teaching considerations) and interview the students in role, in the group and location
	  – repeat with each role group.
	• revisit the character web to add additional information that was revealed during the interviewing process.
		DR 4.1
		Assessment technique:
		• *teacher observation*
		See Teacher resource 5 for assistance.

Outcomes	Drama activities	Gathering evidence
	• use improvisation activities to develop sense of character and situation (see Teacher resources 3 and 4). These games can be repeated to build confidence and skill. For a greater range of games and activities see 'Support materials and references'.	
	• begin recording the ideas and scenarios that emerge from improvisations in written form. When the scene outlines are completed, groups concurrently improvise the dialogue and action in the selected scene. This is developing the action from given circumstances as described in the 'Core content' for this level.	**DR 4.1** *Assessment technique*: • *teacher observation and student–teacher consultation* See Teacher resource 5 for assistance.
DR 4.3 Students make supported critical judgments about the application of dramatic elements and conventions in the context of their own work and that of others.	• share the rehearsed improvisations in chronological order so the class begins to gain a sense of the overall narrative. • improvise the scenes again to refine the roles, relationships, language and the sequence of events. • video or audiotape the dialogue and action to form a basis for feedback and reflection.	**DR 4.3** *Assessment technique*: • *teacher observation* See Teacher resource 5 for assistance.
	• explore the use of objects, pieces of fabric, music extracts, phrases or words, movement motifs, costumes that may enhance the mood, focus or symbolism of selected scenes.	**DR 4.2** *Assessment technique*: • *teacher observation* See Teacher resource 5 for assistance.
Studies of Society and Environment SRP 4.2 Students plan and manage an enterprise that assists a community or international aid project.	• incorporate an object within each scene that will add a symbolic meaning. • consider how the mood may be enhanced or altered by adding music or lighting, or modifying aspects of the scene. • choose the most suitable locations within the school or community for the presentation of each scene and rehearse in those spaces. • share the work-in-progress with others in the class for feedback. This should be done at least three times before the scene is completed. The sharing could consider character development, narrative through-line and clarity of the message of the scene.	

Focus questions
• What makes an event or moment significant?
• What elements can be used to convey role or character?
• What is the best sequence for these scenes?
• How can we make these scenes better and clearer?
• How can we establish the mood we want to convey?
• What will focus the audience's attention here?
• What is the best way of symbolising the meaning of this scene?

Teaching considerations
When students are in the script-writing phase, you may wish to consider the use of an artist-in-residence to help facilitate the process. The artist may be a playwright, TV scriptwriter, or consultant or author known to the students. They may operate over a number of visits to the classroom or in a concentrated period of time, and will provide opportunities for the students to interpret scripted text.

Hot-seat: A student in role is interviewed or questioned by the others in the group.

Time window: This is a useful convention when you wish students to think themselves into different time periods, either in the past or the future. A 'time window' (a door frame, chalk outline, hoop etc.) is located and as the students step through the 'time window' (perhaps accompanied by music or sound effects) they travel forward or backwards in time.

Objects and symbol in drama: *Objects* refers to the use of everyday objects in a dramatic context. Objects may be used realistically (for example, badges to signify a job or role) or symbolically (for example, a rolled up blanket to signify a baby). *Symbol* exists when objects, language, visual images or movement express a particular dramatic meaning. Some objects, images etc. are already rich in symbolic association (for example, a gun) while others may be invested with symbolic significance because of the ways they are used in a drama.

Focus: You may focus the dramatic action in different ways by choosing a variety of perspectives on the event being explored. For example, the event may be a school race and the scene may be the race itself (the focus is **in** the action); interaction between the spectators (the focus is **on the edge of** the action); or the athletes preparing for the event (the focus is **outside** the action). By choosing a specific moment in the event, you frame the action in a particular way and focus the audience's attention on that moment. Another aspect of focus is the 'performance focus' where you aim to draw the audience's attention to a specific moment, character or location by adding emphasis in some way.

Phase 3 — Culminating

Students devise the opening and closing sequences for the performance or celebratory event. They design posters and advertising material, letters of invitation, media releases, letters of thanks and an invitation list in preparation for the performance. After performing in the prepared event, they evaluate its effectiveness and success.

Outcomes	Drama activities	Gathering evidence
Drama **DR 4.2** Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences. **DR 4.3** Students make supported critical judgments about the application of dramatic elements and conventions in the context of their own work and that of others. **Health and Physical Education** **DCSPA 4.1** Students create and perform movement sequences in games, sports or other physical activities, implementing ways to enhance their own and others' performances.	Students: • prepare and rehearse ways to move the audience between each location and scene. • consider ways in which the scenes may be linked together to show they belong to the same production. You may use an object, costume, piece of music, or repeated movement sequence. For example, at the end of each scene one character steps out of that scene and into the parade. The character carries an object that has been used in the scene and passes it to a character that uses it in the next scene. • as a whole class, devise an opening and closing sequence to begin the promenade and to end the promenade. This may use the circus, improvisation and other performance skills acquired in earlier phases. These sequences display the nature of the performance and perhaps feature key characters, as in the opening of a circus parade. • rehearse the performance with the inclusion of the opening and closing sequence, the linking devices and the use of the symbol. • use a stopwatch to record the time and timing of each section of the event. Adjust those sections that are too long or too short and be conscious of making the whole performance an appropriate length. • design posters and advertising material, write letters of invitation, a media release, letters of thanks and develop an invitation list. • perform to a public audience made up of peers, school community, parents and friends. • record the performance by videotaping and photographing. • reflect on the impact and success of the event. Consider personal contributions, each group's contribution, the process of preparation and the overall success of the performance from both the audience and performer's point of view. • use still photographs to record moments, and add personal responses, including highs and lows and the process of development of the event.	**DR 4.2** *Assessment technique*: • *focused analysis* See Teacher resource 5 for assistance. **DR 4.3** *Assessment technique*: • *peer- and self-assessment* See Teacher resource 5 for assistance.

Focus questions
• What did you learn about performing and about audiences from the event?
• How would you describe the audience's response to the performance?
• What was your contribution to the event, both in rehearsal and performance?
• Is there anything that you would change about the performance? Why?
• How was this performance different from others that you have seen or been involved with?
• What were the strengths and weakness of the performance?
• What benefits did the community (school, local or wider) gain from such an event?

Teaching considerations
Rehearse sufficiently for all students to feel confident in performance but avoid making rehearsals stressful and onerous.

Media release   **Teacher resource 1**

The media release contains key information and criteria for interested parties to address. It could be delivered to the class by one of the school office staff in a sealed envelope, or added into a page of the local newspaper.

LOCAL COUNCIL

Local Council Chambers
PO Box 4209
Community Q 4999

media release • media release • media release • media release • media release

COUNCIL SEEKS APPLICATIONS FOR FESTIVAL

The Local Council has announced that it is seeking to support performances and events which celebrate the area's local history and unique culture. Expressions of interest are invited for the production of a 'Carnivale' that may include a celebratory event, promenade theatre, or historical re-enactment. The event must include the following: circus and physical theatre skills, symbolism, a clear narrative and possibilities for multiple characters.

The application should contain information on:
- why the project is important to the community
- the target audience
- where the performance will be held
- the key messages of the performance
- what aspects of a carnival or festival and street parade will be included.

Where possible, the protocols for application should address the incorporation of, and consultation on, indigenous issues.

Expressions of interest should address the requirements above and be forwarded to the Local Council offices. Applicants will be required to undergo an interview process. Successful applicants will be notified in writing.

Sample action plan   Teacher resource 2

Number	Need/skill?	Action	Timeline	Performance indicators
1	Ways to catch attention of audience to prepare them to move.	• Make shakers (from soft drink bottles and rice), drums (from ice-cream containers) and ribbons on sticks.	Up till end of week 3.	• All equipment is sturdy and lasts through rehearsals and performance. • Audience recognises signals and moves to next location.
2	Best locations for performance of scenes.	• Mark suitable locations on school map. • Visit locations to check that they are suitable spaces for performance and audience.	By Tuesday afternoon.	• Performers can be seen and heard. • Audience can get to location easily.
3	Large covered area for final gathering.	• Set up seating in covered area under Year 4 classrooms.	Morning of performance.	• Sufficient seating for audience.
4	Group of students as jugglers.	• Employ an artist-in-residence to teach juggling. • Apply for PCAP (Priority Country Area Program) funding to assist in payment.	Term 3.	• School juggling troupe established. • Jugglers look skilled and hold audience's attention.

Improvisation games

Teacher resource 3

Liar: In pairs. A mimes an action. B asks, 'What are you doing?'. A lies, saying something completely removed from the action being mimed. B then starts miming the new action and the whole thing starts again. For example:
A mimes brushing teeth
B asks, 'What are you doing?'
A continues to mime brushing teeth but says, 'De-fleaing the dog.'
B says, 'Liar!' and starts miming de-fleaing the dog.
A asks, 'What are you doing?'
B replies, 'Replacing a light bulb.'
A responds, 'Liar!' and begins miming replacing a light bulb.
And so on. In this module it is most useful to choose actions appropriate to the context of the scene.

Argument: In pairs. A proposal is made, such as whether or not to get a new dog. Use a proposal that suits the circumstance of the proposed scene. Players decide whether they will argue for or against the proposal. They then start the discussion. Only one person speaks at a time, but as soon as they hesitate the other person leaps in. Volume is to be kept at an acceptable level. This is an exercise in quick thinking.

Switch: In pairs. An everyday event is enacted. Each time the audience calls out 'switch' the improvisers swap roles. The scene should continue without interruption.

Channel surfing: Decide on three or four television genres such as documentary, action movie, soapie, and western. A scene is begun. Each time the audience calls out the name of a genre, the improvisers switch to that style. The scene should continue without interruption.

Word (or phrase) at a time story: 2–4 players. A title is given. Team members must tell a story by adding only one word (or phrase) at a time. The players enact the story as it is being told. This makes the game more enjoyable, not only for the audience, but also for the players. No pausing or time out is allowed. This game may be played in a number of ways:
- with all four players telling and acting the story together
- with two players playing together as one, meeting the other two players, again playing as one
- with two players 'living' the story and two players 'telling' it
- with the players 'living' the story and the audience 'telling' it.

Postcards: About ten players make a postcard by taking up the shapes together. A place, such as on the moon, is suggested. One at a time, the players run into the space, say what they are (a crater, a moon buggy) and freeze in that shape. Players may not copy another's idea and must watch where others are placed before taking up a position. Use this game to clarify the locations of each scene.

Machines: Groups of 4–6. Each group is given a specific machine to make together, such as a ping-pong ball-making machine. They use their bodies to make moving parts of the machine and 'create' the product. Words are not used but sound effects are added. The machine is 'built' section-by-section and individual-by-individual. Each player watches the growing machine and joins at the next appropriate place. This is a useful game to build physical trust, teamwork and the accepting of offers.

Scene three ways: A scene is played out, first in neutral. Then it is played out again, but with a particular mood or emotion, such as joy. Once that is completed, it is played out one last time, but with the opposite mood or emotion of the previous scene.

Time chase: A scene is played out. It is played a second time in half the time it took to do the original scene, then half of that time, until the entire scene is done in less than 30 seconds. The improvisers must try to stay as true to the original scene as possible.

What can you do?: An object is placed in the centre of the group. Each member from the circle must use the object in some way that is different to its original use — for example, a hat may become a bowl, a baby, a football, a sandwich or a lampshade.

Sample improvisation lesson   Teacher resource 4

Resources: post-it notes, blu-tack, pens and five A3 sheets of paper labelled who, what, when, where, why.

Time	Purpose	Sequence of activities
3–5 mins	*Warm-up and concentration*	**Count off:** Students stand in a circle and count off around the circle. Every number with a 5 in it (5, 15, 25 etc.) is replaced by the word 'buzz'. 1, 2, 3, 4, buzz. Every number with a 7 is replaced with the word, 'fizz'. 1, 2, 3, 4, buzz, 6, fizz. **Group clap:** Remain in the circle. Teacher/leader and whole group attempt to clap hands once, simultaneously. Lead into the clap slowly and clearly. The purpose is to build group concentration so that the whole group makes just one sound. The students may sit down.
5 mins	*Focus*	Students are in groups of approximately five people. Each group has pens and post-it notes. They write as many suggestions as possible, for each of the headings on the A3 paper on the post-its, sticking them up as they go. You will need more suggestions for the 'who' page than any other. (If you have begun to research individuals and events for the Carnivale, it would be useful to use the information discovered during your research.)
8–10 mins	*Skill-building: cooperation, trust, making and accepting offers, communication*	Each group in turn collects post-it notes from each A3 sheet. Ensure they collect one post-it note for each team member from the 'who' page. They now have the basis for an improvised scene. For example, you may have a pilot, a clown, a lion-tamer, a game-show presenter and a teacher (who), changing a tyre (what), in the middle of the night (when), on a beach (where), to go to a party (why). Students have time to share ideas and plan the improvisation.
15 mins		Each group shares their scene as an on-the-spot improvisation, lasting no longer than 2 minutes. They must make clear the 'who, what, when, where and why' during each scene. (A stopwatch is useful for this activity and a student can be timekeeper and 'gong' them off.)
5–10 mins	*Reflection*	Whole class discussion. Model and encourage students to use drama language, as in the Core content, during discussion. Make supported judgments about the use of elements, convention and the effectiveness of each scene.

Making judgments: Drama   Teacher resource 5

The following table lists samples of typical demonstrations, and is not exhaustive. Levels 3 and 4 are listed to show the development from one level to the next. The points indicate what students may know and do as a result of activities throughout this module.

	Level 3	Level 4
DR #.1	Do students: • step in and out of role? • support others in and out of role? • explore and control different time frames to sequence or enhance dramatic action? • use voice, language and movement to express a range of roles? • accept and work in a range of roles derived from given information?	Do students: • contribute to improvisations when in role? • respond appropriately to others in improvisations? • change the mood of an improvisation or roleplay by introducing new information? • enhance the mood by applying language and/or symbol? • select and use specific objects, props or costumes as symbols to focus the action or enhance the mood? • play a range of roles which represent a differing focus on the issue or narrative? • use an object in a repeated way so that it comes to have its own meaning? • select and sequence moments of drama and drama narratives with the conscious purpose of informing an audience about an idea, issue or event?
DR #.2	Do students: • consider audience and purpose while choosing sections to rehearse? • cooperate while rehearsing? • refine and rework moments and scenes during rehearsals? • consider performance space while rehearsing? • sustain role while presenting? • 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?	Do students: • collaborate and rehearse cooperatively in groups to refine sections of drama? • apply a vocal variety when presenting differing roles by changing pitch, pace, pause and volume for emphasis and effect? • add movement qualities to stance, walk and gesture to enhance and convey characterisation? • maintain role conveying the distinct physical and vocal traits of the character? • show awareness of others within the performance space by maintaining distance as needed within the performance space, turning towards those who are either speaking or the focus of the action, moving in unison when needed? • show awareness of audience position when presenting drama? • show awareness of audience response to the performance such as by waiting for laughter to die down before continuing with lines? • speak lines smoothly and from memory? • interpret text for performance by basing the role on explicit information found within the script, or in the role descriptions devised by the students?
DR #.3	Do students: • identify what has been learnt in, through and about drama while in role, out of role, rehearsing, presenting to an audience? • identify personal progress? • identify own strengths and challenges? • identify key moments in the drama? • substantiate opinion by providing examples and reasons?	Do students: • describe and evaluate own learnings in, through and about drama? • identify and describe the use of performance skills in own and others' work supporting judgments with evidence? • describe key sections where identified skills were applied? • provide advice to self and others about ways to improve use of drama skills and elements? • display sensitivity in critiquing others' work? • make links between elements and conventions used in the drama and the effectiveness of the structure?

Complementary Dance activities	**Teacher resource 6**

This lesson will be most effective in the 'Developing phase' following the 'meet and greet' activity.

Level 4 Dance outcomes and relationship to lesson activities

DA 4.1   Students use improvisation to create new movements for a specific purpose.

Students will use improvisation to build movement motifs for the characters they have developed for the Carnivale.

DA 4.2   Students perform movement sequences with improvised sections.

Students will use improvised, movement sequences, in character to travel throughout the parade.

DA 4.3   Students analyse elements of dances from various cultural and historical contexts.

Students will discuss their improvised sequences — for example, what effects did a change in dynamics make to the character, how successful was the impact of the movement sequence in portraying the character, what elements drew on influences from researched cultural and historical contexts?

Purpose	Time	Activity
Warm-up	5	• Create a still (freeze frame) shape that represents their character in the 'meet and greet' activity. Hold it for a few seconds then, in slow motion, move to another posture of the same character, but using a different level. Repeat this, developing four different shapes. • Develop transitions between the shapes, changing speed, levels, pathways and direction.
Exploration	10	• Repeat the 'meet and greet' activity, with enhanced movement characteristics by using the shapes and movements created in the warm-up. This time on the given signal, students stop moving, turn to the person closest to them, and use nonverbal communication (gesture) to introduce their character.

Development	10	• Create a travelling dance sequence to be used as a part of the Carnivale by:
		  – making a movement motif based on their character, and using the shapes created in the 'Exploration' phase of this lesson
		  – developing a dance sequence, using the movement motif and improvising, in character, a fast, travelling transition between each of the original four shapes.

Culmination	5	• Share sequences, a quarter of the class at a time. • Consider the success of the dance sequences. How have the movements portrayed the characters? How does the contrast in dynamics between stillness and fast movement alter the sequence? Can the sequence be sustained for the duration of the parade?
Cool down	5	• Lie on the floor and make the first of the prepared four shapes from the warm-up. Move very slowly into the second shape, remembering the exact movements you used, change shape and then repeat in reverse, as if a video is being played backwards (in slow motion).

Glossary

Transitions:	Links between movement themes, motifs, dance phrases or sections.
Movement motifs:	The central movement theme of a dance that is repeated, developed and varied.
Improvisation:	Spontaneous, unplanned movement.

Complementary Media activities   Teacher resource 7

Level 4 Media outcomes and relationship to lesson activities

ME 4.1   Students apply media languages and technologies through genre conventions to construct media texts.

Possible activities:
- Recreate the narrative of the performance or celebratory event through an annotated photographic essay.
- Contribute to the school newsletter with a news article and an accompanying photograph.
- Examine and construct a video documentary about the Carnivale using conventions such as interviews, narration, commentary and eyewitness.

ME 4.2   Students select media forms and apply technologies to construct and present media texts to target an audience.

Possible activities:
- Design and publish posters, banners and flyers to promote the Carnivale using available technologies.
- Adopt the role of a photojournalist or news reporter and contribute to the Carnivale through a news report or promotional campaign.
- Design a marketing campaign for the Carnivale.

ME 4.3   Students analyse the media languages and technologies used by them and others to construct representations using generic conventions.

Possible additional activities:
- Discuss and compare the character representations/stereotypes present in the Carnivale.
- Analyse the video documentation to determine how the use of music and narration influenced the message of the Carnivale.
- Consider how the retelling of events and depiction of characters may reinforce stereotypes of a cultural group.

Complementary Visual Arts activities   **Teacher resource 8**

Level 4 Visual arts outcomes and relationship to lesson activities

Refer to mask- and puppet-making advice provided in the Charles Sturt University and Dramawest websites.

VA 4.1   Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.

Possible activities:
- Design and construct 'wearable art' or costumes to be worn as part of the parade.
- Design and construct 'procession art' to be included in the carnival by adding designs to such things as umbrellas, t-shirts etc.

VA 4.2   Students make and display images and objects, considering purposes and audiences.

Possible activities:
- Make Bunraku puppets to be used in the parade.
- Make clay pots to hold candles to guide the way of the procession.
- Make masks suitable for selected characters to wear in the parade (see websites in Support materials and references).

VA 4.3   Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.

Possible activities:
- View and discuss videos and photographs, or other images and objects used in carnivals and street parades around the world.

Plot outline

Title of scene:

Roles and relationships:

Time and place (setting):

Location of performance:

Sequence of events in the scene:

1.

2.

3.

4.

5.

Props and costumes needed:
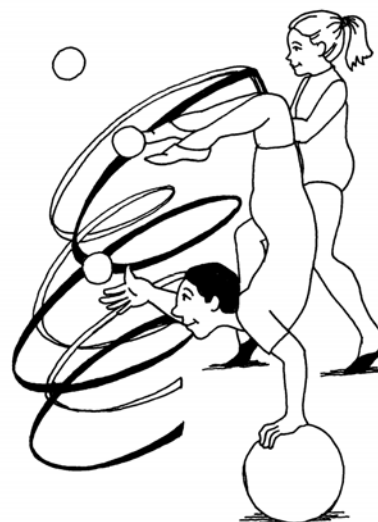
Sample character profile   **Student resource 2**

Name of character:

Age: **M/F (circle)**

Relationships to others in scene:

Favourite saying:

Usually wears or carries:

Is trying to:

Acknowledgments

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