

Race around the block — a process drama



Strand
Drama

Possible links

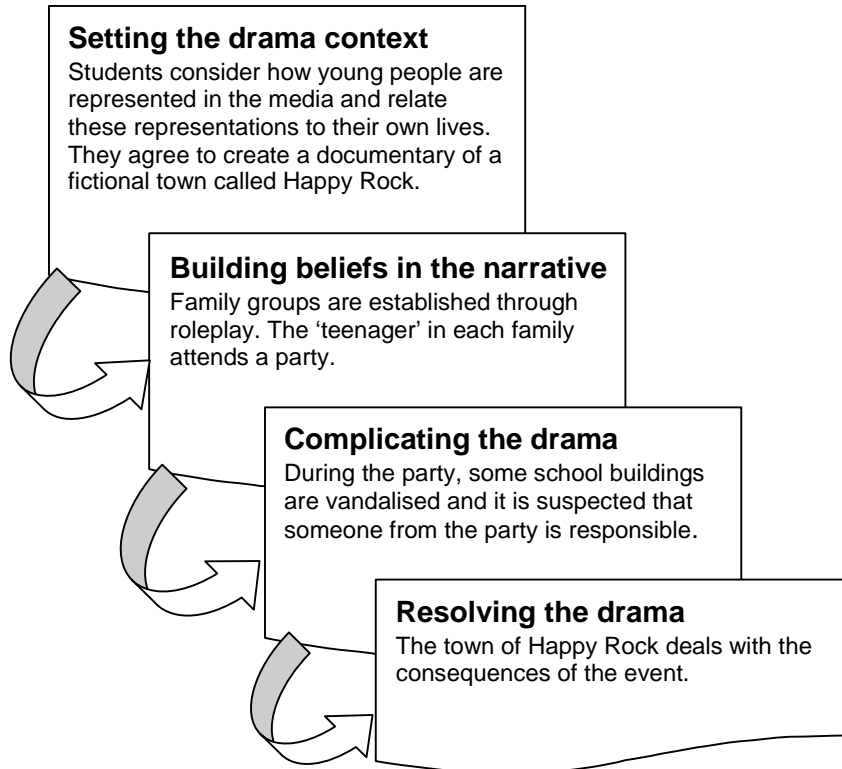
The Arts strand of Media
Studies of Society and Environment

Purpose

Students explore stories and issues relating to young people of their own age through the form of a process drama. They manipulate a range of dramatic conventions and elements as they explore issues of identity and representation. They devise, script and present improvised drama. Students use drama terminology as they evaluate their own work and that of others.

Overview

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



Using this module

Focus and links

Students critically reflect on representations and perceptions of teenagers and young people as they create and document the lives of an imaginary community. The events used as a focus for the drama are frequently reported and recognised as being 'typical' and 'problematic'; however, you may modify the drama to reflect events of particular relevance to your local community. During the module, you may wish to give the students additional opportunities to reflect on whether they are considering aspects of many young people's lives, or whether they are constructing stereotypical representations.

This module also identifies possible links to the Media strand of The Arts key learning area. *Race around the block* offers opportunities for students who have demonstrated Media outcomes at Level 4 to apply their prior learning from the Media strand in this Drama context. In organising for these students to participate in this module and have opportunities for the demonstration of Level 5 core learning outcomes two alternative forms might apply:

1. Collaborative planning with the Media teacher may identify a group of students to act as a Media production team to document the town of Happy Rock, while the drama class provides the actors and the script material.
2. You may have a group of Media students within your Drama class who may be able to act as a production team as well as stepping into role within the drama, thus offering opportunities to demonstrate both Drama and Media outcomes.

Refer to Level 5 Media core learning outcomes and related elaborations in *Years 1 to 10 The Arts Sourcebook Guidelines* to plan media learning experiences relevant to this module.

Race around the block also offers opportunities for complementary learning in the Culture and Identity strand of the Studies of Society and Environment (SOSE) key learning area. You will need to provide additional time and activities relating to the identified SOSE core learning 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 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, and 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 perspective 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. Refer to The Arts sourcebook guidelines for more examples in 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

It is important that the suggested sequence of activities is followed. You may select from, add to, or modify existing activities, but should follow the sequence within each of the phases.

At the end of each phase you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations at the end of each phase 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 *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

Studies of Society and Environment core learning outcomes

Culture and Identity

- CI 5.1 Students investigate aspects of diverse cultural groups, including Aboriginal or Torres Strait Islander groups, and how others perceive these aspects.
- CI 5.2 Students devise practical and informed strategies that respond to the impact of particular perceptions of cultural groups held by a community.
- CI 5.3 Students share their sense of belonging to a group to analyse cultural aspects that construct their identities.
- CI 5.5 Students express how dominant and marginalised identities are constructed by media and other influences.

Cross-key learning area planning

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

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 • process drama • realism • written — scenarios, program notes |
| performance skills | <ul style="list-style-type: none"> • characterisation — purpose and motivation • movement — blocking stage action • script interpretation — who, what, where, when and why • voice — adapting for different characters and performance locations |
| audience | <ul style="list-style-type: none"> • formal and informal — specific target audience |
| purpose | <ul style="list-style-type: none"> • education • promotion |

Assessment

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

Outcomes	Gathering evidence	Making judgments
<p>DR 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 roleplays and discussion during the process drama. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation <p>recorded in:</p> <ul style="list-style-type: none"> checklists criteria sheets. 	<p>Do students:</p> <ul style="list-style-type: none"> individually contribute ideas to develop and structure roleplays and the developing drama? collaborate with others to structure drama by applying knowledge of elements and conventions as required by activities in the process drama? 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. <p>The teacher may use:</p> <ul style="list-style-type: none"> focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> criteria sheets video records. 	<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? 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?
<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 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 including discussion and questioning peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> checklist reflection sheets personal journal. 	<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 substantiate statements with evidence from the action of the drama? explain how meaning can be altered by the manipulation of selected dramatic elements by referring to specific examples? identify the relationship between the conventions used and the form of a process drama? 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 core learning outcomes at one level and related core learning outcomes at other levels, you can make judgments about students' progress across a range of outcomes and levels within this module. Teacher resource 1 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. Student resource 4 provides a sample assessment overview which you may wish to modify to suit your school context.

Background information

Prior learning

It is important that students have had previous experience with drama and are familiar with:

- the four types of tension
- working in role
- collaborating in groups to structure and create drama.

This module revisits the elements and conventions of drama from previous levels of core content while focusing on the new core content at this level. It provides activities that explore the ways in which young people are represented in the media, and relates this to the students' own experiences as young people.

Students participate in activities that apply a variety of dramatic conventions within a process drama. Throughout these activities, many will retain the same role for the most part, thus leading to added depth and complexity in role development. They will create, manipulate, incorporate and reflect on their own representations of young people, developing skills in the manipulations of media conventions during the drama. Throughout this module, it is important for the students to feel a sense of empowerment and involvement as they help develop the narrative and determine the outcomes of the process drama. You will need to collect a range of articles and depictions of children and teenagers before commencing work on this module (to complement those the students will collect).

These activities were originally trialled during one term of four 40-minute lessons per week. You may wish to take a longer period of time to further explore media aspects and make links to published play texts.

Terminology

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

attitude	freeze frame	promote	role cards
educate	improvisation	realism	status
enroling	motivation	representation	stream of consciousness
focus	process drama	ritual	tension

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 may 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 and advocate for change
- become empowered to communicate freely.

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

Support materials and references

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

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

Print

Davis, S. 1998, *Juice*, Playlab Press, Brisbane.

Davis, S. 1999, *Blurred*, Playlab Press, Brisbane.

Enright, N. 1994, *A Property of the Clan*, Currency Press, Sydney.

Forde, M. 1999, *X-Stacy*, Currency Press, Sydney.

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

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

Richer, Susan 2000, 'Navigation for Self-Narration', in *QADIE SAYS*, vol. 23, no. 1, August, Brisbane.

Electronic

Websites

(All websites listed were accessed in March 2002.)

ABC Race around the World: www.abc.net.au/race/rules.htm

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

Queensland School Curriculum Council: www.qscc.qld.edu.au/

Activities

Phase 1 — Setting the drama context

Before commencing this phase, clarify the structure and purpose of a 'process drama' with the students. It is useful to establish a contract with the students.

- This may include agreement on:
 - working in and out of role
 - conventions for signalling in and out of role
 - collaborating as the story of the drama evolves.
- Emphasise that no-one, including the teacher, knows how the drama will end.

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>Students participate in the following activities:</p> <ul style="list-style-type: none"> • Collect articles, photos and images that represent babies, children and young people from a range of print media. • Display the collected materials (supplemented by teacher-provided materials) in a temporary display. Students peruse the materials. • Participate in whole-group discussion about the ways the media depict young people, considering: <ul style="list-style-type: none"> – how babies and young children are depicted and described as compared to teenagers – the messages being conveyed about teenagers and their role(s) in society – the messages conveyed about teenagers' relationships with each other, family members and others – why these 'stereotypical' representations are so readily accepted – how the 'stereotypical' representations may be challenged. • Individually complete a PMI (Plus, Minus, Interesting) chart reflecting on ideas and information from previous activities. Share and discuss. • In groups of four or five, create a visual collage for either babies, children or teenagers by gluing selected materials from the display, adding captions as they choose. Display these collages. • As a whole class, contribute to two 'roles-on-the-wall' (see Glossary on the CD-ROM). One of these represents the 'ideal' teenager. The other represents a 'real' teenager. Consider the complexities and overlapping in both these terms. • Form groups of four or five. Each group focuses on one category from the previous activity and creates a 'speaking freeze frame', where one member at a time enters the space, holds a frozen pose and speaks a single phrase, 'Teenagers are...' (see Teaching considerations). • Participate in a class discussion regarding the accuracy and completeness of these representations. Consider what aspects of student's own lives and experiences are not represented. • In small groups, make observations about the representations of different groups of young people — for example, girls and boys, young people of Indigenous heritage, young people from different cultural backgrounds, young people with disabilities. 	<p>DR 5.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>See Teacher resource 1 for demonstrations relating to this outcome.</p>

This table is continued on the next page...

Outcomes	Drama activities	Gathering evidence
<p>DR 5.2 Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.</p>	<ul style="list-style-type: none"> • Select a character drawn from the collected articles and activities. In pairs, create freeze frames showing the difference in status between characters. Unlikely pairing of characters is encouraged for this activity. • Improvise from the freeze frame, emphasising and exploring status. The entire class will simultaneously improvise for a short period of time. • Repeat the improvisations. This time there must be a distinct change in status by the end of the improvisation. • Share improvisations. Spend some time discussing the impact of the change of status on dramatic meaning. • Discuss aspects which must be considered when presenting work in role (either informally or formally) in the style of 'realism' (see Teaching considerations). • Read an advertisement from the paper asking for submission of material for a TV show called 'Race around the block' (see Teacher resource 2). • Respond to the teacher suggestion that the class make a documentary about a little Queensland town called Happy Rock. 	<p>DR 5.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>See Teacher resource 1 for demonstrations 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>	<ul style="list-style-type: none"> • Form groups of three to five. In these groups, students will become a family for the first few frames of the process drama. They decide on a name for their family group and the role they will play in the family. (Stress that families may include aunts, cousins, grandparents and so on.) Each family must include at least one teenager (see Student resource 1). • In role, each family prepares a short introduction and two of their favourite family photos as linked freeze frames with captions. • Share, videoing the introductions and freeze frames for each group. • Discuss the video to evaluate the clarity of roles, attitudes, status and focus. Consider the effectiveness of freeze frames as a convention to convey this information. • Record an individual reflective response in a learning log or drama journal. • Bring an item which is not valuable but which has great personal significance, such as a photo, a toy, their first report card. These items will go into the archives for the opening sequence of the video (see Teaching considerations). • Collaboratively create a group ritual when placing the personal item into a container for safe storage. Teacher narration and/or music may be used to create and sustain the mood of the ritual, as well as control the pace of the activity. • Participate in group discussion to consider potential 'directions' the drama may take, and issues it may explore. 	<p>DR 5.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation including discussion and questioning</i> • <i>peer- and self-assessment</i> <p>See Teacher resource 1 for demonstrations relating to this outcome.</p>

Focus questions

- What were the key differences between the three speaking freeze frames of babies, children and teenagers?
- What did you and the members of your group do to change status during your improvisation?
- What made the changes in status believable or not?
- What is the main purpose or motivation for your character in the scene? What is your character trying to achieve? What obstacles are in the way?
- What is your character's role within the family? Include details about relationships with other family members, status and attitudes (see Student resource 1).
- When we look at the [name family group]'s introduction and freeze frames, what can we tell about who the family members are, their attitudes, status and relationships? What is communicating this information?

Teaching considerations

The speaking freeze frame activity can be repeated, mixing up the age groups. You may model status and status differentiation. This will help students to understand how status may change in any relationship, and that there is often contestation over status, even in friendship groups. Ensure that students have opportunities to discuss and develop an understanding of how freeze frames can be used to show roles, relationships, status, attitudes and focus. You may wish to refer to Haseman and O'Toole's model of the elements of drama in *Dramawise*.

Realism:

- Think 'If this was me in this situation, what would I do?' rather than trying to 'act' the event.
- Respect the role you are playing even if you wouldn't like that person in real life.
- Find points of connection with yourself and your own experiences.
- Avoid single-dimensional and stereotypical characters.
- Consider different sides to the character and influences of their life that have made them the way they are.

Contributing the item: It is vital that students bring something of personal significance. This links them emotionally to the unfolding drama and will contribute to the developing tension later. Be conscious of the sensitivities that this may raise as the students make this extra emotional commitment to the drama. Ensure that the objects remain safely stored and can be returned, undamaged, at the conclusion of the drama.

Videoing: If you have difficulty accessing videoing equipment, you may leave out these activities. They are useful but not essential.

Throughout the module, it is important that students have frequent opportunities to revisit and reuse ideas and dramatic moments created in previous lessons, so they have opportunities to build on what they know and can do. Consistently model the use of drama terminology such as role, roleplay, freeze frame, status and attitude.

Phase 2 — Building beliefs in the narrative

Roles from the previous phase are retained throughout Phase 2. The activities explore the dramatic context from a range of perspectives and allow the students to build belief in both the drama and their roles.

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>Students:</p> <ul style="list-style-type: none"> • Continue working in established roles and family groups. Each group creates an at-home improvisation for Saturday afternoon, when the families are together. In each household, the teenager of the family is trying to convince their parents/carers to let them go out to a party (See Teaching considerations). All groups improvise scenes concurrently until the teacher signals them to freeze. • Participate in a 'Tap and talk' activity. As the teacher taps individuals in each frozen group on the shoulder, they speak aloud their thoughts in role at that moment. • Present the group improvisation to the class. • Playing 'teenager' roles withdraw from the group and move to a designated space in the room. This space may represent a particular hangout such as somewhere in the school or the local mall. The 'teenagers' roleplay with their mates to let them know what happened in each family and whether they are allowed to go to the party. Role-players enter the scene as they wish, while the remainder of the class observes. • Playing 'parent/carer' roles telephone each other to discuss the party and express their concerns. The remainder of the class observes. • Participate out of role in class discussion reflecting on the drama to date. Consider the progress of the drama so far, particularly: <ul style="list-style-type: none"> – aspects that warrant further exploration or revisiting – what future directions may be possible – the range of possibilities for action and tension at the party such as: <ul style="list-style-type: none"> – drunk and disorderly teenagers – those who are first-timers at such a party – non-drinkers – parents' worries – parents arriving – what they need to do when performing in roles so that they are as realistic as possible. • Individually record a possible party scenario for a period of five to ten minutes. • Playing 'teenagers' interact with teacher-in-role (or other students) as interviewer (see Teaching considerations): <ul style="list-style-type: none"> – are you allowed to go? – are you going anyway? – is this the first time you have been to a party like this? – what do you think will happen at the party? – what will you do if someone offers you a drink? – what will you do if someone offers you drugs? – what concerns or worries do you have about going to a party like this? 	<p>DR 5.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>See Teacher resource 1 for demonstrations 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>• Present the group improvisation to the class.</p> <p>• Playing 'teenager' roles withdraw from the group and move to a designated space in the room. This space may represent a particular hangout such as somewhere in the school or the local mall. The 'teenagers' roleplay with their mates to let them know what happened in each family and whether they are allowed to go to the party. Role-players enter the scene as they wish, while the remainder of the class observes.</p> <p>• Playing 'parent/carer' roles telephone each other to discuss the party and express their concerns. The remainder of the class observes.</p> <p>• Participate out of role in class discussion reflecting on the drama to date. Consider the progress of the drama so far, particularly:</p> <ul style="list-style-type: none"> – aspects that warrant further exploration or revisiting – what future directions may be possible – the range of possibilities for action and tension at the party such as: <ul style="list-style-type: none"> – drunk and disorderly teenagers – those who are first-timers at such a party – non-drinkers – parents' worries – parents arriving – what they need to do when performing in roles so that they are as realistic as possible. <p>• Individually record a possible party scenario for a period of five to ten minutes.</p> <p>• Playing 'teenagers' interact with teacher-in-role (or other students) as interviewer (see Teaching considerations):</p> <ul style="list-style-type: none"> – are you allowed to go? – are you going anyway? – is this the first time you have been to a party like this? – what do you think will happen at the party? – what will you do if someone offers you a drink? – what will you do if someone offers you drugs? – what concerns or worries do you have about going to a party like this? 	<p>DR 5.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>See Teacher resource 1 for demonstrations 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>• Present the group improvisation to the class.</p> <p>• Playing 'teenager' roles withdraw from the group and move to a designated space in the room. This space may represent a particular hangout such as somewhere in the school or the local mall. The 'teenagers' roleplay with their mates to let them know what happened in each family and whether they are allowed to go to the party. Role-players enter the scene as they wish, while the remainder of the class observes.</p> <p>• Playing 'parent/carer' roles telephone each other to discuss the party and express their concerns. The remainder of the class observes.</p> <p>• Participate out of role in class discussion reflecting on the drama to date. Consider the progress of the drama so far, particularly:</p> <ul style="list-style-type: none"> – aspects that warrant further exploration or revisiting – what future directions may be possible – the range of possibilities for action and tension at the party such as: <ul style="list-style-type: none"> – drunk and disorderly teenagers – those who are first-timers at such a party – non-drinkers – parents' worries – parents arriving – what they need to do when performing in roles so that they are as realistic as possible. <p>• Individually record a possible party scenario for a period of five to ten minutes.</p> <p>• Playing 'teenagers' interact with teacher-in-role (or other students) as interviewer (see Teaching considerations):</p> <ul style="list-style-type: none"> – are you allowed to go? – are you going anyway? – is this the first time you have been to a party like this? – what do you think will happen at the party? – what will you do if someone offers you a drink? – what will you do if someone offers you drugs? – what concerns or worries do you have about going to a party like this? 	<p>DR 5.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation including discussion and questioning</i> • <i>peer- and self-assessment</i> <p>See Teacher resource 1 for demonstrations 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>• Present the group improvisation to the class.</p> <p>• Playing 'teenager' roles withdraw from the group and move to a designated space in the room. This space may represent a particular hangout such as somewhere in the school or the local mall. The 'teenagers' roleplay with their mates to let them know what happened in each family and whether they are allowed to go to the party. Role-players enter the scene as they wish, while the remainder of the class observes.</p> <p>• Playing 'parent/carer' roles telephone each other to discuss the party and express their concerns. The remainder of the class observes.</p> <p>• Participate out of role in class discussion reflecting on the drama to date. Consider the progress of the drama so far, particularly:</p> <ul style="list-style-type: none"> – aspects that warrant further exploration or revisiting – what future directions may be possible – the range of possibilities for action and tension at the party such as: <ul style="list-style-type: none"> – drunk and disorderly teenagers – those who are first-timers at such a party – non-drinkers – parents' worries – parents arriving – what they need to do when performing in roles so that they are as realistic as possible. <p>• Individually record a possible party scenario for a period of five to ten minutes.</p> <p>• Playing 'teenagers' interact with teacher-in-role (or other students) as interviewer (see Teaching considerations):</p> <ul style="list-style-type: none"> – are you allowed to go? – are you going anyway? – is this the first time you have been to a party like this? – what do you think will happen at the party? – what will you do if someone offers you a drink? – what will you do if someone offers you drugs? – what concerns or worries do you have about going to a party like this? 	<p>DR 5.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>See Teacher resource 1 for demonstrations relating to this outcome.</p>

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Outcomes	Drama activities	Gathering evidence
	<ul style="list-style-type: none"> • Prepare and present whole class freeze frames of the party: <ul style="list-style-type: none"> – at 8:00 p.m. – at 10:00 p.m. – at midnight. 	

Focus questions

- In the roleplay about asking to go to the party, what was your involvement in the discussion?
- What changes did you notice occurring during the roleplay?
- What made your roleplays work or not work?
- What kind of tension is evident in this [identify specific] scene?
- How are your character's attitudes and opinions similar to/different from your own? Why might this be the case? Where did your attitudes and opinions come from?

Teaching considerations

Encourage students to consider how they convey realistic and differentiated roles. Challenge them to avoid stereotypes of teenagers and younger or older people, and their roles in families and communities. The party should add some tension by being a situation that may be difficult for parents or carers to freely consent to. Consider offering:

- a scenario such as the party being at Barry Walker's house. Barry Walker is an older guy (17) and has a reputation for being a bit wild. The parents/carers are not keen on their teenagers going.
- opportunities for the students to create and explore a scenario that would reflect the local context.

Interview: this may provide an opportunity to explore, with sensitivity, student anxieties about such situations, including ramifications for their identity and social relations beyond the party. For instance, how do students deal with the ways in which their decisions are influenced and 'policed' by peers.

Phase 3 — Complicating the drama

A complication that contributes tension is added to the drama. This develops the drama and furthers students' exploration of more complex roles and relationships.

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>Students:</p> <ul style="list-style-type: none"> • Respond to a 'teacher narration'/'dream sequence' (see Teaching considerations) that focuses on remembering the object they brought earlier. • Move into the following groups to listen to information for the continuation of the drama (see Teaching considerations): <ul style="list-style-type: none"> – teenagers: The teacher tells them what happened and asks them to decide whether they were involved, saw what happened, know about what happened, or know nothing – one member of each family other than the teenager: This family member will receive the phone call and pass on the information. • Improvise the scene at breakfast when parents question the teenager about the events of the previous night. • Respond to a teacher signal to freeze the action and 'Tap and talk'. Responses will focus on the situation and who may be responsible. • Out of role as a whole class, decide the names of the suspects (see Teaching considerations). • Discuss types of tension and consider the tensions evident throughout the preceding activities. • As a whole class, enrol as individuals at the party. Students playing teenagers must keep that role. • In small groups, construct a freeze frame at a given time, incorporating any new information from previous activities. Each group is allocated a specific time (8.00 p.m., 10.00 p.m., 12.00 a.m., 6.00 a.m.). It is the night of the party, but they are not necessarily at the party. The freeze frame will show what happened, indicating the focus, place and space. • Share the freeze frames. • Bring the freeze frames to life. • Interact with the teacher-in-role as a police officer. She/he explains that the police have now rounded up some suspects for interviewing. She/he identifies the teenagers in each group and separates them for questioning. She/he explains that this was not the only crime the police are interested in. There have been a series of acts of extreme vandalism lately and they think the same group may be involved in all of them. • Out of role consider what we know about interview situations. Discuss the various forms that interviews may take. Complete a two-column chart that shows: <ol style="list-style-type: none"> 1. what we know about interviews, and 2. what we need to know to conduct this interview. • Improvise and rehearse possible interview scenarios. • Collaboratively decide on roles for the next activity. Individuals can play more than one role. Roles will include: <ul style="list-style-type: none"> – suspects – two police officers (at a time) – one social worker or solicitor (at a time). 	<p>DR 5.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>See Teacher resource 1 for demonstrations 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>Students:</p> <ul style="list-style-type: none"> • Respond to a 'teacher narration'/'dream sequence' (see Teaching considerations) that focuses on remembering the object they brought earlier. • Move into the following groups to listen to information for the continuation of the drama (see Teaching considerations): <ul style="list-style-type: none"> – teenagers: The teacher tells them what happened and asks them to decide whether they were involved, saw what happened, know about what happened, or know nothing – one member of each family other than the teenager: This family member will receive the phone call and pass on the information. • Improvise the scene at breakfast when parents question the teenager about the events of the previous night. • Respond to a teacher signal to freeze the action and 'Tap and talk'. Responses will focus on the situation and who may be responsible. • Out of role as a whole class, decide the names of the suspects (see Teaching considerations). • Discuss types of tension and consider the tensions evident throughout the preceding activities. • As a whole class, enrol as individuals at the party. Students playing teenagers must keep that role. • In small groups, construct a freeze frame at a given time, incorporating any new information from previous activities. Each group is allocated a specific time (8.00 p.m., 10.00 p.m., 12.00 a.m., 6.00 a.m.). It is the night of the party, but they are not necessarily at the party. The freeze frame will show what happened, indicating the focus, place and space. • Share the freeze frames. • Bring the freeze frames to life. • Interact with the teacher-in-role as a police officer. She/he explains that the police have now rounded up some suspects for interviewing. She/he identifies the teenagers in each group and separates them for questioning. She/he explains that this was not the only crime the police are interested in. There have been a series of acts of extreme vandalism lately and they think the same group may be involved in all of them. • Out of role consider what we know about interview situations. Discuss the various forms that interviews may take. Complete a two-column chart that shows: <ol style="list-style-type: none"> 1. what we know about interviews, and 2. what we need to know to conduct this interview. • Improvise and rehearse possible interview scenarios. • Collaboratively decide on roles for the next activity. Individuals can play more than one role. Roles will include: <ul style="list-style-type: none"> – suspects – two police officers (at a time) – one social worker or solicitor (at a time). 	<p>DR 5.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>See Teacher resource 1 for demonstrations 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>	<ul style="list-style-type: none"> • Conduct interviews of suspects (see Teaching considerations). • Keep notes of key findings as they are revealed in the interviews on a shared, central location, for example, whiteboard. • Call other characters to interview as needed so they can corroborate alibis, check and compare details etc. • In small groups, use charcoal and large sheets of paper to draw a representation of what happened. Display these within the classroom space. • Listen to the following information: <i>The media has now got hold of the story and there are reporters in town from a range of newspapers, radio and TV stations. They are trying to interview anyone involved, parents of suspects, teachers at the school and anyone, who has some information.</i> • Receive a copy of the magistrate's statement (see Student resource 3). • Respond to a teacher-in-role as a journalist. The 'journalist' speaks directly to camera and, in about one minute, paints a very unflattering picture of the young people of Happy Rock. • In pairs, plan and semi-script interviews that would give an alternative perspective of the young people in the town. • Role-play and video interviews. • Record a personal reflection on the drama so far. • Listen to a teacher narration: <i>The police interviews have been completed. All teenagers have been interviewed and you're now on your way home. The police have made it clear that they have some very convincing evidence pinpointing the ringleaders, and you know it is only a matter of time now until the truth comes out.</i> • Participate in a 'gossip mill' by walking around in role, sharing what is known or believed. The teacher leaks several bits of information, for example: <ul style="list-style-type: none"> – the ringleader is believed to be a girl, and – there are two main suspects. • Freeze for 'Thought-tracking' (see Teaching considerations). • Divide into four groups to explore the stories through 'Parallel scenes' (see Teaching considerations). • Discuss the versions of the story to establish common details and major differences. Consider whether the girls were acting independently or together. • Respond to a teacher narration: <i>The two main suspects are walking home and know it's only a matter of time until the police call their parents to tell them what happened. What are you going to do? The police officer is at the door.</i> • Offer ideas in a 'Conscience walk' (see Teaching considerations). • In groups discuss and record possible scenarios for what may happen to the suspects when approached by the police. 	<p>DR 5.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>See Teacher resource 1 for demonstrations relating to this outcome.</p> <p>DR 5.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>See Teacher resource 1 for demonstrations relating to this outcome.</p>

This table is continued on the next page...

Outcomes	Drama activities	Gathering evidence
	<ul style="list-style-type: none"> • Participate in a hot-seat interview of the two suspects. The two students, playing the roles of those who were responsible for the fire, will be hot-seated by the class. You may choose to do this in or out of role, but allow time for the two students to prepare their version of the sequence of events. Make it clear that, while they caused the fire, it was unintentional and they meant to do no harm (see Teaching considerations). 	

Focus questions

- How was tension established and built:
 - at the family breakfast when news of the school vandalism came through?
 - during the police interviews?
- What kinds of tension were evident?
- We saw when the tension wasn't built up or sustained in the scenes. What influenced this?
- How was focus established in the freeze frames of what happened the night of the party?
- How were teenagers portrayed in your interview? Why did you decide to portray them this way?
- How did language usage differ in the scenes:
 - within the family?
 - in the police interviews?
 - when young people talked with each other?
 - when people spoke to the media?

Go back to the advertisement for 'Race around the block' and the scenes that are being developed. Document what will be included in the performance — for example, point of view, angle taken, characters included, scenes that might be interesting to perform.

Teaching considerations

Teacher narration: Create a narration that includes the following information. It is the day following the party. Each family is at breakfast, but the teenager is not present. During breakfast, there is a telephone call. The caller gives the information that the local high school was vandalised last night and several buildings were destroyed by fire. Amongst the material lost were the objects that the students in the class contributed in Phase 2. Emphasise the importance of the objects that have been destroyed and are now lost to the original owners forever. It is thought that some young people from Barry's party were responsible.

Names of suspects: Include in the record the names of the suspects and that of the student playing the role. This will assist in keeping track of roles, relationships and the dramatic circumstances.

Interviewing the suspects: Set up the space as though the suspects and interviewers are in a room and can be viewed through a one-way mirror. The other students may be enrolled as trainee officers/observers on the outside of the mirror. They may press an imaginary button (sound cue) and speak to the police officers inside the room prompting them with questions. The police officers then directly ask the questions. Students on the exterior take notes of evidence. Emphasise the importance of treating the activity seriously, using appropriate language and trying to create an effective mood. Keep track of the narratives that arise in the interviews. Consider alibis given, relationships between different suspects, similarities in stories, inconsistencies, gaps in the story, and so on. Analyse how the storyline of 'who did it' has developed. What different perspectives have been presented? Which have gained credibility and why?

Thought-tracking: This operates as a response to the drama. The students are in or out of role. While in a 'freeze' they are questioned by the teacher or other students and reveal their thoughts about the drama at this point.

Parallel scenes: This involves a phrase-at-a-time retelling of each of the suspect's stories. The two names used in this example are Jessica and Natalie. Use the actual names of students in the process drama. The class is divided into four groups. The groups work in tandem as follows:

1. Group A tells Jessica's story as Group B acts it. The rest of the class observes and takes note.
2. Group C tells Natalie's story as Group D acts it. The rest of the class observes and takes note.
3. Swap.
4. Group A acts Natalie's story as Group B retells it.
5. Group C acts Jessica's story as Group D retells it.

Each student has now had the opportunity to contribute ideas to the narrative and present a role to the class.

Conscience walk: Adapt the 'streets and lanes' game for this dramatic purpose. Jessica and Natalie individually walk down the streets and lanes with the teacher calling out 'streets' or 'lanes' and the students making the direction changes. As Jessica or Natalie walks past a member of the class, that classmate gives them advice.

Hot-seat: You may wish to modify this activity into a 'rolling' hot-seat where, if one of the interviewers has an idea of a way to answer a question or add information, they tap the person in the hot-seat on the shoulder and take their place.

Phase 4 — Resolving the drama

The drama moves forward in time. The police were able to establish that the two girls identified in the previous phase were involved in the destruction and both were charged. It was also established that at least six other teenagers were involved in varying degrees. Happy Rock decides to hold a town forum to discuss issues concerning young people in school and in the Happy Rock community.

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>Students:</p> <ul style="list-style-type: none"> • Set up classroom as the courtroom. Places are required for judge, jury, barristers, accused, court recorders, clerk of the court. • Establish the mood by entering the courtroom solemnly and in role. • Respond as teacher-in-role reads magistrate's statement (see Student resource 2). • Roleplay what occurs when the young people have to visit the Principal for the first time since the crime and since this judgment (see Teaching considerations). Students not involved in the roleplay observe. • Plan a community forum to consider the events experienced, the impact on the community, and how the community may work together to avoid such events in the future. 	<p>DR 5.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>See Teacher resource 1 for demonstrations 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>	<ul style="list-style-type: none"> • Complete role cards for the forum (see Student resource 3). Students are encouraged to play the same role they have played in the family groups. Some might take on overlapping community roles such as Jessica's mother is actually the social worker, Natalie's sister-in-law is the police officer. • Participate in the forum as planned. The person roleplaying the Principal takes on the role as the chair of the forum. If possible, the class teacher takes on the role of the secretary to the forum (enabling him or her to make anecdotal records about individual students). 	<p>DR 5.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>See Teacher resource 1 for demonstrations 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>	<ul style="list-style-type: none"> • In groups create 'Race around the block' documentary presentations, and use video and scripted scenes to present the story to an invited audience. • Complete peer-assessment sheets on a small group of their peers. 	<p>DR 5.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student-teacher consultation including discussion</i> • <i>peer- and self-assessment</i> <p>See Teacher resource 1 for demonstrations relating to this outcome.</p>

Focus questions

- How was the mood established and conveyed in the courtroom scene?
- Consider the ways that young people have been represented in your roleplays. How do these representations compare with those discussed in the preparatory phase of the module?
- Identify one part of the drama that you felt was particularly effective. How were the elements and conventions used to make it so effective for you?

Teaching considerations

Magistrate's comments: Modify these as necessary, taking consideration of the sensitivities required to support the needs of all students in your class.

Playing the Principal: Invite another member of the school (for example, the Principal or Deputy Principal), to play the Principal in the apology scene and the forum. Brief them about the development to date and their role. Prepare them by giving them an agenda for the meeting, a list of the perpetrators, a list of people who will attend the forum, and a copy of the magistrate's comments. If an actual school member plays the role of the Principal in the final frames, discuss Haseman and O'Toole's concept of a fifth form of tension (when real life spills over into the drama).

Typical demonstrations — Levels 4, 5 and 6 Drama

Teacher resource 1

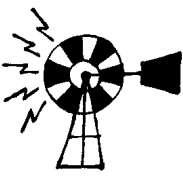
The following table lists sample typical demonstrations at three levels. These samples are not meant to be exhaustive or prescriptive, and may be adapted to suit the school context. They describe what students *do with what they know* during activities in this module and offer advice to assist teachers 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 contribute to the roleplay 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 sections in the process drama collaborate with others to structure drama by applying knowledge of elements and conventions select and sequence moments of the drama with the conscious purpose of educating an audience about an issue or event present written scenarios in the correct layout. 	<p>Students may:</p> <ul style="list-style-type: none"> develop scenarios into a resolved script 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>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 when presenting drama. 	<p>Students may:</p> <ul style="list-style-type: none"> apply the conventions of realism to the role and interactions for the duration of the drama 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 reproduce scenes accurately when required to do so in the drama. 	<p>Students may:</p> <ul style="list-style-type: none"> sustain the application of the conventions of realism to the 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 playing multiple roles within a process drama control projection, pace and emphasis to communicate meaning clearly to the audience smoothly and confidently apply movement qualities to support characterisation and performance space.
DR #.3	<p>Students may:</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 may:</p> <ul style="list-style-type: none"> identify the dramatic elements and conventions used in their own and 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 and 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 may:</p> <ul style="list-style-type: none"> make judgments about the application of forms, styles and processes in their own and others drama, making links between elements, conventions and their relation to realism and process drama, and substantiating statements by referring to specific examples from the dramatic action identify the purpose of the drama and how that may have influenced the selection of the dramatic focus and conventions identify and discuss the range of influences on the development of the drama.

Race around the block

Teacher resource 2

Advertisement



Outback Television is seeking expressions of interest for their new series 'Race around the block'. For this series young people are being asked to create short documentaries of four minutes duration about people, life and events in their area. Selected entrants will be given professional assistance in the development of their documentaries.

Criteria
 Entries will be selected on the basis of:

- choice of topic
- subject treatment
- visual, narrative and stylistic interest.

Conditions
 Entries should be documentary in nature and not pure fiction or travelogues. Entries must adhere to Outback Television editorial policies regarding use of language, discrimination and stereotypes, violence, defamation and intrusion into grief. No hidden cameras may be used.

Script writing and performance

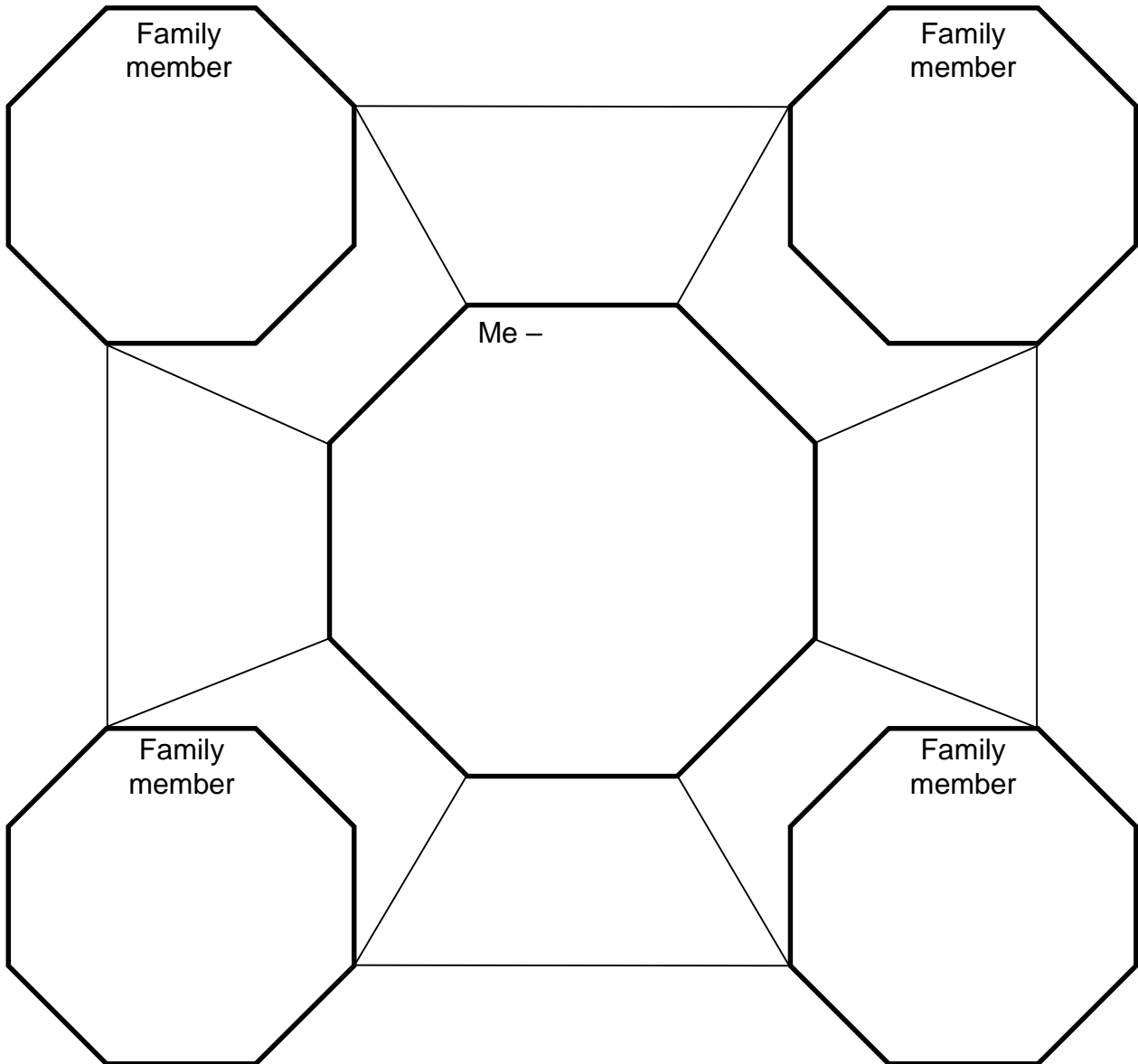
In groups of four to five, you are to script and present your 4-minute documentary for 'Race around the block' based on the story developed within this unit. You may include video material as part of this presentation, but will also use live drama. In your scripting and performance consider the following:

- who is the main character/presenter
- the hook that will engage your audience (and source of tension)
- the perspective or angle you wish to take
- the need to ensure that all participants have near equal stage time
- not every part of the process drama needs to be performed
- the need to have someone on stage the whole time (don't have a blank stage)
- using minimal set changes — try to have one set for the whole performance that may be adapted with minor alterations.

Family role sheet

Student resource 1

In the centre of the sheet, briefly describe your character — age, personality traits, attitudes and motivations. In the other frames, write the name of the other family members and your character's attitude towards them.



Magistrate's comments**Student resource 2**

It saddens me to have to preside over cases in which I see young people losing their sense of dignity and respect — failing to see the importance of their positive contribution to society and becoming involved in pointless and destructive behaviours. As in crimes of this nature, unfortunately the abuse of alcohol and the lack of parental supervision were factors in this case. This highlights the important role parents and other adults have to play — they should be actively involved in helping young people find creative and sociable ways of enjoying themselves and participating in society. This case demonstrates what happens when parents don't take this role as seriously as they should. One can't help but ask: where were the parents?

However, the parental factor does not in any way diminish what these young people did or reduce their responsibility. They are of the age where they clearly understand the meaning of what they did. They deliberately and wilfully destroyed public property, and the impact of their actions has seriously inconvenienced the community. Many of the teachers employed at the school lost personal effects as well as the evidence of their years of work. Student work has been destroyed and records no longer exist of their achievements. Computers and other equipment that many people fund-raised for years to purchase for the school are now destroyed and unlikely to be replaced in the near future. The list of repercussions of this senseless act is ongoing.

I have been tempted in this case to make an example of the young people concerned, and impose the maximum sentence. However, their contrition and the fact that this is their first offence has lead me to reconsider. Therefore I have made the following judgement:

Natalie Smith and Jessica Robinson — as the ringleaders, you will serve a suspended sentence of two years. During this time, you will be on a good behaviour bond; however, if you have any further involvement in any misdemeanour, you will be placed in a state youth detention centre. You must serve 320 hours of community service, to be deployed at the discretion of the Happy Rock State High School Principal. As a pre-condition, you must apologise and make amends to the school.

The other young people involved will also have to make amends to the school. You will also be required to serve community service, a total of 120 hours each, once again at the discretion of the school Principal.

I hope that you are all truly sorry for your involvement in this disgraceful event, and that I never see your faces before me in such circumstances ever again. I can only hope that you realise that to have a stain of this nature on your reputation at such an early age can seriously jeopardise your future, and that you will ensure that no further blemishes appear on your record. This case is now closed.



Role card for forum

Student resource 3

Possible roles:

- ★ Police ★ Social workers ★ Local politician
- ★ Mayor ★ Principal ★ Parents/carers of individual teenagers
- ★ Teachers ★ Teenagers ★ Guidance officer

Role card for forum	
Name: _____	Title (if applicable): _____
Occupation/role: _____	Age: _____
Purpose at the meeting:	
Attitude to the events:	
Advice you wish to give:	

Role card for forum	
Name: _____	Title (if applicable): _____
Occupation/role: _____	Age: _____
Purpose at the meeting:	
Attitude to the events:	
Advice you wish to give:	

Assessment overview**Student resource 4**

This unit focuses on Drama outcomes at Level 5. The selected dramatic form is that of **process drama** and the purpose is to **educate**. While Level 5 outcomes are the basis for selected activities, it is possible to make judgments about your demonstrations of outcomes at the previous or later levels.

This assessment overview provides information regarding how judgments will be made about your progress during your work in this unit.

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.

This outcome requires you (individually and as part of a group) to contribute to the developing structure of the process drama. You will apply elements and conventions of drama in activities in each lesson. When making judgments about your demonstration of this outcome, your teacher will need to see that you:

- individually contribute ideas to devise and structure drama when improvising
- collaborate with others
- apply knowledge of elements and conventions in this process drama
- develop scenes from given scenarios using conventions suggested by your teacher as you collaborate to develop roleplays, improvisations and freeze frames.

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

This outcome requires you to present your interpretation of the roles you are playing during the process drama with others. Within the drama, your audience is the informal audience of the others in your class or group. For the scenes you are preparing for 'The race around the block', your audience is the target audience of the television show, and your purpose is to educate them about the issues and concern of the young people in the town of Happy Rock. When making judgments about your demonstration of this outcome, your teacher will need to see you:

- adapt vocal and movement characteristics to convey different roles
- convey the purpose and motivation of the role(s) you share
- communicate dramatic action to target audience(s)
- deliver 'stream of consciousness' as required when you are involved in sharing roleplays and improvisations with others.

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.

This outcome requires you to use drama language when communicating about drama. You will need to identify the elements and conventions used in the process drama and be able to discuss the effectiveness of the application of these in your own work and that of selected individuals and groups. When making judgments about your demonstration of this outcome, your teacher will need to see you:

- identify elements and conventions accurately
- identify the relationship between the elements, conventions and the form of the process drama when you contribute to individual, group and class discussion
- complete entries in your journal and complete peer- and self-assessment sheets.

Acknowledgments

This module was developed collaboratively with Sue Davis, Drama Educator, and was trialled at Kenmore State High School, Brisbane, in 2000.

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

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

ISBN 0 7345 2213 4

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