

## A spotlight on script



**Strand**  
Drama

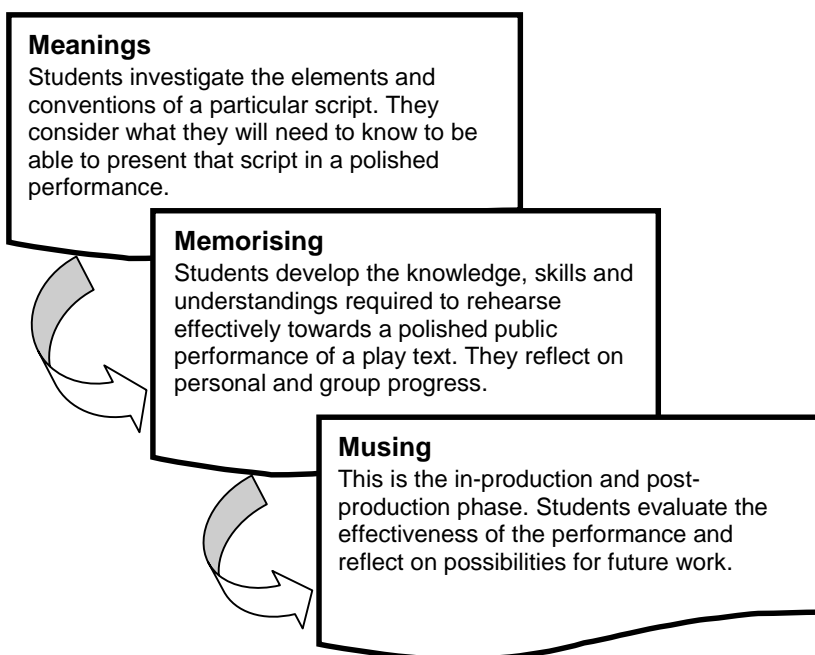
**Possible link**  
English

### Purpose

Students explore and reflect on a range of performance texts to discover ways of making meaning of the printed text and transforming their understanding into performance.

### Overview

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



## Using this module

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### Focus and links

The focus of this module is on the Level 6 core learning outcomes of the Drama strand as the students embark on a process for bringing printed playscripts to life in performance. It is essential that students have prior knowledge and experience of the selected form/style of the script before beginning the textual analysis and rehearsal process. This will allow them to apply knowledge of the relevant conventions in the first two phases of the module.

*A spotlight on script* offers opportunities to make links with English. Refer to the Queensland School Curriculum Council website for the latest information on strands and outcomes for the English key learning area.

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 orientation enables students to make, and take responsibility for decisions, within the dramatic context. Refer to the *Years 1 to 10 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

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

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

### Level statement: Level 6

Students, individually and in groups, structure and refine scripted and student-devised drama to empower and challenge audiences. Students communicate dramatic roles through improvisation and roleplay while exploring issues, themes, concepts or texts. They use a range of dramatic conventions and script-writing techniques relevant to selected forms and styles in the creation of new works.

Students, as part of an ensemble, present dramatic action and scripted drama to familiar and unfamiliar audiences. They select and apply appropriate performance skills in the preparation of their work for presentation, employing effective voice production and expressive techniques in performance.

Students use drama terminology in both short and extended oral and written forms to critically analyse and evaluate drama. They display awareness of a range of purposes and cultural contexts and how these impact on specific dramatic works.

- DR 6.1 Students devise and refine scenarios and scripts, both individually and as part of an ensemble, using elements and conventions appropriate to selected forms, styles and purposes.
- DR 6.2 Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space.
- DR 6.3 Students evaluate the forms, styles and processes used in dramatic action and performance, identifying the influence of purpose and context.

## Core content

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This module provides a learning context for the following core content from Level 6 of the syllabus in addition to the core content from previous levels:

- |                           |  |
|---------------------------|--|
| <b>elements</b>           | <ul style="list-style-type: none"> <li>• contrast</li> </ul>   |
| <b>conventions</b>        | <ul style="list-style-type: none"> <li>• convey roles from differing points of view</li> <li>• dramatic monologue</li> </ul>   |
| <b>forms and styles</b>   | <ul style="list-style-type: none"> <li>• documentary drama</li> <li>• Forum Theatre</li> <li>• non-realism</li> <li>• theatre for young people</li> <li>• written — short scenes in correct layout, play review</li> </ul>   |
| <b>performance skills</b> | <ul style="list-style-type: none"> <li>• characterisation — derived from script interpretation</li> <li>• movement — in character</li> <li>• script interpretation — plot analysis, style, sub-text, given circumstances, context, character motivation</li> <li>• voice — modulation, articulation and breathing</li> </ul> |
| <b>audience</b>           | <ul style="list-style-type: none"> <li>• formal — unfamiliar audience</li> </ul>   |
| <b>purpose</b>            | <ul style="list-style-type: none"> <li>• challenge</li> <li>• empowerment</li> </ul>   |

## 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><b>DR 6.1</b> Students devise and refine scenarios and scripts, both individually and as part of an ensemble, using elements and conventions appropriate to selected forms, styles and purposes.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• individually and in groups prepare scenarios and scenes.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• teacher observation</li> <li>• student–teacher consultation</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• observation notes</li> <li>• criteria sheet.</li> </ul>	<p><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• develop scenarios and reach a suitable resolution?</li> <li>• refine the scenario or script by reworking it following further thought?</li> <li>• accept and apply advice and feedback from others?</li> <li>• experiment with multiple possibilities for exploration of issues, ideas or stories?</li> <li>• present written scenes in the correct layout?</li> </ul>
<p><b>DR 6.2</b> Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• present polished improvisations</li> <li>• present Readers Theatre</li> <li>• participate in Forum Theatre.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• teacher observation</li> <li>• focused analysis</li> <li>• peer- and self-assessment</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• checklist</li> <li>• criteria sheet.</li> </ul>	<p><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• rehearse independently and accept advice from others to make improvements?</li> <li>• sustain the application of the conventions of Readers/Forum Theatre to role and interactions for the duration of the presentation?</li> <li>• manage oral and body language to convey sub-textual meaning?</li> <li>• use space, levels and proximity to convey status and relationships?</li> <li>• perform with an awareness of the stylistic requirements of Forum Theatre?</li> <li>• control projection, pace and emphasis to communicate meaning clearly to the audience?</li> <li>• smoothly and confidently apply movement qualities to support characterisation and performance space?</li> <li>• interface with others in ensemble performances?</li> <li>• memorise lines, cues and blocking so that they are managed smoothly within polished performance?</li> </ul>
<p><b>DR 6.3</b> Students evaluate the forms, styles and processes used in dramatic action and performance, identifying the influence of purpose and context.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• discuss and record observations and evaluations of the processes used during the unit.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• student–teacher consultation</li> <li>• focused analysis</li> <li>• peer- and self-assessment</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• annotated work samples</li> <li>• student journals.</li> </ul>	<p><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• 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?</li> <li>• identify the purpose of the performance and how it may have influenced the selection of the dramatic focus, sequence, form/style?</li> <li>• identify and discuss the range of influences on the development of the dramatic text in preparation for performance?</li> <li>• evaluate the effectiveness of Forum Theatre as a challenging but empowering form?</li> </ul>

## Background information

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This module offers suggestions for activities that assist with script interpretation, prior to and during the rehearsal and production process. It is vital that the students are familiar with the form/style (and the conventions associated with these) of the chosen script before beginning the activities. There is no need to do all the activities. While you may select from activities in each phase, it is recommended that the sequence of phases and activities within those phases be adhered to. Ensure that there are sufficient activities relating to each outcome to allow all students ample opportunities to demonstrate the core learning outcomes in this context.

An interesting article is: Williamson, B. 'You mean I have to learn all this? Performing scripted plays', in *Teaching drama 11–18*, H. Nicholson (ed.), Continuum, London and New York, pp. 51–60.

### Terminology

Students have opportunities to become familiar with and use the following terminology in this module (see Teacher resource 1 for definitions):

articulation	given circumstances	scenes
audience	interpretation	set
blocking	layout	setting
cast	lighting	stage directions
costume	modulation	stage manager
design	monologue	style
dialogue	motivation	sub-text
director	play review	technician
ensemble	plot	
form	props	

### 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](http://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](http://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

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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](http://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

Berry, C. 1973, *Voice and the Actor*, Harrap, London.

Crawford, J. et al. 1995, *Acting in Person and In Style* (Fifth edition), McGraw-Hill, Boston, Mass.

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

Hagen, U. 1991, *A Challenge for the Actor*, Maxwell Macmillan International, New York.

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

Kempe A. & Warner, L. 1997, *Starting with Scripts*, Stanley Thornes, Cheltenham.

Lonie, J. 1985, *Learning from Life: Five Plays for Young People*, Currency Press, Sydney For the play, *Until Ya Say Ya Love Me*.

Mackey, S. (ed.) 1997, *Practical Theatre: A Post-16 Approach*, Stanley Thornes, Cheltenham.

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

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

Nicholson, H. (ed.) 2000, *Teaching Drama 11–18*, Continuum, London and New York.

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

Tourelle, L. & McNamara, M. 1998, *Performance: A Practical Approach to Drama*, Rigby Heinemann, Melbourne.

### Electronic

#### Websites

(All websites listed were accessed in March 2002)

Currency Press: [www.currency.com.au/](http://www.currency.com.au/)

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

Queensland School Curriculum Council: [www.qscc.qld.edu.au](http://www.qscc.qld.edu.au)



Outcomes	Drama activities	Gathering evidence
	<ul style="list-style-type: none"> <li>• Storyboard six images in sequence from a section of the play.</li> <li>• Look at the lines of dialogue. Do the characters always do as the line suggests? For example, 'Please sit down', and the stage directions say she remains standing. Why might that be?</li> <li>• Look at the way the text is laid out on the page. Is there anything unusual about it? Does the layout highlight any of the conventions of the form or style?</li> <li>• Identify different rhythmic and structural features of the text and explore implications for performance.</li> <li>• Read, analyse and annotate a short scene showing context, facts revealed about character, action suggested, tension evident, character motivation and sub-text, and changes in tactic or beat.</li> <li>• Explore the use of metaphor in the text by suggesting symbols that may enhance the overall meaning.</li> <li>• Design a poster for the production.</li> </ul> <p><b>To make meaning of characters:</b></p> <ul style="list-style-type: none"> <li>• Investigate several characters you find interesting or intriguing by finding out: <ul style="list-style-type: none"> <li>– What the character says</li> <li>– What the character does and how</li> <li>– What others say about the character</li> <li>– What the character says about others</li> <li>– What the writer has said about the character (look at stage directions).</li> </ul> </li> <li>• Consider the aspects suggested in the 'Reading a play for character' section of Student resource 3. Begin a character profile for one or two characters and record these ideas in the drama journal.</li> <li>• Complete a dating agency application form for the selected characters.</li> <li>• Add details to the character profiles by including information such as the character's favourite colour and music, sense of humour, what shop windows would they not be able to walk past, and what you have in common with them.</li> <li>• Choose one line of dialogue that typifies each character.</li> <li>• Participate in a 'circle' analysis of character where the 'character' stands in the centre of a circle and each member of the circle says one word which describes the character.</li> <li>• Repeat the above activity, but with the participants in the circle in role as other characters in the play.</li> <li>• Be 'hot-seated' in role as the character.</li> <li>• A selected character has reached Heaven's gates. In role, explain to St Peter why you should enter heaven by justifying your actions on earth.</li> <li>• Design a costume for the character.</li> </ul>	

*This table is continued on the next page...*



Outcomes	Drama activities	Gathering evidence
<p><b>DR 6.3</b> Students evaluate the forms, styles and processes used in dramatic action and performance, identifying the influence of purpose and context.</p>	<p><b>Relating to live performances:</b></p> <ul style="list-style-type: none"> <li>• Visit a theatre to see a production of a similar form/style. Use Student resource 4 to record your ideas during and after the production.</li> <li>• Draft a play review following the structure outlined in Student resource 5. Plan the review to be suitable for:             <ul style="list-style-type: none"> <li>– the school newsletter</li> <li>– a response to the director</li> <li>– <i>Lowdown</i> magazine</li> <li>– the local newspaper</li> <li>– on a website</li> <li>– part of an interactive presentation</li> <li>– a justification of the importance of school visits to live theatre.</li> </ul> </li> <li>• Conference your draft review with your teacher, a friend, or with a small group of people from the class to check you have communicated your ideas clearly.</li> <li>• Revise your play review in light of the feedback you have received.</li> </ul>	<p><b>DR 6.3</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment.</i></li> </ul> <p>See Teacher resource 2 for demonstrations relating to this outcome.</p>

### Focus questions

- How has tension been created in this scene?
- What conventions of the form and style are being highlighted in this play or section of the play?
- Is this text best suited to a representational or presentational interpretation in performance?
- How has the playwright used contrast?
- How and where might you incorporate contrast in performance?
- What elements and conventions did you see emphasised in the live performance?

### Teaching considerations

The emphasis in this phase is on developing a thorough understanding of the play text and related conventions. You may wish to use and re-use some of the templates provided in the Student resources from this and other modules. The aim is to develop a shared understanding of dramatic text as a 'blueprint for performance'. This phase prepares students for further engagement with text in the next phase.

*Live performance:* Visits to live theatre, where possible, are a valuable experience for drama students. They have the opportunity to participate in the theatre-going experience and consider the contribution of the technical aspects of staging, a particular director's vision and the dynamics of a professional cast to a performance. It is also a valuable exercise in modelling, and students apply new knowledge to their own work. It may be difficult for students in remote location to travel to theatre productions. Take advantage of touring companies where possible, including Arts Council presentations.

## Phase 2 — Memorising

The rehearsal process should be a playful exploration of many possible interpretations of the focus text. This exploration will lead to thoughtful selections of elements, conventions and ideas and provide students with opportunities to develop ensemble skills and appropriate personal interpretations.

- Activities that assist students to learn lines are best done early in the rehearsal period.

Outcomes	Drama activities	Gathering evidence
<p><b>DR 6.2</b> Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space.</p>	<p><b>Playing with the text:</b></p> <ul style="list-style-type: none"> <li>• Look at a particular scene, or moment in a scene, in detail and record in your journal responses to the questions posed in Student resource 6.</li> <li>• Try pieces of script in different ways and for different staging spaces (see Student resource 2).</li> <li>• Play 'Hunter and Hunted' using lines of dialogue. You can only move if you are speaking.</li> <li>• Play TO others making sure they listen to you.</li> <li>• Play AWAY from others as if you don't care whether they know what you are saying.</li> <li>• Play lines with differing intentions.</li> <li>• Play scenes emphasising the:               <ul style="list-style-type: none"> <li>– relationships</li> <li>– mood</li> <li>– comedy or other elements suited to the form/style.</li> </ul> </li> <li>• Play lines while doing something else such as:               <ul style="list-style-type: none"> <li>– cooking</li> <li>– cleaning the car</li> <li>– washing up</li> <li>– changing a tyre.</li> </ul> </li> <li>• In groups, combine frozen images and the delivery of text.</li> <li>• When using non-realistic texts, experiment with choral delivery including echo, unison, repetition or single voice.</li> <li>• Working as a whole class over several lessons, examine and explore the possible interpretations of a short scene.</li> <li>• Identify the context, conventions, content and structure of any monologues to determine if it is representational or presentational, and how this will affect the use of space.</li> </ul> <p><b>Performance skills:</b> (See Student resource 7 for general vocal and physical warm-ups)</p> <ul style="list-style-type: none"> <li>• Practise vocal warm-ups and exercises that develop skills in modulation and articulation.</li> <li>• Experiment with text by varying pace, pitch, volume or singing and chanting text.</li> <li>• Play with the rhythm of the text.</li> </ul> <p><b>Movement/focus/concentration:</b></p> <ul style="list-style-type: none"> <li>• Participate in warm up games that develop focus and an awareness of eye position, including looking at a fixed point and horizon.</li> <li>• Participate in physical warm-up exercises that will develop the movement qualities required by the style of the text.</li> <li>• Experiment with a variety of movement styles and rhythms when delivering text.</li> </ul> <p><b>Partner work:</b></p> <ul style="list-style-type: none"> <li>• Find one key word in each sentence and emphasise that. Repeat the scene using ONLY the key words.</li> </ul>	<p><b>DR 6.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment.</i></li> </ul> <p>See Teacher resource 2 for demonstrations relating to this outcome.</p>

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Outcomes	Drama activities	Gathering evidence
	<ul style="list-style-type: none"> <li>• Improvise the scene with the same context and character motivation, but in your own words. Consider these questions: how has the interpretation or meaning of this short scene changed? Does this interpretation respect the writer's intention?</li> <li>• Retell the story of the scene in your own words to a partner or small group.</li> <li>• Describe what occurred in the scene from the viewpoint of a fly on the wall.</li> <li>• Improvise one character from the scene, retelling what happened in the scene to a friend later in the day. How would the other character recount the events of the scene? Do their versions of events differ? If so, why?</li> <li>• In pairs, create a freeze frame that captures the opening moment of the scene. When tapped on the shoulder by the teacher speak the inner thoughts of the character at this point of the play. All students view each group's opening image and analyse it in terms of potential tension, facial expression, status of characters conveyed, setting or location, use of space or levels.</li> <li>• Have one student read a phrase at a time to a partner who then repeats or restates the phrase in a variety of ways. Work phrase by phrase through the monologue or dialogue using this reader/performer approach.</li> <li>• Create a range of freeze frames to illustrate the different tensions (task, surprise, mystery, relationships) from within the scene, and the times when those tensions reach a peak.</li> <li>• Bring the freeze frame(s) to life to improvise and expand the moments of tension.</li> </ul> <p><b>Blocking and documentation:</b></p> <ul style="list-style-type: none"> <li>• Consider the location of the stage space, set and audience. How will this influence your performance?</li> <li>• Draw a bird's eye view of the stage and mark any entrances and items of furniture or set.</li> <li>• Mark your copy of the script at appropriate moments with: <ul style="list-style-type: none"> <li>– your entrances and exits</li> <li>– any props you pick up or use during the scene</li> <li>– any particular directions you must move in or focus on</li> <li>– any particular ways you must deliver your lines</li> <li>– any ways you are going to emphasise key words or moments</li> <li>– anything that will help you remember your lines, cues or actions.</li> </ul> </li> </ul>	

### Focus questions

- Did your staging, vocal interpretation and performance of this text enhance the meaning or appropriately capture the writer's intended purpose?

### 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 during this phase so that the material used is carefully selected and edited to support the purpose.

## Phase 3 — Musing

This is the in-production and post-production phase. Students evaluate the effectiveness of the performance and reflect on possibilities for future work.

Outcomes	Drama activities	Gathering evidence
<p><b>DR 6.2</b> Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space.</p>	<p><b>In performance:</b></p> <ul style="list-style-type: none"> <li>• Warm up before any performance.</li> <li>• Make it look fresh each time you perform.</li> <li>• If a mistake is made, cover up by improvising so that the audience doesn't know there has been a problem.</li> <li>• Concentrate on making your language, movement, motivation and characterisation clear.</li> <li>• Listen to the lines that other actors speak to you as though it is the first time you have heard them.</li> <li>• Re-act rather than 'act'.</li> <li>• Believe in what you are doing at each point of the script.</li> </ul>	<p><b>DR 6.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment.</i></li> </ul> <p>See Teacher resource 2 for demonstrations relating to this outcome.</p>
<p><b>DR 6.3</b> Students evaluate the forms, styles and processes used in dramatic action and performance, identifying the influence of purpose and context.</p>	<p><b>After the performance:</b></p> <ul style="list-style-type: none"> <li>• Record a personal response to the use of elements and conventions in your performance.</li> <li>• Analyse the interrelationship between the purpose and context of the performance and the form, style and process of the preparation and rehearsal period.</li> <li>• Write a review of the production that might be suitable for: <ul style="list-style-type: none"> <li>– the school newspaper</li> <li>– <i>Lowdown</i> magazine</li> <li>– a local newspaper</li> <li>– a website</li> <li>– a CD-ROM.</li> </ul> </li> </ul>	<p><b>DR 6.3</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment.</i></li> </ul> <p>See Teacher resource 2 for demonstrations relating to this outcome.</p>

### Focus questions

- How effectively were the elements of drama managed in relation to this performance?
- What conventions of style and form were highlighted in this production? How would you evaluate their use?
- How did the process of rehearsal help you in performance?
- What were the most useful activities you experienced during the rehearsal process? In what ways did they help?
- What would you like to focus on improving in the next unit of drama?
- What purpose would you like to focus on in future productions?
- How will the purpose affect the choice of context and form and style?
- What impact did the audience have on your performance?

### Teaching considerations

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

## Glossary of terms

## Teacher resource 1

<b>articulation</b>	The way words are spoken and enunciated.
<b>audience</b>	The spectators of an event or play. The location and expectations of an audience will impact on the staging of any performance.
<b>blocking</b>	The plan of the positions and moves of the actors. This is usually done early in the rehearsal period.
<b>cast</b>	The actors who will rehearse and play the roles of the characters in the play.
<b>costume</b>	The clothing worn by an actor to designate character.
<b>design</b>	The conceptualisation of the staging of the play. The overall design concept includes lighting, staging, sound, costume and make-up.
<b>dialogue</b>	Speech delivered by more than one speaker.
<b>director</b>	The person with the overall concept of the production. The director manages all rehearsals and oversees the work of the designers.
<b>ensemble</b>	A performing group that shows a strong sense of trust, belonging and working well together.
<b>form</b>	The structure of a play. The form often relates to traditional drama structures.
<b>given circumstances</b>	Background information, at any given moment, that helps with the interpretation of the text. It may include information about previous incidents or events, relationships between characters, motivation and so on.
<b>interpretation</b>	The meaning made of a given piece of text, based on the evidence found within that text.
<b>layout</b>	The way the text is presented on the page.
<b>lighting</b>	The way lights are used and modified by changing focus, colour or intensity to draw attention to aspects of a production.
<b>modulation</b>	The combination of pitch, pace, pause, intonation, tone, volume and emphasis.
<b>monologue</b>	A lengthy speech by a single speaker, which may reveal thoughts, feelings and motivation.
<b>motivation</b>	The driving force behind the words and actions of a character.
<b>play review</b>	An evaluation of a performance of a play. Play reviews are usually written.
<b>plot</b>	The story or sequence of action of a play.
<b>props</b>	Moveable objects used by characters as part of the dramatic action.
<b>scenes</b>	The sections into which a play is divided by the playwright.
<b>set</b>	Stage/acting area complete with furniture, decorations, props and scenery.
<b>setting</b>	The location of the action of the play.
<b>stage directions</b>	Information in the written play text that gives advice to the actors and director about the setting, characters' actions or movement, or how lines are to be delivered.
<b>stage manager</b>	The individual who manages and supervises all backstage action. The stage manager 'calls' the show by cuing the lighting and sound operators and the changes of set, props or curtains.
<b>style</b>	The way or manner in which a play is written or performed.
<b>sub-text</b>	The underlying idea behind what is said.
<b>technician</b>	The person who operates the machinery, lighting, sound equipment or computers used to enhance a production.

## Typical demonstrations — Levels 5 and 6 Drama

## Teacher resource 2

The following table lists sample typical demonstrations at two 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 5	Level 6
DR#.1	<p>Students may:</p> <ul style="list-style-type: none"> <li>individually contribute ideas to devise and structure drama in improvisations and roleplays</li> <li>collaborate with others to structure drama by applying knowledge of elements and conventions appropriate to the selected form/style</li> <li>select and sequence moments of drama and drama narratives with the conscious purpose of educating an audience about an idea, or issue or event</li> <li>present written scenarios in the correct layout.</li> </ul>	<p>Students may:</p> <ul style="list-style-type: none"> <li>develop scenarios and reach a suitable resolution</li> <li>refine the scenario or script by reworking it following further thought</li> <li>accept and apply advice and feedback from others</li> <li>experiment with multiple possibilities for exploration of issues, ideas or stories</li> <li>present written scenes in the correct layout.</li> </ul>
DR#.2	<p>During rehearsal students may:</p> <ul style="list-style-type: none"> <li>rehearse independently in order to polish for presentation.</li> </ul> <p>During the performance students may:</p> <ul style="list-style-type: none"> <li>apply the conventions of the selected form and style to role and interactions for the duration of the drama/presentation</li> <li>make apparent the role's status, purpose and attitude in interactions during the drama</li> <li>maintain role conveying the distinct physical and vocal characteristics of the character</li> <li>project voice with audibility and clarity suitable for the performance space and audience</li> <li>use modulation to support meaning and interpretation of role</li> <li>use stance, gesture and movement to support characterisation</li> <li>memorise blocking and stage action for the performance of rehearsed work</li> <li>reproduce lines and cues accurately.</li> </ul>	<p>During rehearsal students may:</p> <ul style="list-style-type: none"> <li>rehearse independently and accept advice from others to make improvements.</li> </ul> <p>During the performance students may:</p> <ul style="list-style-type: none"> <li>sustain the application of the conventions of the selected form and style to role and interactions for the duration of the drama/presentation</li> <li>manage oral and body language to convey sub-textual meaning</li> <li>use space, levels and proximity to convey status and relationships</li> <li>perform with an awareness of the stylistic requirements of the selected form or style</li> <li>control projection, pace and emphasis to communicate meaning clearly to the audience</li> <li>smoothly and confidently apply movement qualities to support characterisation and performance space</li> <li>interface with others in ensemble performances</li> <li>memorise lines, cues and blocking so that they are managed smoothly within a polished performance.</li> </ul>
DR#.3	<p>Students use learned drama terminology as they:</p> <ul style="list-style-type: none"> <li>identify the elements and conventions of drama used in their own and others' drama by locating them within the dramatic action, and substantiate statements with evidence from the dramatic text</li> <li>discuss how meaning can be altered by the manipulation of selected dramatic elements by referring to specific examples</li> <li>identify the relationship between the conventions used in their own and other's drama by making links between the selected form/style and conventions</li> <li>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.</li> </ul>	<p>Students use learned drama terminology as they:</p> <ul style="list-style-type: none"> <li>make judgments about the application of forms, styles and processes in their own drama, making links between elements, conventions and their related form/style and substantiating statements by referring to specific examples from the dramatic action</li> <li>identify the purpose of the performance and how that may have influenced the selection of the dramatic focus, sequence, form/style</li> <li>identify and discuss the range of influences on the development of the dramatic text in preparation for performance.</li> </ul>

**Blank script**

**Student resource 1**

1. Read and memorise the following script. Using only that text, improvise according to one of the locations listed.

- A:** It wasn't his turn.
- B:** It doesn't matter now.
- A:** Of course it matters.
- B:** It would have been all right if we had waited.

- Location:
1. At the bus stop having missed the bus after school.
  2. At a hospital waiting room.
  3. In a queue for tickets to a really popular event.

2. Record details of that improvisation in the table below.

<b>Role:</b>	
<b>Relationship:</b>	
<b>Motivation:</b>	
<b>When, where, why, what has happened before?</b>	

3. Write your improvisation out in correct script layout, adding necessary details.

<i>Speaker</i>	<i>Line</i>	<i>Vocal delivery</i>	<i>Action</i>	<i>Sub-text</i>
<b>A:</b>	It wasn't his turn.			
<b>B:</b>	It doesn't matter now.			
<b>A:</b>	Of course it matters.			
<b>B:</b>	It would have been all right if we had waited.			

4. What other contexts can you think of? Improvise and record.

5. Compare your scripts with others in your class.

<b>Stages</b>	<b>Student resource 2</b>
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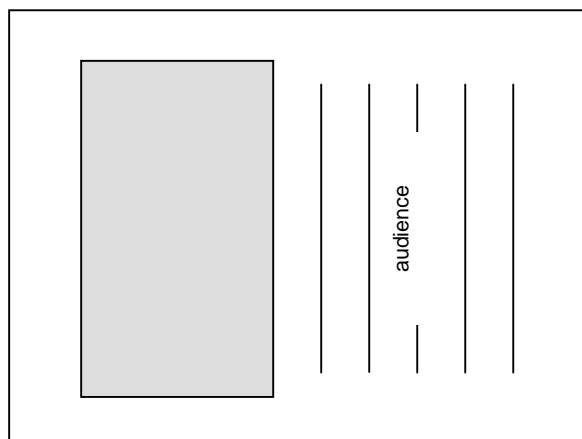
**Proscenium arch**

<b>USR</b>	<b>USC</b>	<b>USL</b>
<b>CSR</b>	<b>CS</b>	<b>CSL</b>
<b>DSR</b>	<b>DSC</b>	<b>DSL</b>
audience		

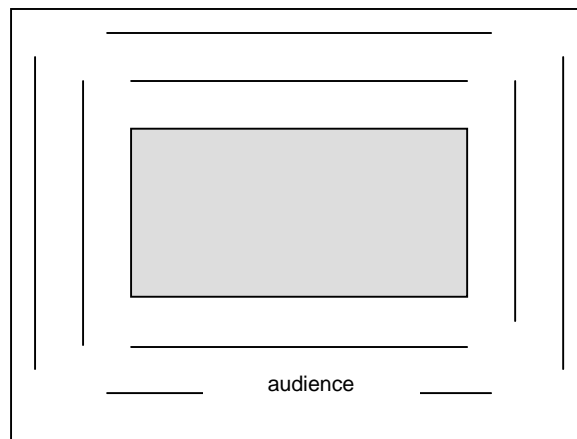
**Key:**

- U** up                      **R** right
- C** centre                **L** left
- D** down                 **S** stage

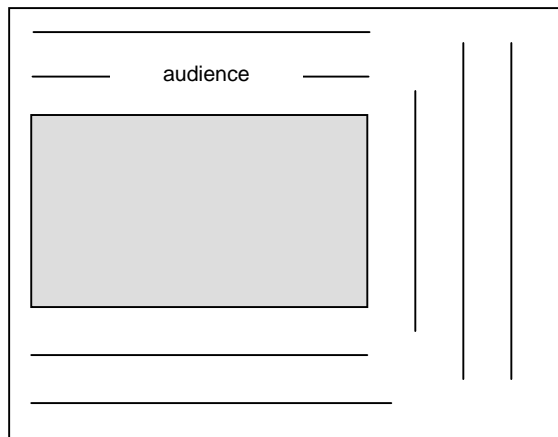
**Proscenium or end-on stage**



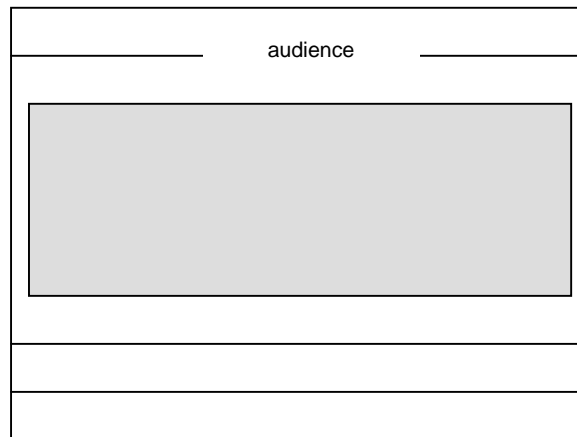
**Theatre-in-the-round**



**Thrust or arena stage**



**Traverse stage**





## Reading a play

## Student resource 3

### Reading a play for understanding

- Read the text for *story*. Be clear about what is happening in the play: What is the action? What are the events? What happens?
- Read the text to find out about the *characters*. Find obvious, basic information: age, size, temperament, relationships. Avoid making value judgments — for example, a good person.
- Read the text to discover *where* the action (each action) takes place. Fill out in your imagination what the surroundings look, feel and smell like.
- Read the play for *period* (historical location), if applicable, and see what else you can find out about:
  - the history and social life of the period
  - the art, architecture and fashion of that period
  - the music from that time
  - the biographies of people from that time.
- Read the play for *geographical* background (the country, urban or rural, season, climate, weather, and physical surroundings).
- Read the text for *political* background. Does the play suggest a strong political background? If so, how does it affect the characters in relation to — authority, power, security and influence?
- Read the text for *social background* (class, social standing). What social group does your character represent and what are the values and lifestyle of that group?

### Reading a play for character

#### • Emotional/psychological traits

To find out about your character, look for (note to whom it is said and in what circumstances):

- everything said about the character when he/she is present
- everything said about the character when he/she is not present
- everything the character says about himself/herself
- everything the character says about other characters when they are present
- everything the character says about other characters when they are not present

Note to whom it is said and in what circumstances. Sometimes you will have to supply information from your imagination, but make sure it is in line with the play and the production.

#### • Physical traits

- Appearance — height, width, weight, posture, age, physique, quality of movement, quality of voice, clothing and accessories.
- Senses — what does your character like to see, feel, hear etc? Which sense predominates? Which senses are undeveloped?
- Temperament — are you a person of ‘thought’ or ‘feeling’? Have you any weaknesses or flaws? What is your attitude to people and things about you?

#### • Vocal traits

- What is the subject matter of your speech?
- What slang or jargon do you use?
- What is the energy level of your speech?
- What is the phrasing and sentence structure like?
- What are the tempo and rhythmic patterns?

#### • Social traits

- How do you interact with others?
- What relationships are important to you?

## Responding to a production

## Student resource 4

Here are some questions you may want to consider when you are thinking about a play in production. Use drama terminology when jotting down ideas.

What is the title of the play and what expectations does this set up?	
Who wrote it? When was it written? Was it written for a particular purpose? What were the circumstances under which it was written (for example, in response to an incident or event, for a commission, in collaboration with a youth theatre company)?	
What is the theme? Does the play have a particular message or several messages?	
What is the plot (in as few words as possible)?	
Is it set in another time or place? When? Where? How did that impact on the staging? Costume? Make-up?	
How did the venue and performance space affect the staging?	
What was the set like and how did that support the play and the performances?	
How did lighting/sound/media support the production? Were there any special effects?	
Were all the actors believable in their roles? Could you see and hear them? Did you feel any connection with them? Did any stand out?	
What style would you say this play belongs to? What aspects of the style could you see?	
What form or structure did the play follow? Was there a clear pattern to the tension?	
What contributed to the mood of the production? How was this managed and changed throughout?	
What struck you about the roles, relationships and language?	
Did the production highlight any elements or conventions of drama in unusual ways? How? Why?	

**Writing a play review****Student resource 5**

Refer to your notes from Student resource 4 when planning your review. Make sure you have recorded details about the elements and conventions of drama that you saw evidence of in the production. It is important that your review provides a thoughtful and knowledgeable response rather than a personal, emotional reaction. You will need:

**A title** — an engaging word or short phrase that will capture readers' interest, and sums up your view of the play.

**An introduction** — a paragraph that gives a sense of how you feel about the production. Try to use some interesting details from the performance to engage your audience.

**Key information** — specific details that stand out from your notes and provide evidence to back up your feelings about the production. Try to focus on aspects that are particularly important and meaningful and don't include too much irrelevant information. *Hint*: Don't get trapped into retelling the plot!

**Additional information** — anything extra you know about the form, purpose, or staging that can help support your point of view.

**Your critical comment** — the final evaluation of the production. Revisit the information you gave in your introduction and try to make it clear whether or not you liked the production and why.

## Character and scene analysis

## Student resource 6

Adapted from: Hagen, U. 1991, *A Challenge for the Actor*, Maxwell Macmillan International, New York.

### Who Am I?

- What is my present state of being?
- How do I perceive myself?
- What do I look like?
- What am I wearing?

### What Are The Circumstances?

- What time is it? (The year, the season, the day? At what time does my selected life begin?)
- Where am I? (In what city, neighbourhood, building, and room do I find myself? Or in what landscape?)
- What surrounds me? (The immediate landscape? The weather? The condition of the place and the nature of the objects in it?)
- What are the immediate circumstances? (What has just happened, is happening? What do I expect or plan to happen next and later on?)

### What Are My Relationships?

- How do I stand in relationship to the circumstances, the place, the objects and the other people related to my circumstances?

### What Do I Want?

- What is my 'super' objective?
- What is my objective in the play?
- What is my immediate need or objective in this scene?

### What Is My Obstacle?

- What is in the way of what I want? (Physical or psychological?)
- How do I overcome it?

### What Do I Do To Get What I Want?

- How can I achieve my objective?
- What is my attitude?
- What are my actions?

## Warm-ups

## Student resource 7

It is vital to do these vocal and physical warm-ups before performing. They will help you avoid vocal or physical strain during the performance. It is also useful to do some warm-ups before any rehearsal to help you focus on the task that follows. Daily practice with these exercises will improve your vocal and physical flexibility.

Only do those exercises you have already experienced in class.

### Vocal:

One of the most important things to do to maintain good vocal health is to keep your vocal chords lubricated. When you are rehearsing, performing, or just doing a lot of talking, keep water nearby and sip it as often as you can. Don't let your vocal chords dry out.

Clarity of speech can be helped by exercises and tongue twisters. It is important to try to make the sounds as clearly and quickly as possible. Try these:

- Yawn exaggeratedly.
- Sigh exaggeratedly.
- Say: The tip of the tongue and the teeth and the lips.
- Say: Red leather, yellow leather.
- Say: Mah, may, mee, may, mah, mor, moo, mah. Repeat this, changing the initial sound: tah, tay, tee, sah, say, see, gah, gay, gee, etc.
- Exaggerate 'ooh-aah'.
- Mime chewing gum.
- Hum, using different pitches.
- Say a nursery rhyme with as much variation of pitch as possible.
- Sing a simple melody or nursery rhyme.

### Breathing and projection:

The basis of all voice projection is breathing and breath control. Try these:

- Lie on your back on the floor. Rest your hands lightly on your diaphragm (just above your stomach). Breathe in, trying to fill the lowest part of your lungs. Feel your diaphragm working.
- Breathe in 1, 2, 3; hold 1, 2, 3; breathe out 1, 2, 3.
- Breathe in 1, 2, 3, 4, 5; hold 1, 2, 3, 4, 5; breathe out 1, 2, 3, 4, 5.
- Repeat the above two but this time say 'aah' as you are breathing out.
- Breathe in. Hold it. Push all the air out of your lungs quickly with a 'Hah!'
- Choose a phrase to project. This may be one of your lines, or a phrase from a poem or any piece of text. Speak the phrase to a particular point in the room (the clock, the light, the picture on the wall). This exercise is particularly helpful when rehearsing in the space where you will be performing. By projecting your voice to different places in the performance space, you are practising a skill you will need when you are performing.

### Physical:

Physical warm-ups help you avoid tension in workshops and performance. Try these:

- Isolate and gently stretch different parts of your body (hands and fingers, arms, back, one leg and then the other), then stretch your whole body.
- Isolate and gently roll or rotate different parts of your body (wrists, one shoulder then the other, head, hips, ankles, spine).
- Spinal roll: stand straight and relaxed, with your feet shoulder width apart and your arms relaxed by your side. Imagine your head is becoming heavier and heavier. First it drops on your chest and then the weight of your head carries it further down towards the floor. Let your knees relax but don't go right down. Reverse, straightening up your knees first, then your lower back, your middle and upper back and, lastly, your head straightens.
- Isolate, tense and release different parts of your body. Shake out each part and then your whole body.
- Move in different ways — for example, you are made of earth, air, water, fire.
- Move to music.

## Acknowledgments

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

***Years 1 to 10 The Arts Syllabus***

***Years 1 to 10 The Arts Sourcebook Guidelines***

***The Arts Initial In-service Materials***

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