

A novel idea



Strand

Drama

Possible link

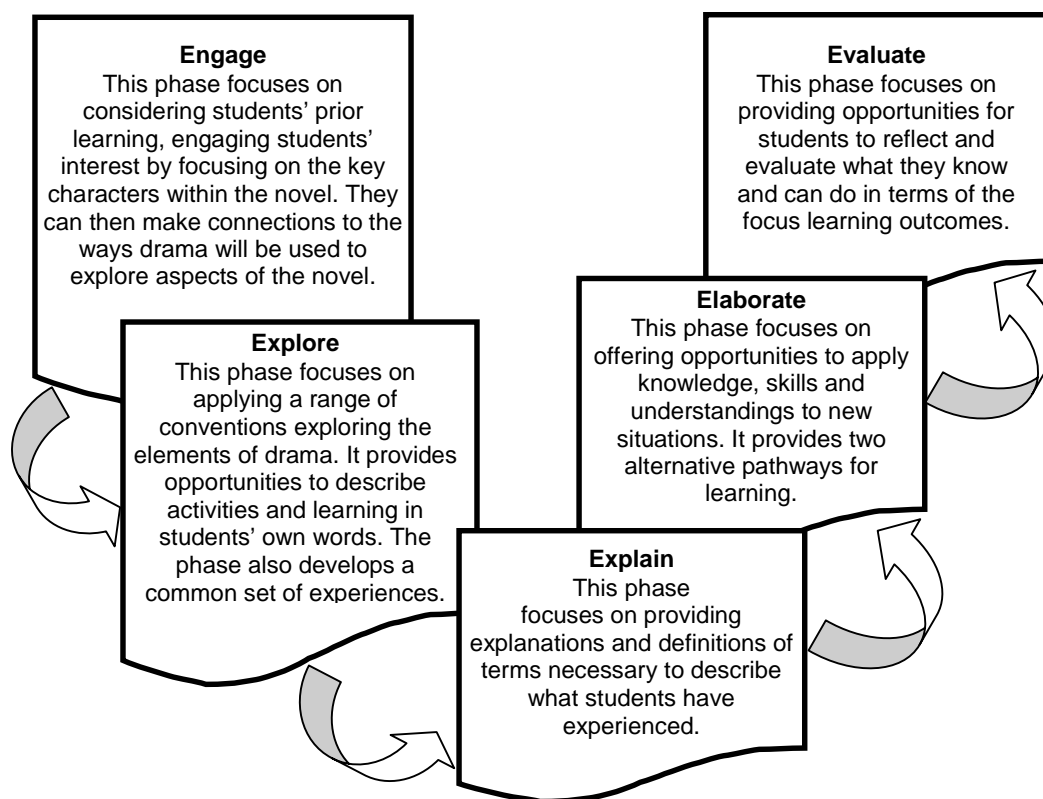
English

Purpose

Students work through a playbuilding process to create a short drama to present to a specific target audience. The purpose of the presentation is to educate the audience about issues or concerns agreed to by the group. This module suggests using a novel that is currently the focus of study as the basis for a dramatic exploration of narrative, issues and tension. Other elements of drama, particularly roles and relationships, are also explored.

Overview

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



Using this module

Focus and links

This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. A novel idea presents one way of planning with the core learning outcomes and may be adapted to suit the particular context of a school.

The module also identifies possible links to the English key learning area. These links provide opportunities for students to demonstrate outcomes in English. Allow for additional time to include activities from this key learning area to enable students to demonstrate related core learning outcomes. The use of a novel that is the focus in English offers opportunities for collaborative planning with the English teacher and for making significant cross-curricular links. Drama activities can be planned in conjunction with English activities. These can highlight differences in learning in English and Drama and enhance complementary learning.

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 include reading written and enacted texts, speaking and listening, making meaning through applying a developing understanding of the elements and conventions of drama, structuring ideas and communicating meaning, and increasing vocabulary. Numeracy practices include awareness of space and spatial relationships, identifying and making use of patterns and sequences, the creation and awareness of timelines, and the timing and sequencing of material. Lifeskills included are personal development skills, social skills, and self-management skills. A futures orientation enables students to think about and take responsibility for decisions and actions as well as create a preferred future linked to the purpose of the unit. The *Years 1 to 10 The Arts Sourcebook Guidelines* provide more examples for each of the cross-curricular priority areas.

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 five-part planning framework of Engage, Explore, Explain, Elaborate, and Evaluate can operate in two ways.

1. In the first way, each lesson may follow this planning framework. See Teacher resource 2 for a sample lesson.
2. In the second way, the entire teacher-planned unit may follow the framework:

Phase 1 — *Engage* provides opportunities to make links with the central characters from the selected novel. While it is not necessary that students have read the novel at this point, if they have, they will have a much richer understanding of the issues and concerns that surround and motivate the central characters.

Phase 2 — *Explore* provides a range of activities that develop students' skills in managing the elements and conventions of drama as they explore sections from the novel. Phases 2 and 4 will take the longest time.

Phase 3 — *Explain* makes links between practical activities and the new knowledge and understanding the students are developing.

Phase 4 — *Elaborate* provides a model of a playbuilding process to create a new work.

Phase 5 — *Evaluate* allows the students to identify their learnings through the unit and monitor their progress with demonstrations of outcomes.

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.

Suggested time allocation

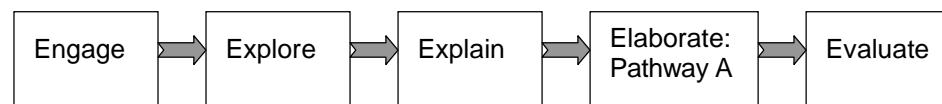
The time required for implementation of this module will vary as teachers select from the range of activities offered. The module may last from a term to a semester.

It is possible to use this module in three ways:

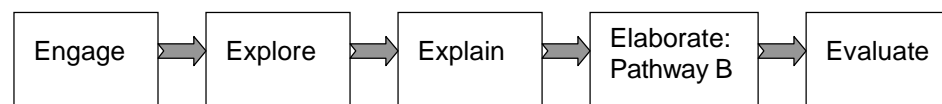
1. With a *class new to drama and a unit of work that is timetabled for a short period of time*, use this module as an introduction to the elements and conventions of drama. Select and sequence activities mainly from the Explore phase. Make sure that you offer sufficient opportunities for informal sharing and student reflection to give attention to all three outcomes at this level. It is unlikely that, because of the limited time, this model will allow students to demonstrate the focus outcomes. The shortened model will, however, offer opportunities to gather and record evidence that will facilitate future planning of drama programs suitable for the particular needs of students.



2. For a *term's work*, focus on the novel as a stimulus for drama and follow Pathway A on p.13 of the Activities to create a collage drama. Select and sequence activities to suit the context and the time available.



3. For a *semester's work*, explore the elements and conventions in more depth. Follow Pathway B on p. 14 of the Activities to create a collage drama and revisit activities to add new knowledge.



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
- 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 Level 5 of the Drama strand of the *Years 1 to 10 The Arts Syllabus*.

Level statement: Level 5

Students, individually and in groups, purposefully structure dramatic action by applying dramatic elements and conventions to create selected forms and styles of drama based on issues, concepts and stories.

They present devised and scripted drama to promote ideas and to educate specific audiences. They consider performance skills when preparing work for presentation. In preparing scripts they block the action and interpret characterisation and meaning.

Students use drama terminology when evaluating the manipulation of dramatic elements and conventions in selected forms and styles. They display awareness of various cultural contexts and purposes, and how these impact on dramatic works.

- DR 5.1 Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.
- DR 5.2 Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.
- DR 5.3 Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.

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 activities could contribute to learning in the English key learning area.

Core content

This module provides a learning context for the following concepts and skills, which are developed from Level 5 core content from the syllabus in addition to the core content from previous levels.

- | | |
|---------------------------|--|
| elements | <ul style="list-style-type: none"> • tension |
| conventions | <ul style="list-style-type: none"> • develop roles using status • stream of consciousness |
| forms and styles | <ul style="list-style-type: none"> • student-devised scripts • collage drama • written — scenarios, program notes |
| performance skills | <ul style="list-style-type: none"> • voice — adapting for different characters and performance locations • movement — blocking stage action • characterisation — purpose and motivation • script interpretation — who, what, where, when and why |
| audience | <ul style="list-style-type: none"> • formal and informal — specific target audience |
| purpose | <ul style="list-style-type: none"> • education |

Assessment

The following table provides examples of opportunities for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes in this module. 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 5.1 Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.</p>	<p>Students may:</p> <ul style="list-style-type: none"> participate in improvisations, roleplays, workshops, discussion when structuring scenarios and scenes for the purpose of educating an audience. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation <p>recorded in:</p> <ul style="list-style-type: none"> checklist criteria sheet. 	<p>Do students:</p> <ul style="list-style-type: none"> individually contribute ideas to devise and structure drama in improvisations and roleplays? collaborate with others to structure drama by applying knowledge of elements and conventions appropriate to the selected form/style? select and sequence moments of drama and drama narratives with the conscious purpose of educating an audience about an idea, an issue or an event? present written scenarios in the correct layout?
<p>DR 5.2 Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.</p>	<p>Students may:</p> <ul style="list-style-type: none"> present prepared scenes in informal classroom setting prepare and present scenes in a formal setting to the target audience. <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"> checklist criteria sheet video record. 	<p>During rehearsal do students:</p> <ul style="list-style-type: none"> rehearse independently in order to polish for presentation? <p>During the performance do students:</p> <ul style="list-style-type: none"> apply the conventions of the selected form and style to role and interactions for the duration of the drama/presentation? make apparent the role's status, purpose and attitude in interactions during the presentation? maintain role conveying the distinct physical and vocal characteristics of the character? project voice with audibility and clarity suitable for the performance space and audience? use modulation to support meaning and interpretation of role? use stance, gesture and movement to support characterisation? memorise blocking and stage action for the performance of rehearsed work? reproduce lines and cues accurately?
<p>DR 5.3 Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.</p>	<p>Students may:</p> <ul style="list-style-type: none"> participate in discussion and feedback sessions with the teacher and peers complete self- and peer-reflection sheets keep a journal or diary to reflect on own and others' progress. <p>The teacher may use:</p> <ul style="list-style-type: none"> student-teacher consultation peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> reflection sheets or criteria sheets, journals or checklists. 	<p>Do students:</p> <ul style="list-style-type: none"> identify the elements and conventions of drama used in their own dramatic work and that of others by locating them within the dramatic action, and substantiate statements with evidence from the dramatic text? discuss how meaning can be altered by the manipulation of selected dramatic elements by referring to specific examples? identify the relationship between the conventions used in their own drama and that of others by making links between the selected form/style and conventions? make judgments about the application of elements and conventions in their own and others' work, substantiating judgments with evidence relevant to form, style and purpose?

Since there is a strong conceptual and process-based link between the outcomes at one level and related outcomes at other levels, you can make judgments about students' progress across a range of outcomes and levels within this module. Teacher resource 3 provides sample demonstrations at Levels 4, 5 and 6. You may wish to highlight the demonstrations you see on a student-by-student basis and store the evidence in individual student folios. Alternatively, you may adapt or convert the information to criteria sheets or checklists as best suits your practice. Teacher resources 4, 5 and 6 provide samples of criteria-based checklists you may use.

Background information

The elements of drama may also be acknowledged as elements of many other arts disciplines, such as literature, dance, visual art and music. When they are shaped by dramatic conventions and manifested in a dramatic context they can be claimed as the elements of drama. This module explores the elements evident in the Year 8 or 9 set novel as the students transform ideas and issues drawn from this text into drama. Students learn how many aspects of narrative and the human context are manifested differently in literature and drama. Support material can be found in existing adaptations of novels to play texts or films. It is recommended that teachers have completed reading the novel before beginning this module, and students should have begun it, but may not yet have completed it.

Terminology

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

audience	monologue	role-on-the-wall
collage drama	mood	roleplay
elements of drama	movement	status
focus	narrative	symbol
hot seat	out of role	tension
improvisation	place and space	– of mystery
in role	playbuilding	– of relationships
language	realism	– of surprise
language register	relationships	– of the task
linking material	role	time

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 may 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

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

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

Neelands, J. 1990, *Structuring Drama Work*, Cambridge University Press, Cambridge.

Neelands, J. 1998, *Beginning Drama 11–14*, David Fulton Publishers, London.

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

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

Plays

This is a selection of plays available at this time. Please add any others you find useful.

Fry, G. 1999, *Lockie Leonard Scumbuster*, adapted from Tim Winton's novel, Currency Press, Sydney.

Gibbs, P. 1996, *Lockie Leonard Human Torpedo*, adapted from Tim Winton's novel, Currency Press, Sydney.

Morris, M. 1993, *Boss of the Pool*, adapted from Robin Klein's novel, Currency Press, Sydney.

Morris, M. 1993, *Two Weeks with the Queen*, adapted from Morris Gleitzman's novel, Currency Press, Sydney.

Morris, M. 1996, *Blabbermouth*, adapted from Morris Gleitzman's novel, Currency Press, Sydney.

Tulloch, R. 1993, *Space Demons*, adapted from Gillian Rubenstein's novel, Currency Press, Sydney.

Screenplays

Marchetta, M. 1999, *Looking for Alibrandi*, Currency Press, Sydney.

Electronic

Websites

(All websites listed were accessed in March 2002)

Australian Authors of Fiction for Teenagers: www1.octa4.net.au/jocol/authorindex.html

Morris Gleitzman's home page: www.morrisgleitzman.com

Currency Press: www.currency.com.au

Queensland Association for Drama in Education (QADIE): www.qadie.org.au

Queensland School Curriculum Council (QSCC): www.qscc.qld.edu.au

Activities

Phase 1 — Engage

Students:

- consider what they know already about the novel and the elements and conventions of drama
- focus on the key characters within the novel
- make connections between what they know and the ways drama will be used to explore aspects of the novel.

Outcomes	Drama activities	Gathering evidence
<p>DR 5.3 Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.</p> <p>DR 5.1 Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.</p>	<p>Students investigate concerns and motivations of central and non-central characters when participating in a selection of the following activities:</p> <ul style="list-style-type: none"> • Representing the role in picture outline form (see Glossary for 'role-on-the-wall'). This can stay on the classroom wall for the length of the unit. Information is added or referred to as the students discover more about the key characters. • Interviewing roleplayers in the 'hot seat' to reveal key information, attitudes, motivation, issues, concerns or plans. This can be done in pairs, in small groups or as a whole class activity. • Teacher modelling of 'stream of consciousness' when taking on the role of one of the central characters at a key moment in the novel. • Teacher modelling roles to focus attention on particular aspects or to manage the direction of the drama from within. This may also be used in hot seating, when the students interview the teacher-in-role to ascertain particular information. • Whole-class or small-group discussion deriving from the above activities. • Participating in games adapted to suit the context of the drama lesson. See Teacher resource 2 for an example of a familiar game that has been adapted to suit the lesson that follows. Select games to highlight: <ul style="list-style-type: none"> – tension – status – spontaneous monologues. 	<p>DR 5.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>See Teacher resource 3 for demonstrations relating to this outcome.</p> <p>DR 5.1 Possibilities for demonstrations relating to this outcome are dependent upon the selected game.</p>

Focus questions

- How do we know [character name] is an important character?
- How has language been used to give us information about the character and his or her relationships with others?
- What is motivating [character name]?
- What are the issues [character name] must deal with?
- What hurdles must [character name] overcome?

Teaching considerations

The emphasis in this phase is to develop a shared understanding of the key characters, their issues and concerns. When games are used as a focus or warm-up activity, they need to be adapted to suit the context of the text (see Teacher resource 2 for an example).

Phase 2 — Explore

Students:

- apply a range of conventions exploring the elements of drama in relation to the text of the novel
- describe activities and learnings in their own words
- develop a common set of experiences.

Outcomes	Drama activities	Gathering evidence
<p>DR 5.1 Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.</p>	<p>These activities are organised according to the elements of drama listed in the core content for drama. It is recommended that these activities be combined where possible (see Teaching considerations). Students engage in a selection of the following activities:</p> <p>Space and place</p> <ul style="list-style-type: none"> • Use available resources to rearrange the space to signify a range of locations in the novel. <p>Language</p> <ul style="list-style-type: none"> • Convert conversations from the text into dialogue. • Discuss the difference in language registers between characters. • ‘Tap in’ to key moments so students can speak briefly in stream of consciousness about ideas or events. • Prepare short monologues that may be spoken in role as one of the characters. <p>Relationships</p> <ul style="list-style-type: none"> • Character-map sections of the novel to identify voices other than the main characters. • Identify the status of each character in terms of their relationships with others. Apply this knowledge in improvisations. • Create freeze frames (still images or tableaux) that illustrate relationships. Improvise to bring these to life. • In pairs hold telephone conversations to inform, break news or add new information to illustrate the situation. • Employ role-reversal in improvisations or roleplays, taking an opposite point of view. • Re-enact scenes from the novel that illustrate relationships and status between characters. <p>Time</p> <ul style="list-style-type: none"> • Improvise parallel scenes that may occur at the same time in different locations. • Re-create key scenes from the novel and explore time by sequencing them in different ways. • Consider improvising scenes before the novel or after it finishes. • Simulate story events paying attention to detail. • Create a day in the life of a range of characters. • Write scenarios that illustrate a particular sequence of events. <p>Movement</p> <ul style="list-style-type: none"> • Create a short scene from the novel, substituting movement motifs for key words or phrases, or accompanying these with movement motifs. • Change an everyday event for a character into a ritual or ceremony. • Re-create scenes at different paces running the scene in slow motion or very fast; or running the scene and freezing the action at key moments for role-players to speak their thoughts aloud. 	<p>DR 5.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • individually contribute ideas to devise and structure drama when improvising? • collaborate with others to structure drama by applying knowledge of elements and conventions appropriate to the selected form/style? • develop scenes from given scenarios using conventions experienced in classroom practice?

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Outcomes	Drama activities	Gathering evidence
	<p>Mood</p> <ul style="list-style-type: none"> • Create freeze frames that illustrate a mood or show a moment when the mood changes. • Students not involved in the freeze frame offer suggestions of captions that explain the mood. • Explore moments when characters must make an important decision, by having the teacher-in-role or a student-in-role as the key character move around the space or through a path made by the bodies of the other students. Each student provides advice to the enrolled person as the character moves near. This can be done with the class in or out of role. <p>Focus</p> <ul style="list-style-type: none"> • Improvise to explore parts of the narrative not told to us by the author, e.g. after the end of the chapter, or parts of the story that happened outside the printed text. • Explore the narrative by improvising differing points of view (such as parents or neighbours) relating to characters in the novel. • In small groups, each member writes a scenario (short scripts — level 6), the final set of which illustrates differing points of view of a particular event. • Individually create a monologue from a range of points of view as above. <p>Symbol</p> <ul style="list-style-type: none"> • Create a freeze frame that uses an object in a symbolic way to illustrate an idea, event or theme from the novel. • Challenge groups to use an object, prop or costume in such a way that it becomes meaningful within the dramatic action. <p>Tension</p> <ul style="list-style-type: none"> • Create a range of freeze frames to illustrate the different tensions (task, surprise, mystery, relationships) from within the novel and the times when those tensions reach a peak. For example, create three freeze frames: one at five minutes before the peak of the tension, one at the peak and one five minutes afterwards. • Bring the freeze frame(s) to life to improvise the moments of tension. 	<p>Do students:</p> <ul style="list-style-type: none"> • individually contribute ideas to devise and structure drama in improvisations and roleplays? • collaborate with others to structure drama by applying knowledge of elements and conventions appropriate to the selected form/style? • select and sequence moments of drama and drama narratives with the conscious purpose of educating an audience about an idea, or issue or event? • present written scenarios in the correct layout?

Focus questions (during and after related activities)

- How did this group highlight the tension of the task in their improvisation?
- What ways can we use this object to symbolise the changes we see happening?
- How did changing the pace of the movement affect the mood of the scene?
- How can we better show the status and relationships between these three roles?

Teaching considerations

To maximise the learning in this phase, select and combine activities in a planned sequence. Select at least one activity from each heading when planning. Combining activities is preferable to isolated activities. For example, you may wish to focus on students changing the space of the room to suit the dramatic location for improvisations or related activities.

The emphasis of this phase is to teach or reinforce knowledge and understanding of the elements and conventions of drama by applying them in a range of activities. It is important that you consistently model the use of drama terminology such as role, relationships, and tension of relationships during class activities. Ensure that students have a chance to revisit and reuse material explored in previous lessons so they can build on what they know and can do.

Phase 3 — Explain

Students:

- become familiar with explanations and definitions of terms to describe what they have experienced. This most usefully happens when explanations follow experiences on a lesson-by-lesson basis, rather than being left till the end of the Explain phase.

Outcomes	Drama activities	Gathering evidence
<p>DR 5.3 Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.</p>	<p>Students participate in a selection of the following activities:</p> <ul style="list-style-type: none"> • Discuss practical activities using drama vocabulary when identifying elements and the conventions they have experienced in the <i>Explore</i> phase. • Students and the teacher use drama vocabulary when explaining, discussing and clarifying terminology. • Students reflect on and discuss their own and others' progress in practical activities. Information is recorded in reflection sheets and/or a drama journal. • Clarify the term 'collage drama' and investigate the form. • The teacher introduces and defines the term 'realism', relating explanations to the style of the improvisations and roleplays with which the students are engaging. • Plan the playbuilding process, which will be used in preparing and structuring the collage drama, and the timelines for the next phase of the unit. • Consider the purpose (see Core content) of the collage drama students are preparing. They identify and discuss how the selection and sequencing of material will be influenced by the purpose. 	<p>DR 5.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> • <i>discussion/questioning</i> • <i>peer- and self-assessment</i> <p>Do students:</p> <ul style="list-style-type: none"> • identify the elements and conventions of drama used in their own drama and that of others by locating them within the dramatic action and substantiating statements with evidence from the dramatic text? • discuss how meaning can be altered by the manipulation of selected dramatic elements by referring to specific examples? • identify the relationship between the conventions used in their own drama and that of others by making links between the selected form, style and conventions? • make judgments about the application of elements and conventions in their own and others' work, substantiating judgments with evidence relevant to form, style and purpose?

Focus questions

- What have we learned about managing changes of mood in improvisations?
- How many different ways have we explored space and levels to make the location clear?
- What sorts of things can we do to emphasise key moments?
- What would be a good starting scene for our collage?
- Who will be our audience?
- What do we want our audience to feel and know after the presentation?
- What are some key ideas we want to convey?
- What range of contrasting material can we use?

Teaching considerations

Draw students' attention to the purpose and audience (see Core content) throughout the planning and preparation phase. If you are working on small-group mini-collages, you will need to limit and monitor the time the final presentations will take. If working on a whole-class collage, make the decisions about selecting and sequencing scenes as a whole class. When doing this, be mindful of the time for individual scenes as well as the entire collage. Focus on the range of material to be used and whether there is sufficient contrast. Consider what will be used as linking material for the scenes.

Phase 4 — Elaborate

Students:

- apply knowledge, skills and understandings to new situations thus developing deeper understandings.

Pathway A: With a limited amount of time, students create a collage drama based on key moments and ideas from the set novel.

Pathway B: With more extensive time to work through this module, students create a collage drama that uses their own life experiences that may relate to the novel. They use this time to explore elements and conventions in more depth.

Outcomes	Drama activities	Gathering evidence
<p>DR 5.1 Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.</p>	<p>Pathway A: Follow Pathway A if you have a limited amount of time to prepare for the collage drama performance and wish the presentation to represent the novel that has formed the stimulus for the drama activities. Students participate in the following activities:</p> <ul style="list-style-type: none"> • Discuss scenes or ideas from the <i>Explore</i> phase to select and refine for performance. • Record scenarios in written form (see Student resource 1). Those students who may be demonstrating DR 6.1 will produce scenes as scripts in written form. • Discuss in small groups and as a whole class to consider the purpose or the collage (refer to Core content for level 5). • Decide as a whole class on the sequence of scenes. • Explore possibilities for linking material such as object, prop or costume used in a symbolic way, or conventions such as stream of consciousness (a central or marginal character speaks to highlight scene transitions). • Participate in teacher-constructed workshops on voice and movement for presentation space. • Warm up vocally and physically at the beginning of each class. • Rehearse and refine individual scenes and linking material. • Video rehearsals to provide opportunities for reflection and refinement of scenes and links. • Use a group hot seat. Each group takes a turn in the hot seat and responds to questions about the progress of their scene. They are asked to explain and justify how and why they are applying specific elements and conventions. This may happen periodically during the rehearsal process. • Present a rehearsed and polished performance to a specific target audience. • Collaborate in groups to prepare sections of the program that will accompany the presentation. 	<p>DR 5.1 and DR 6.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>See Teacher resource 3 for criteria relating to this outcome.</p>
<p>DR 5.3 Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.</p>		<p>DR 5.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>peer- and self-assessment</i> <p>See Teacher resource 3 for criteria relating to this outcome.</p>
<p>DR 5.2 Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.</p>		<p>DR 5.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>See Teacher resource 3 for criteria relating to this outcome.</p>

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Outcomes	Drama activities	Gathering evidence
<p>DR 5.1 Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.</p>	<p>Pathway B: Follow Pathway B if you have a more extensive amount of time to prepare for the collage drama performance and wish the presentation to be based on students' own experiences.</p> <p>Students participate in the following activities:</p> <ul style="list-style-type: none"> • In pairs, recount stories from their own experience that relate to the events in the novel. (See Teaching considerations following this phase.) • Individually recount a fictionalised account of the story their partner told them. • In small groups, list a set of possible fictional characters for their collage drama based on students' experiences. • Participate in whole-class brainstorms of a range and sequence of scenes to explore, including different styles experienced during class activities (realism, ritual, dance-drama). • In groups, create role cards to form the basis for improvisations. • Participate in teacher-selected activities from the <i>Explore</i> phase reworked in relation to the new student-devised material. • Copy modelled scenario and script layout as appropriate. • Individually write diary entries, poems and monologues for individual characters. • Individually devise scenarios or scripts for short scenes derived from previous activities. <p>Follow Pathway A from this point (from the beginning).</p>	<p>DR 5.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>See Teacher resource 3 for criteria relating to this outcome.</p> <p>DR 5.1 and DR 5.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>See Teacher resource 3 for criteria relating to this outcome.</p>

Focus questions

- What do we need to work on to refine this scene?
- How can we improve movement skills for presentation?
- Why should we warm up physically and vocally before we present our work?
- Why or why not is this the best order of the scenes?
- How are the links made clear to the audience?

Teaching considerations

The emphasis in this phase is on learning to refine and rework material considering the requirements of the presentation. The audience may be peers within a classroom setting, or a more formal audience drawn from peers or others outside the classroom. The composition of the audience will impact on the selection and sequencing of material. Emphasise the purpose of the presentation so that the material is carefully selected and edited to support the purpose.

Sensitivity is required when asking students to recount stories from personal experience. It is important not to force students to share information of a vulnerable or personal nature.

Phase 5 — Evaluate

Students:

- evaluate what they know and can do in terms of the focus learning outcomes and activities experienced during this module.

Outcomes	Drama activities	Gathering evidence
<p>DR 5.3 Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.</p>	<p>Students take part in selection of the following activities:</p> <ul style="list-style-type: none"> • Participate in discussions responding to modelled drama language. • Discuss their learnings about drama. • Write a set of program notes that relate the elements and conventions used to the form, style and purpose of the drama. • Identify and list the range of forms, styles and conventions used in the collage drama. They may use concept maps or student-devised checklists. • Record entries with comments in a learning log, journal, or reflective diary regularly throughout the module. (See 'Focus questions' in each section for assistance in providing guidance to students.) • Provide informal oral feedback to others in the class before and after presentations. • Complete a progress journal as they work through activities in all phases. • Complete peer-assessment forms. • Complete self-assessment forms. • Record a personal reflective evaluation on the progress and success of the final collage drama. 	<p>DR 5.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>peer- and self-assessment</i> <p><i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>See Teacher resource 3 for criteria relating to this outcome.</p>

Focus questions:

- What improvements can you identify that have been made by individuals or the group?
- What can you identify that you have learnt about drama to this point?
- What would you like to focus on improving in the next unit of drama?

Teaching considerations

This phase brings the unit to a sense of closure. It allows for opportunities to identify the progress made by individuals and the group, as well as identifying interests, aptitudes and directions for further work.

Glossary of terms

Teacher resource 1

audience	The spectators of an event or play. The location and expectations of an audience will impact on the staging of any performance.
collage drama	A form of theatre characterised by a collection of material, selected around a theme and shaped into a dramatic performance. The material may be selected from diverse sources such as plays, poetry, prose, songs, music, dance, newspapers, electronic media, improvisational workshops. This selection is workshopped, linked, shaped and rehearsed until a performance playtext is created. (Wall, D. & Lawson, A. 1997, 'Collage Drama', <i>QADIE Says</i> , vol. 19, no. 2, March)
elements of drama	The roles, relationships, narratives, time, spaces and places, language, focuses, symbols, moods, contrasts and tensions used to shape and express meaning through dramatic action.
focus	One of the elements of drama, often used in three ways. One — the particular perspective on the event being explored (an accident from the victim's focus, an onlooker's focus), the second — where the audience will look during the sharing of a presentation, and the third — the internal focus of the roleplayer.
hot seat	When the teacher or student in role is questioned or interviewed by others in the group.
improvisation	A spontaneous dramatic form in which the improvisers are in control of the form, structure and direction of the drama, usually prepared and presented with an awareness of audience. Students may be provided with a stimulus, such as specified roles in a specific situation, a problem to solve in a length of time, or a challenge (using an object and a location). Improvisations at this level are short, lasting less than two minutes, and should form a complete segment of dramatic action.
in role	When an individual has accepted the role and is operating in the enactive mode.
language	One of the elements of drama: how language is used to designate role and the choice of vocabulary, grammatical structures, use of slang etc.
language register	The vocabulary and syntax used to help distinguish a role.
linking material	Characters, phrases, objects, images and so on used to make links between scenes in collage and documentary dramas.
monologue	A lengthy speech by a single speaker.
mood	One of the elements of drama: the feeling or atmosphere conveyed during dramatic action.
movement	One of the elements of drama: the ways in which physical action conveys role or dramatic meaning.
narrative	The sequence of events telling a story.
out of role	When an individual has left the role and is no longer operating in the enactive mode.
place	One of the elements of drama: the location or setting of the range of events explored. One drama may use multiple locations to assist in exploring a range of aspects.
playbuilding	A collaborative group activity involving writing and developing a play script, rehearsing and performing the final product.
realism	A style of theatre that evolved at the end of the nineteenth century. Realism was pioneered by writers and theatre workers such as Ibsen, Chekhov and Stanislavski. This style aimed to present drama that was as close to real-life characters and events as possible.

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Glossary of terms (continued)

Teacher resource 1

relationships	One of the elements of drama: including the relationships between people, between people and ideas, and between people and their environment.
role	One of the elements of drama: when a person, in the enactive mode, represents a point of view that may or may not be his or her own.
role-on-the-wall	A role represented in picture outline form, usually as a large image that can remain on display on a wall for the duration of the drama. Students annotate the image to add more information as the drama progresses and they discover more about the role.
roleplay	Participants project themselves into a fictitious situation and assume attitudes not necessarily their own. These attitudes are usually imposed or suggested by the teacher and may in fact be the reverse of their real attitudes. The roleplay develops as the participants solve or work through the focus dilemma or issue.
space	One of the elements of drama: describing how the physical location is changed or used to represent the elements and setting of the drama.
status	The relative rank or social position of an individual or a group, usually described in comparative terms such as high, equal or low.
symbol	One of the elements of drama: evident when objects, language, visual images or movement express a particular dramatic meaning. Some objects, images etc. are already rich in symbolic association (e.g. a gun); others may be invested with particular symbolic significance because of the ways they are used in a drama.
tension	The element that drives all drama. There are four main forms of tension: the tension of mystery, of relationships, of surprise and of the task.
tension of mystery	The tension produced when neither the participants within the drama nor the spectators are aware of meaning behind what is happening.
tension of relationships	The tension produced by the interplay of the relationships between the roles in the drama. This tension is not necessarily antagonistic but can arise from a conflict of interest or a dilemma.
tension of surprise	The tension produced when a new idea or constraint is added to the drama.
tension of the task	The tension produced when the characters have particular goals to achieve and is heightened when the task is interesting, hard or urgent.
time	One of the elements of drama: signifying both the time (in a historical sense) in which the drama is set, and the way in which time (slow motion, time jumps) is used to explore and share drama.

Sample lesson plan — Drama**Teacher resource 2****Resources:**

Prepare a large blank outline of a person, like a gingerbread man. (See role-on-the-wall in glossary.) This can be on the blackboard or whiteboard, or on a large piece of butcher paper.

Engage

Warm-up/focus (an adaptation of the game *Fruit Salad*)

Students stand in a circle. Allocate names of four or five characters from the novel to the students in order around the circle. When the leader calls the name of one of the characters, those students who have been given that character's name must quickly swap places. When the leader calls the name of the novel, all the students swap places.

Explore

Choose one of the central characters. On the prepared outline record information about the character. On the inside of the shape, record what they think, say or might feel about themselves; on the outside of the shape, record other information such as age, physical appearance, what others think or say about them. This leads to shared knowledge of the role.

In pairs: **A** is in the hot seat and takes on the role that has been explored in the previous activity. **B** asks **A** questions about his or her actions, feelings, reasons, issues or concerns.

Explain

Share information from the hot-seat activity in a whole-class discussion. The leader will model drama vocabulary, managing the discussion and drawing the students' attention to explicit links with the elements of drama, such as relationships, language, and tension of the task.

Elaborate

In small groups of three or four, use the information derived from the previous activities, and prepare a short scene (2–3 minutes) that shows a day in the life of the focus role.

Share.

Evaluate

Allow time for class discussion and personal reflection. The focus of this activity is for students to identify what they have learnt in and about drama during this lesson.

Demonstrations — Levels 4, 5 and 6 Drama

Teacher resource 3

The following table lists sample typical demonstrations at three levels. These samples are not meant to be exhaustive or prescriptive and may be adapted to suit the school context. They describe what students *do with what they know* during activities in this module and offer advice to assist teachers in discriminating between one level and the next.

	Level 4	Level 5	Level 6
DR #.1	<p>Students may:</p> <ul style="list-style-type: none"> respond appropriately to others when in role in improvisations and roleplays contribute to improvisations when in role suggest possible directions and future scenarios for the drama, both in and out of role select elements and conventions experienced in classroom practice to develop scenes from given scenarios. 	<p>Students may:</p> <ul style="list-style-type: none"> individually contribute ideas to devise and structure drama in improvisations and roleplays collaborate with others to structure drama by applying knowledge of elements and conventions appropriate to the selected form/style select and sequence moments of drama and drama narratives with the conscious purpose of educating an audience about an idea, or issue or event present written scenarios in the correct layout. 	<p>Students may:</p> <ul style="list-style-type: none"> develop scenarios and reach a suitable resolution refine the scenario or script by reworking it following further thought accept and apply advice and feedback from others experiment with multiple possibilities for exploration of issues, ideas or stories present written scenes in the correct layout.
DR #.2	<p>During rehearsal students may:</p> <ul style="list-style-type: none"> collaborate and rehearse cooperatively in groups to refine a section of the drama. <p>During the performance students may:</p> <ul style="list-style-type: none"> base the role on explicit information found within the role descriptions sustain role throughout the drama apply vocal variety when presenting differing roles by changing pitch, pace, pause and volume for emphasis and effect add movement qualities such as stance, walk and gesture to characterisation show awareness of others within the performance space as well as awareness of audience position when presenting drama speak the lines smoothly and from memory. 	<p>During rehearsal students may:</p> <ul style="list-style-type: none"> rehearse independently in order to polish for presentation. <p>During the performance students may:</p> <ul style="list-style-type: none"> apply the conventions of the selected form and style to role and interactions for the duration of the drama/presentation make apparent the role's status, purpose and attitude in interactions during the drama maintain role conveying the distinct physical and vocal characteristics of the character project voice with audibility and clarity suitable for the performance space and audience use modulation to support meaning and interpretation of role use stance, gesture and movement to support characterisation memorise blocking and stage action for the performance of rehearsed work reproduce lines and cues accurately. 	<p>During rehearsal students may:</p> <ul style="list-style-type: none"> rehearse independently and accept advice from others to make improvements. <p>During the performance students may:</p> <ul style="list-style-type: none"> sustain the application of the conventions of the selected form and style to role and interactions for the duration of the drama/presentation manage oral and body language to convey sub-textual meaning use space, levels and proximity to convey status and relationships perform with an awareness of the stylistic requirements of the selected form or style control projection, pace and emphasis to communicate meaning clearly to the audience smoothly and confidently apply movement qualities to support characterisation and performance space interface with others in ensemble performances memorise lines, cues, and blocking so that they are managed smoothly within polished performance.

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Demonstrations — Levels 4, 5 and 6 Drama (continued)

Teacher resource 3

	Level 4	Level 5	Level 6
DR #.3	<p>Students use learned drama terminology as they:</p> <ul style="list-style-type: none"> • 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. 	<p>Students use learned drama terminology as they:</p> <ul style="list-style-type: none"> • identify the elements and conventions of drama used in their own drama and that of others by locating them within the dramatic action, and substantiate statements with evidence from the dramatic text • discuss how meaning can be altered by the manipulation of selected dramatic elements by referring to specific examples • identify the relationship between the conventions used in their own drama and that of others by making links between the selected form/style and conventions • make judgments about the application of elements and conventions in their own and others' work, substantiating judgments with evidence relevant to form, style and purpose. 	<p>Students use learned drama terminology as they:</p> <ul style="list-style-type: none"> • make judgments about the application of forms, styles and processes in their own drama and that of others, making links between elements, conventions and their related form/style and substantiating statements by referring to specific examples from the dramatic action • identify the purpose of the performance and how that may have influenced the selection of the dramatic focus, sequence, form/style • identify and discuss the range of influences on the development of the dramatic text in preparation for performance.

Scenario

Student resource 1

Name: _____

Scenario title _____

Characters _____

Time and place (setting) _____

Driving tension _____

Sequence of events _____

Resolution _____

Use of mood, symbol etc. _____

Peer-assessment profile**Student resource 2****Focus outcomes:**

DR 5.1 Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.

DR 5.2 Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.

DR 5.3 Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.

Application of elements and conventions:	Strengths:
Progress has been made:	Comments:

Completed by :**Date :**

▪

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

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