



Drama

Years 7–10

Advice on Programming and Assessment

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1 Introduction

This support document has been designed to help teachers understand key aspects of the new *Drama Years 7–10 Syllabus* and to provide guidance for implementation. The document shows how these aspects can be incorporated in teaching and learning programs, and how these programs are underpinned by the principles of *assessment for learning* (*Drama Years 7–10 Syllabus*, p 56).

The document provides advice about constructing a program that will cover the scope of Drama for a stage. It sets out a process for planning and sequencing units of work, and developing teaching and learning activities.

The sample stage program plans and the sample units of work in this document demonstrate ways in which teachers can build a teaching and learning program and develop units of work to ensure coverage of the scope of the syllabus.

The document contains two sample units of work:

Playbuilding: Essential content – the first 100 hours – compulsory dramatic context

This sample unit fulfils the requirements of the mandatory dramatic context. It demonstrates playbuilding based on a theme – in this case, the issue of bullying.

Street Theatre: Additional content – the second 100 hours or beyond – one additional compulsory dramatic context

This sample unit fulfils the requirement that students study one mandatory dramatic context in addition to playbuilding in courses of 200 hours or beyond. It involves the study of the street theatre dramatic form, in particular devising street theatre involving a protest in an outdoor space.

These sample units can be used as models for planning units of work. They include:

- relevant outcomes and content
- assessment activities that have been designed and integrated into the units of work
- different types of possible feedback
- a variety of teaching and learning experiences
- opportunities for student reflection.

An assessment activity from each unit has been selected to show how assessment can fit into teaching and learning sequences. They are described in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations. The units of work and activities may be modified or amended to suit the needs, interests and abilities of students.

For a small percentage of students with special education needs who are undertaking Life Skills outcomes and content, support materials will be provided which will assist in the development of a meaningful and relevant program of study related to the *Drama Years 7–10 Syllabus*. Units of work adapted for students undertaking Drama Life Skills will be included in a consolidated document that will be distributed to schools early in 2004.

2 Advice on Assessment

2.1 Assessment for Learning

The Board’s revised syllabuses advocate *assessment for learning*. Assessment that enhances learning recognises that learners use their current understanding to discover, develop and incorporate new knowledge, understanding and skills. *Assessment for learning* helps teachers and students to know if that current understanding is a suitable basis for future learning.

Assessment occurs as an integral part of teaching and learning. Teacher instruction and assessment influence student learning and learning processes. This involves using assessment activities to clarify student understanding of concepts, and planning ways to remedy misconceptions and promote deeper understanding.

Assessment for learning encourages self-assessment and peer assessment. Students can develop and use a range of strategies to actively monitor and evaluate their own learning and the learning strategies they use.

The feedback that students receive from completing assessment activities will help teachers and students decide whether they are ready for the next phase of learning or whether they need further learning experiences to consolidate their knowledge, understanding and skills. Teachers should consider the effect that assessment and feedback have on student motivation and self-esteem, and the importance of the active involvement of students in their own learning.

By integrating learning and assessment, the teacher can choose which aspects of a student’s performance to record. These records can be used to monitor the student’s progress, determine what to teach next and decide the level of detail to be covered. At key points, such as the end of the year, this information is also available for the teacher to use to form a judgement of the student’s performance against levels of achievement. This judgement can be used to inform parents, the next teacher and especially the student, of the student’s progress. Consequently, teachers using their professional judgement in a standards-referenced framework are able to extend the process of *assessment for learning* into the assessment of learning.

Principles of assessment for learning

Assessment for learning:

- AP1 emphasises the interactions between learning and manageable assessment strategies that promote learning
- AP2 clearly expresses for the student and teacher the goals of the learning activity
- AP3 reflects a view of learning in which assessment helps students learn better, rather than just achieve a better mark
- AP4 provides ways for students to use feedback from assessment
- AP5 helps students take responsibility for their own learning
- AP6 is inclusive of all learners.

Details on how these principles translate in practice can be found on page 57 of the *Drama Years 7–10 Syllabus*. One activity in this document has been annotated to show how the principles of *assessment for learning* feature in that activity. It can be found on pp 35–37.

2.2 Planning for Effective Learning and Assessment

The sample units show ways in which teachers can meet the needs, interests and abilities of their students while assessing their progress towards a demonstration of outcomes. The sample units also illustrate ways in which assessment activities may be integrated into the teaching and learning sequence. They will assist teachers to understand the importance of:

- being explicit about the outcomes and content they are addressing
- being explicit about the evidence required to demonstrate student learning
- providing meaningful feedback to students
- adapting teaching and learning programs to students' demonstrated needs
- having a sound basis for modifying future teaching and learning programs (in light of students' demonstrated needs).

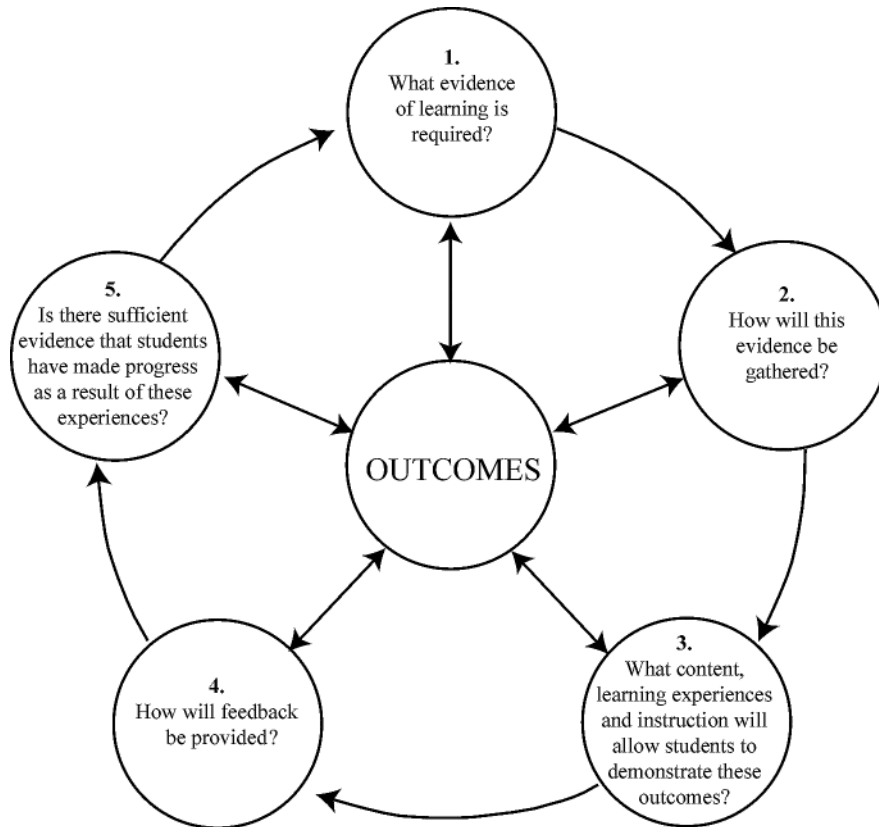
The sample units provide opportunities for students to engage in questioning and dialogue, self-assessment, peer assessment and reflection. Through these activities students can become clear about their own learning, understanding and needs.

The sample units of work have been developed using the following process:

- 1 identify the outcomes that will be addressed in the unit
- 2 decide on the focus of the unit of work
- 3 decide on the evidence of learning that will be required, how students will demonstrate learning in relation to the outcomes and how this evidence will be gathered and recorded
- 4 select the relevant syllabus content for the identified outcomes relating to the knowledge, understanding and skills that students will develop
- 5 plan ways in which the learning experiences will integrate the practices of making, performing and appreciating drama
- 6 plan the learning experiences and instruction, and identify the *assessment for learning* strategies that will provide the evidence of learning, checking that:
 - a range of assessment strategies is used
 - meaningful feedback in a variety of forms can be given to students
 - opportunities are provided to reflect on student progress and modify future learning experiences accordingly.

The diagram below summarises a model for integrating learning and assessment. It emphasises that outcomes are central to the decisions teachers make about the learning to be undertaken and the evidence of learning that needs to be collected. This evidence enables teachers to determine how well students are achieving in relation to the outcomes and to provide students with feedback on their learning.

Evidence of learning will assist teachers and students to decide if students are ready for the next phase of learning or if teachers need to adapt programs to provide further learning experiences to consolidate students' knowledge, understanding and skills.



2.3 Designing Effective Learning and Assessment

Designing effective learning experiences requires the selection of activities that develop students' knowledge, understanding and skills and that allow evidence of learning to be gathered. Methods of gathering evidence could include informal teacher observation, questioning, peer evaluation and self-evaluation, as well as more structured assessment activities. Assessment should be an integral part of each unit of work and should support student learning.

When designing assessment activities, teachers should consider whether the activity:

- has explicitly stated purposes that address the outcomes
- is integral to the teaching and learning program
- shows a clear relationship between the outcomes and content being assessed
- allows students to demonstrate the extent of their knowledge, understanding and skills
- focuses on what was taught in class and what students were informed would be assessed
- provides opportunities to gather information about what further teaching and learning is required for students to succeed
- provides valid and reliable evidence of student learning and is fair.

2.4 Sharing Learning and Assessment Intentions

Students must be aware of what they need to do to demonstrate evidence of learning. This information could be conveyed informally or formally by the teacher, as appropriate for the learning activity. Students should be informed of the criteria that will be used to assess their learning. They should be clear about the meaning of the language used, and the subject-specific terminology. They also need to be clear about any sources or stimulus materials that are appropriate to the activity.

It may be helpful to give students models of good responses and templates, or procedures to help them demonstrate the extent of their knowledge, understanding and skills.

2.5 Effective Feedback to Students

The aim of feedback is to communicate to students how well their knowledge, understanding and skills are developing in relation to the outcomes. Feedback enables students to recognise their strengths and areas for development, and to plan with their teacher the next steps in their learning. They are then given opportunities to improve and further develop their knowledge, understanding and skills.

Teacher feedback about student work is essential for students and is integral to the teaching and learning process. Student self-reflection and peer evaluation can also provide valuable feedback to students. Students should be provided with regular opportunities to reflect on their learning.

Feedback should:

- focus on the activity and what was expected
- be constructive, providing meaningful information to students about their learning
- correct misunderstandings
- identify and reinforce students' strengths and state clearly how students can improve.

Forms of feedback include:

- oral discussion with class, groups or individual students
- written annotations
- general comments to the class about those aspects of the activity in which students excelled and those aspects that still need addressing
- examples of good responses
- peer evaluation and self-evaluation.

2.6 Recording Evidence for Assessment

Recording student performance needs to be manageable. Teachers should make decisions about which aspects of student performance on an activity should be recorded, and in what format. The teacher can use this information to ascertain students' progress, what needs to be taught next and to what level of detail, and to form a judgement of student achievement at key points.

Record-keeping should reflect the reporting processes of the school and may take the form of individual comments or notations, marks, grades or visual representations for the activities.

A scale such as the one below may be a useful way to summarise the extent of students' learning. This example shows how individual students performed on the same assessment activity.

Student	Activity – Playbuilding		
A			x
B	x		
C			x
D	x		
E		x	
F	x		
	Progressing	Satisfactory	High

This method can be adapted to capture evidence of an individual student's strengths and weaknesses on various elements of one activity, or the performance of a particular student, class, group or cohort of students, across a range of assessment activities.

3 Practical Programming and Assessment

3.1 Establishing a Scope and Sequence Plan

Learning in Drama in Years 7 –10 begins with the essential content and progresses through the additional content, based on the hours implemented at each school.

3.1.1 Model 1: 200-hour Drama courses – Stage 5

Model 1 outlines a path of study for schools implementing 200 hours of elective Drama in Stage 5. Schools offering Drama in Years 9 and 10 may choose to follow Model 1, beginning with the essential content in Year 9 linked to the corresponding Stage 5 outcomes and progressing to the additional content in Year 10. Model 1 also contains suggestions regarding a possible focus for each unit. A detailed unit of work on Playbuilding is found in section 3.2: Programming Units of Work.

Term	Week	Essential Content – Year 9 100 hours	Additional Content – Year 10 100 hours
1	1	Introduction to Drama Practices Making – Improvisation	Compulsory Context Dramatic Form: eg using one or a combination of forms such as Protest/Political Theatre and/or Street and Environmental Theatre
	2		
	3		
	4		
	5		
	6	Elements of Drama Scene structures	
	7		
	8		
	9		
	10		
2	1	Compulsory Context Playbuilding: using one or a combination of setting, theme, narrative, character, issues or personal experiences	Compulsory Context Performance Style: eg realism, using Australian scripts
	2		
	3		
	4		
	5		
	6		
	7		
	8		
	9		
	10		

Term	Week	Essential Content – Year 9 100 hours	Additional Content – Year 10 100 hours
3	1	Elements of drama	Compulsory Context Playbuilding incorporating a variety of techniques from one or more dramatic forms
	2	Exploring one or more elements eg character/role	
	3		
	4		
	5	Performance style	
	6	eg comedy	
	7		
	8		
	9	Compulsory Context	
	10	Dramatic Form eg script	
4	1	Dramatic Form: eg creative movement	Dramatic Form: eg <i>commedia dell'arte</i>
	2		
	3		
	4		
	5		
	6		
	7		Dramatic Form: eg small screen
	8		
	9		
	10		

3.1.2 Overview of units presented in scope and sequence

The suggested focus of each unit is broadly based. Teachers should be prepared to modify the focus when taking into account their students’ needs, interests and abilities. The Elements of Drama exemplify how teachers might choose which aspects to focus on when scaffolding a Drama teaching and learning program. The Elements of Drama might be modified depending on the making, performing and appreciating that occurs. The following selection of dramatic contexts – dramatic forms and performance styles – is a suggestion only. The teacher can choose from the list of dramatic contexts in the *Drama Years 7–10 Syllabus* according to their own expertise and the interests and abilities of their students.

These units are also applicable to Model 2 (section 3.1.3 below).

Essential content: Year 9

Improvisation (5 weeks)

<p>Outcomes: 5.1.1 5.1.2 5.2.1 5.3.1 5.3.3</p>	<p>Elements of Drama: Role, focus, tension, space, structure, language, movement and dramatic meaning.</p>
<p>Focus: In this unit students are introduced to the fundamentals of basic making, performing and appreciating, particularly spontaneous improvisation.</p> <p>Spontaneous improvisation activities provide students with sequential learning in order to gain an understanding of improvisation processes, drama terminology and the importance of collaboration in drama activities. They should understand the concepts of offering, accepting, extending and blocking. The unit should draw the distinction between spontaneous and rehearsed improvisations and students should experience both these forms. Students are introduced to the concept of using improvisation as a key technique to devise playbuilding in future units.</p>	

Scene Structures (5 weeks)

<p>Outcomes: 5.1.2 5.1.4 5.2.1 5.3.1 5.3.3</p>	<p>Elements of Drama: Role, focus, tension, situation, space, structure, language, movement and dramatic meaning.</p>
<p>Focus: In this unit students are introduced to basic scene structures through integrating the making, performing and appreciating process.</p> <p>Students explore a variety of ways to create the who, where, when and why of scenes. In particular, they explore the format of traditional scene structures including beginning, build-up, climax and denouement, followed by the effect of overturning traditional scene structures by experimenting with a variety of alternative ways to structure a scene.</p>	

Compulsory Context

Playbuilding (10 weeks)

<p>Outcomes: 5.1.1 5.1.2 5.1.3 5.1.4 5.2.1 5.2.2 5.2.3 5.3.1 5.3.2 5.3.3</p>	<p>Elements of Drama: Role, character, focus, tension, time, place, situation, space, structure, language, sound, movement, rhythm, moment, atmosphere, symbols, dramatic meaning and audience engagement are all explored through the playbuilding process.</p>
<p>Focus: In this unit students are introduced to the compulsory context of playbuilding through integrating making, performing and appreciating. They should explore a variety of ways to approach playbuilding including setting, theme, narrative, character, issues and personal experiences.</p> <p>Depending on their interests and abilities, students could undertake one large collaborative playbuilding project, or the playbuilding might be split into a number of smaller collaborative projects. Students explore how to use improvisation as a key technique for devising playbuilding, how to link their playbuilding scenes and how to manipulate research materials to form narrative structures. Playbuilding is also an opportunity for students to use technologies such as word processing, computerised lighting and sound etc as appropriate. At the end of the unit groups should perform their playbuilding to a chosen audience.</p>	

Exploring an Element of Drama – Character/role (4 weeks)

<p>Outcomes: 5.1.1 5.1.3 5.2.1 5.2.2 5.2.3 5.3.1 5.3.3</p>	<p>Elements of Drama: The main emphasis is on developing characters and roles, with reduced emphasis on tension, structure, language, movement, rhythm, atmosphere, dramatic meaning and audience engagement.</p>
<p>Focus: In this unit students are introduced to detailed character work through integrating making, performing and appreciating. They explore the differences between character and role.</p> <p>Students explore characterisation through features such as observation, hot seating, developing status, character profiles, voice and movement skills. In particular, they explore a range of different characters interacting in a variety of ways and begin to experience the dynamics of the actor/audience relationship.</p>	

Performance Style – Comedy (4 weeks)

<p>Outcomes: 5.1.3 5.1.4 5.2.1 5.2.3 5.3.1 5.3.2</p>	<p>Elements of Drama: The main emphasis is on dramatic meaning and audience engagement with a further emphasis on relevant elements of drama, depending on the chosen scripts.</p>
<p>Focus: In this unit the students are introduced to the performance style of comedy through integrating making, performing and appreciating.</p> <p>The teacher may choose to begin with features of traditional clowning, moving through to students' discovery and development of their own clown and her/his story. An exploration of features of modern comedy and comedians and the techniques they use may also assist students to create their own work. Alternatively, students may perform a script or segments of script using the performance style of comedy.</p>	

Compulsory Context

Dramatic Form – Script (8 weeks)

Outcomes: 5.1.2 5.1.4 5.2.3 5.3.1 5.3.2	Elements of Drama: The main emphasis is on dramatic meaning and audience engagement with a further emphasis on relevant elements of drama depending on the chosen scripts.
Focus: In this unit students are introduced to the compulsory context of a dramatic form – that is, script – through integrating making, performing and appreciating. Depending on the interests and abilities of the students, they may begin this unit of work using segments of scripts, progressing to theatre in education scripts and/or contemporary/classical scripts. Students may explore monologues, duologues, or script work in either small or large groups. This compulsory context is also an opportunity for students to explore some of the collaborative roles of a production team, and to appreciate that performance spaces and production elements must take into account the intended audience to realise a particular dramatic intention.	

Dramatic Form – Creative Movement (4 weeks)

Outcomes: 5.1.2 5.1.4 5.2.3 5.3.1 5.3.2 5.3.3	Elements of Drama: The main emphasis is on movement with a lesser emphasis on focus, tension, space, structure, rhythm, atmosphere and symbol to create dramatic meaning.
Focus: In this final unit of work for the essential content students are introduced to the dramatic form of creative movement through integrating making, performing and appreciating. In particular, groups of students interpret and express a chosen concept, symbol, theme, text or narrative through movement. Students focus on the body as the primary vehicle of expression, experimenting with a variety of creative movement styles. This unit also allows students to incorporate features such as sound effects, music, fabric, lycra body bags, masks etc if they wish.	

Mapping outcomes for essential content

Practices	Making				Performing			Appreciating		
	5.1.1	5.1.2	5.1.3	5.1.4	5.2.1	5.2.2	5.2.3	5.3.1	5.3.2	5.3.3
Improvisation	✓	✓			✓			✓		✓
Scene Structures	✓			✓	✓			✓		✓
Playbuilding	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Elements of Drama – Character/Role	✓		✓		✓	✓	✓	✓		✓
Performance Style – Comedy			✓	✓	✓		✓	✓	✓	
Dramatic Form – Script		✓		✓			✓	✓	✓	
Dramatic Form – Movement		✓		✓			✓	✓	✓	✓

Additional Content: Year 10

The focus of each unit is broadly based, and students are provided with opportunities to explore aspects of drama in greater depth and/or breadth than they experienced in the essential content. The teacher is able to expand the focus of each unit when taking into account their own expertise and the needs, interests and abilities of their students.

The Elements of Drama demonstrate the ways in which the teacher can choose which aspect of the unit to focus on when scaffolding a Drama teaching and learning program. The Elements of Drama can be modified depending on the making, performing and appreciating that occurs. The selection of dramatic forms and styles is a suggestion only.

Compulsory Context

Dramatic Form – Street/Environmental Theatre with Protest/Political Theatre (10 weeks)

<p>Outcomes: 5.1.1 5.1.2 5.1.3 5.1.4 5.2.1 5.2.2 5.2.3 5.3.1 5.3.2 5.3.3</p>	<p>Elements of Drama: Role, character, focus, tension, time, place, situation, space, structure, language, sound, movement, rhythm, moment, atmosphere, symbols, dramatic meaning and audience engagement.</p>
<p>Focus: This initial unit of work on Dramatic Form in the additional content is compulsory. Students are introduced to one dramatic form, or a combination of forms, through integrating making, performing and appreciating. Depending on their level and ability, students focus on one particular dramatic form; alternatively, some students may wish to form groups to create, for example, Protest/Political theatre, whilst others may wish to form groups to create Street and Environmental theatre.</p> <p>Groups of students devise a piece of drama as a response to a chosen issue. They might experiment with different performance spaces and explore a variety of conventions and techniques depending on their selection of dramatic form/s. This unit of work could give students the opportunity to explore the nature of different theatre companies and their dramatic function in relation to an audience.</p>	

Compulsory Context

Performance Style – Realism using Australian scripts (10 weeks)

<p>Outcomes: 5.1.1 5.1.3 5.1.4 5.2.3 5.3.2 5.3.3</p>	<p>Elements of Drama: Main emphasis on role, character, language, rhythm, dramatic meaning and audience engagement. A further emphasis on other elements of drama depending on the chosen scripts.</p>
<p>Focus: In this unit of work students complete their second compulsory dramatic context other than playbuilding. In this instance they explore script work combined with the study of a performance style such as Realism, integrating making, performing and appreciating.</p> <p>In the unit, groups of students are involved in the interpretation and performance of one or more written play texts. Students should experience a variety of ways to approach and perform a script according to purpose and audience. Workshopping and performing whole or part segments from a range of Australian theatre styles and periods would be advantageous. Script work can provide the learning opportunity for individual students to be challenged by undertaking projects in drama production areas such as costume and/or set design, and/or sound and lighting design/technique.</p>	

Compulsory Context

Playbuilding (10 weeks)

<p>Outcomes: 5.1.1 5.1.3 5.1.4 5.2.3 5.3.2 5.3.3</p>	<p>Elements of Drama: Main emphasis on role, character, dramatic meaning and audience engagement. A further emphasis on other elements of drama depending on the focus of the playbuilding project.</p>
<p>Focus: In this unit of work students are introduced to the compulsory dramatic context, Playbuilding, to build upon the skills they have learned in the essential content. This provides a learning opportunity and a challenge for students to create one large-group playbuilding project.</p> <p>Students explore a variety of ways to approach playbuilding, including current, historical, social, cultural and political issues, as well as exploring the complexities of plot and narrative structures. Students might be given the opportunity to incorporate a variety of dramatic forms and techniques such as mime, chorus, narration and physical theatre in order to communicate the desired dramatic intention to their audience. Playbuilding also gives students an opportunity to identify and use visual and technical production elements such as staging, properties, costumes, lighting, sound and multimedia in performance.</p>	

Dramatic Form – *Commedia dell’Arte* (5 weeks)

<p>Outcomes: 5.1.1 5.1.4 5.2.1 5.2.2 5.2.3 5.3.1 5.3.2 5.3.3</p>	<p>Elements of Drama: Main emphasis on character and dramatic meaning. Lesser emphasis on other elements of drama depending on chosen conventions and techniques within <i>commedia dell’arte</i>.</p>
<p>Focus: In this unit of work students are introduced to, or revise, <i>commedia dell’arte</i> stock characters.</p> <p>Students explore some social and historical aspects of the form, conventions and techniques of stock characters through improvisation, <i>lazzis</i> and scenarios, and the use of masks where appropriate. Students are able to recognise, negotiate and resolve improvisation problems while working individually and/or as members of a group.</p>	

Dramatic Form – Small Screen (5 weeks)

<p>Outcomes: 5.1.1 5.1.2 5.1.4 5.2.1 5.2.3 5.3.1 5.3.3</p>	<p>Elements of Drama: The main emphasis is on character, focus, tension, structure and dramatic meaning. Other elements of drama will be employed depending on the structure of the devising and performing.</p>
<p>Focus: In this unit of work students are introduced to, or will revise, small-screen conventions and techniques.</p> <p>Groups of students collaborate to create their own stories, and hence dramatic meaning, using screen production technology. They devise, structure and perform their own works using appropriate technologies to shoot, edit and present their ideas. Studying ‘acting for the camera’ may also be appropriate.</p>	

Mapping Outcomes for Additional Content

Practices	Making				Performing			Appreciating		
Outcomes	5.1.1	5.1.2	5.1.3	5.1.4	5.2.1	5.2.2	5.2.3	5.3.1	5.3.2	5.3.3
Dramatic Form – Street/Protest Theatre	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Performance Style – Realism/Script	✓		✓	✓			✓		✓	✓
Playbuilding	✓		✓	✓			✓		✓	✓
Dramatic Form – Commedia dell’Arte	✓			✓	✓	✓	✓	✓	✓	✓
Dramatic Form – Small Screen	✓	✓		✓	✓		✓	✓		✓

3.1.3 Model 2: Drama courses beyond 200 hours – Stages 4 and 5

Model 2 outlines a path of study for schools implementing Drama courses beyond 200 hours in Stages 4 and 5. Schools undertaking Drama in Years 7 and/or 8 may follow Model 2 and develop a course that begins with the essential content linked to the corresponding Stage 4 outcomes, and progresses to the Stage 5 outcomes in Year 9.

Students begin the additional content at the conclusion of the 100 hours essential content. The timing of this may vary according to the teaching hours that are implemented in the school. This selection of dramatic contexts – dramatic forms, performance styles – are suggestions only. Teachers may choose from the list of dramatic contexts in the *Drama Years 7–10 Syllabus* depending on their own expertise and the interests and abilities of their students. Note that the overview of units presented above for Model 1 are also applicable to Model 2.

The Model 2 example below shows a possible 300-hour Drama course across Stages 4 and 5, comprising:

- **100 hours Essential Content** to be undertaken in Stage 4, **plus**
- **first 100 hours Additional Content** to be undertaken in Stage 4 and/or Stage 5, **plus**
- **second 100 hours Additional Content** to be undertaken in Stage 5.

100 hours Essential Content

Hours	Essential Content – Stage 4
10	Introduction to drama practices: making – improvisation
5	Elements of drama – scene structures
5	Elements of drama – characterisation
20	Compulsory Context Playbuilding using one or a combination of setting, theme, narrative, character or issues
10	Dramatic form, eg puppetry
10	Dramatic form, eg mime
20	Compulsory Context Dramatic form, eg script
10	Aspects of dramatic forms, eg mask and ritual
10	Dramatic form, eg creative movement

First 100 hours Additional Content

Hours	Additional Content – Stage 5, but students might start in Stage 4
10	Improvisation
15	Elements of drama such as character and focus explored through performance styles, eg comedy and/or realism
25	Compulsory Context Playbuilding incorporating a variety of techniques from one or more dramatic forms.
25	Compulsory Context Dramatic form, eg <i>commedia dell'arte</i> or small screen
25	Compulsory Context Performance style, eg melodrama or absurdism

Second 100 hours Additional Content

Hours	Additional Content – Stage 5
25	Compulsory Context Dramatic form using one or a combination of forms, eg street theatre and/or protest theatre
25	Compulsory Context Performance style, eg realism with Australian scripts
25	Compulsory Context Playbuilding, incorporating techniques and conventions from a variety of dramatic forms
25	Dramatic form, eg Shakespeare

3.2 Programming Units of Work

The sample units of work that follow are designed to assist teachers as they plan for the implementation of the *Drama Years 7–10 Syllabus*. The units provide programming ideas for selected syllabus content. Each unit of work relates to a particular area of the syllabus. The following advice will assist teachers as they plan and program units of work.

Step 1 Select outcomes

Outcomes in the *Drama Years 7–10 Syllabus* are organised around the practices. A manageable number of outcomes from within and across the practices should be selected to form the focus of the unit of work. Typically, some outcomes will play a more important role than others in each unit. Teachers should map the units across the stage to ensure an adequate coverage of all syllabus outcomes.

Step 2 Decide on the subject matter or focus of the unit of work

Once the outcomes have been selected the focus of the unit of work should be selected. For example, is this unit based on a dramatic form or a performance style? This will guide the anticipated evidence of learning and selection of relevant syllabus content.

Step 3 Decide on the evidence of learning

As the outcomes form the focus of the unit, it is necessary to identify the specific evidence of learning to be observed through the teaching, learning and assessment activities. This evidence will enable judgements to be made on student achievement in relation to the outcomes and identified content.

Step 4 Select the relevant syllabus content

Identify what students are going to 'learn to' do.

Content from the 'learn to' section of the syllabus should be selected as a focus for the unit. This will be further enhanced by referring to the specific details supplied in the syllabus that unpack these statements in terms of the elements of drama, practices and dramatic contexts.

Identify what students are going to 'learn about'.

In the *Drama Years 7–10 Syllabus* each 'learn to' statement has a direct relationship with a corresponding statement about what students 'learn about'.

Step 5 Plan the teaching, learning and assessment activities

Assessment for learning activities occurs as a normal part of the teaching process. Teachers plan the most suitable teaching, learning and assessment activities for the selected content, ensuring that they will provide the desired evidence of learning determined in Step 3. Teaching, learning and assessment activities should be student-centred and experiential, and promote the development of knowledge, understanding and skills. Teachers are encouraged to include a variety of teaching approaches across a broad range of drama forms, styles and periods.

Step 6 Feedback

Feedback provides students with necessary information and direction to progress their learning. Feedback occurs normally through good teaching practice, mostly in an informal manner. However, when planning units of work, teachers should consider how to maximise feedback in the context of the teaching, learning and assessment activities, and how the feedback contributes to the learning of students.

Step 7 Reflection and evaluation

As teachers progress through the programming process, it is important to reflect on previous steps and evaluate the degree to which the unit has remained focused on the outcomes. Identifying the evidence of learning early in the process will assist in this. After the unit has been implemented, it is also necessary to evaluate the degree to which students have progressed as a result of the experiences and what should be done next to assist them in their learning.

3.3 Sample Unit of Work: Playbuilding

Essential content: The first 100 hours – compulsory dramatic context

Note that the *assessment for learning* activities are described here in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations.

Context

This unit is intended to be taught in the first semester of the 100 hours essential content and would fulfil the requirement of the mandatory Playbuilding unit to be undertaken in the essential content. It may be delivered in either Stage 4 or Stage 5 depending on the implementation of Drama in the individual school. The unit would be eight to ten weeks long. Students will have undertaken an integrated learning experience from the three practices of making, performing and appreciating drama, including introductory activities such as warm-ups, trust games, spontaneous improvisation, rehearsed improvisation and the elements of drama. Students will have experienced some relevant drama terminology and understood the function of their drama workbook.

Outcomes

- Making 5.1.2, 5.1.4
- Performing 5.2.1, 5.2.3
- Appreciating 5.3.1, 5.3.2, 5.3.3

Unit description

Playbuilding refers to a group of students collaborating to make their own piece of drama. This unit explores ways to create playbuilding by focusing on a theme such as bullying. This is only one of the suggested strategies from the syllabus and teachers alternatively may choose to use either setting, narrative, character, issues or personal experiences. The unit may stand alone or be extended to incorporate other aspects of playbuilding, including specific performance styles and/or performing to a public audience. Playbuilding is explored through the integrated practices of making, performing and appreciating.

The teaching/learning experiences are scaffolded and incorporate initial workshops and introductory activities, using improvisation as a key technique of making, researching, developing narrative structures, developing characters/role, incorporating the elements of drama, linking scenes, timing, final rehearsals and performance.

Selection of content

Teachers select essential content from across the three practices of making, performing and appreciating for each unit of work in Drama. These practices are integrated in each activity and teachers should choose a suitable programming format that shows the integration of the practices within the teaching and learning strategies. It would not necessarily be expected that the practices be programmed separately. Because of the integrated nature of the practices, the selection of content – what students learn to do and what they learn about – is comprehensive. The following content is appropriate for a unit of work on playbuilding.

Making

Students collaborate in group learning activities to explore conventions and performance techniques of playbuilding. The emphasis is on using improvisation, elements of drama, research, characterisation/role, narrative and linking strategies that are appropriate to playbuilding around the theme and that assist students in devising their own work.

Outcome 5.1.2: A student contributes, selects, develops and structures ideas in improvisation and playbuilding.	
<p>Students learn to:</p> <ul style="list-style-type: none"> • use improvisation as a form as well as a key technique to devise playbuilding • playbuild using a variety of stimuli • link playbuilding scenes • use elements of drama to manage the action in playbuilding • create narrative structures to convey dramatic meaning • research material from a number of community sources 	<p>Students learn about:</p> <ul style="list-style-type: none"> • the process of using an active, collaborative process to create group or self-devised works • a variety of ways to approach playbuilding including setting, theme, narrative, character, issues and personal experiences • creating a cohesive and structured performance by using links such as music, song, punchlines, exits, blackouts, freezes, movements, dialogue, images, poetry etc • the creation and enhancement of dramatic meaning through elements of drama such as tension, moment or symbol • the development of various plot structures in playbuilding (simple, complex, compound, linear, non-linear) • ways to develop different styles of group-devised plays by drawing on local sources such as local identities, Indigenous communities, media, government bodies or institutions, libraries or the internet

Outcome 5.1.4: A student explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies.	
<p>Students learn to:</p> <ul style="list-style-type: none"> • develop linear scene and plot structures to communicate dramatic ideas • refine work in collaboration with others 	<p>Students learn about:</p> <ul style="list-style-type: none"> • the format of traditional plot structures including beginning, build-up, climax and denouement • the nature of an ensemble and the collaborative process

Performing

Students perform a piece of group-devised playbuilding, emphasising the theme, to develop acting skills and performance techniques and strive for clarity in dramatic meaning. Students perform this piece as an in-class activity or to a selected audience. The final in-class performance time might be approximately 8 to 10 minutes per group.

Outcome 5.2.1: A student applies acting and performance techniques expressively and collaboratively to communicate dramatic meaning.	
<p>Students learn to:</p> <ul style="list-style-type: none"> • use vocal skills to communicate dramatic meaning • use body language and physicalisation to help an audience to read performance • move through and act with confidence in a designated performance space • develop timing in performance • use techniques to create a character/role • create and maintain clarity of focus in dramatic action • create a basic actor/audience relationship in a variety of performance situations 	<p>Students learn about:</p> <ul style="list-style-type: none"> • the importance of breath, voice and expression in performance • aspects of body language and physicalisation such as posture, gesture and facial expression • performing with confidence in a variety of spaces and developing trust and collaboration with others • the contribution of timing to the creation of impact and dramatic tension in dramatic works • different techniques to approach the creation of a character/role, eg observation, animal characteristics, physicality and status • maintaining clarity of focus as action advances using props, gestures, eye contact, language and voice • the function of the actor/audience relationship

Outcome 5.2.3: A student employs a variety of dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies to create dramatic meaning.	
<p>Students learn to:</p> <ul style="list-style-type: none"> • explore, understand and use the dynamics of the space • develop terminology appropriate to dramatic contexts and technologies 	<p>Students learn about:</p> <ul style="list-style-type: none"> • the ways in which levels, physical proximity and groupings affect dramatic meaning • terminology associated with dramatic forms, performance styles and technologies

Appreciating

Students undertake appreciation throughout the unit. They reflect on their own work and the work of others. They recognise dramatic problems and solve them individually and in a group. Students explore and acquire drama terminology with specific reference to playbuilding. They use their workbook to record this terminology and are encouraged to use correct vocabulary in their discussions, evaluations and reflections.

Outcome 5.3.1: A student responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions.	
<p>Students learn to:</p> <ul style="list-style-type: none"> recognise and discuss elements of drama in a variety of drama activities for dramatic meaning recognise and discuss the techniques, conventions and technologies of various dramatic forms and performance styles respond appropriately to their works and the dramatic works of others exhibit appropriate audience behaviour when watching various dramatic forms or performance styles 	<p>Students learn about:</p> <ul style="list-style-type: none"> the identification and importance of the elements of drama which together create dramatic meaning and audience engagement the conventions, techniques and technologies applicable to various forms and styles recording their ideas in a drama book or other forms such as visual representation, oral and aural, discursive, written or word-processed the conventions associated with experiencing a live performance in comparison to cinematic and small-screen viewings

Outcome 5.3.2: A student analyses the contemporary and historical contexts of drama.	
<p>Students learn to:</p> <ul style="list-style-type: none"> investigate the issues and themes present in a range of scripts, texts and performances investigate, discuss and debate the representation of gender-based, racial and cultural stereotypes in various dramatic forms or performance styles value and use information and communication technologies in drama and theatre to help reflect on aspects of human experience 	<p>Students learn about:</p> <ul style="list-style-type: none"> the ways in which writers and practitioners present social and cultural issues through drama texts and performances the development of critical questioning in order to appreciate and understand the role of drama and theatre in provoking questions, thoughts and ideas about race, gender and culture use a range of computer-based technologies such as databases, multimedia, graphics programs and electronic communication to enhance dramatic meaning in their playbuilding, scripts, texts, and performances

Outcome 5.3.3: A student analyses and evaluates the contribution of individuals and groups to processes and performances in drama using relevant drama concepts and terminology.

Students learn to:

- investigate and analyse dramatic ideas through enactment, workbook, discussion and debate
- use appropriate language individually and within the group when devising, enacting, discussing, debating or writing about drama
- reflect on their own work and the work of others
- recognise dramatic problems and solve them individually and in a group
- recognise the contribution and commitment of individuals and groups to drama and acknowledge a diversity of views
- value the collaborative nature of drama work
- enjoy drama and theatre as a community activity

Students learn about:

- the selection and use of various ways to present ideas and information about drama
- the value of a shared terminology
- the importance of accepting positive, constructive criticism and critical analysis of group or individual works
- the process of refinement through trial and error
- respecting and appreciating commitment in the collaborative process and the diverse approaches to drama making and performing
- acknowledging the attitudes and views of others through working collaboratively in the development of dramatic meaning
- the ways drama and theatre can provide enriching experiences for young people

Playbuilding: Essential content – the first 100 hours – compulsory dramatic context

Integrated learning experiences and assessment	Evidence of learning	Feedback
<p>Initial workshops Students learn about a variety of ways to approach playbuilding through a theme. Students discuss and choose a theme, eg ‘bullying’, based on:</p> <ul style="list-style-type: none"> • focus questions and brainstorming • a variety of stimuli, eg written, visual and/or audio texts. <p>Teaching/learning activities may include:</p> <ul style="list-style-type: none"> • creating a physical machine based on the theme, eg ‘the machine of bullying’ • impulse work based on the theme • exploring moments before and after a visual image depicting the theme • group-devised movement piece based on an audio text related to the theme. 	<p>Students enter into class discussion and participate in activities with increasing confidence and proficiency.</p>	<p>Teacher orally affirms the involvement in discussion and activities by the class and by individuals.</p>
<p>Improvisation Students use improvisation as a key technique to devise playbuilding around the theme. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> • devising a soundscape of words, emotions and sounds associated with the theme of bullying in a rehearsed improvisation • improvisation of bullying in familiar and unfamiliar situations, eg home, school, sport, work environment • improvisation of a bullying scene using a narrator, or chorus and/or flashback. 	<p>Students engage in an active, collaborative process using improvisation, especially the techniques of offering and accepting, to explore the theme of bullying.</p>	<p>Teacher affirms the students’ initial exploration of the theme of bullying and the ways in which they are using the skills of offering and accepting in improvisation.</p>
<p>Research Students extend their knowledge and understanding of the theme through research, and record their discoveries in their workbooks. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> • using a range of computer-based technologies such as the internet, graphics, multimedia, databases • drawing on community sources such as local identities, Indigenous communities, media, government bodies, libraries. 	<p>Students systematically research a range of sources and synthesise relevant information in an orderly and coherent manner in their workbook.</p>	<p>Teacher gives oral feedback on the quantity and quality of the research recorded.</p>

Integrated learning experiences and assessment	Evidence of learning	Feedback
<p>Assessment for learning activity Students construct a collage in their workbooks, including visual and written elements as a summary of their research. They indicate how the research might be used in devising and structuring their playbuilding.</p>	<p>Students construct an informative collage which includes visual and written elements and which successfully indicates how their research may be used in their playbuilding.</p>	<p>Teacher gives written feedback to each student.</p>
<p>Narrative structures Students use their research to create narrative structures that convey an intended dramatic meaning and engage an audience. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> • word or phrase at a time • turning written text into a live scene • using characters from a text (eg poem or newspaper article) and transposing them into a different medium, eg monologue • voice-over of earlier image-based work • use of a graph to plot their narrative. 	<p>Students construct verbal, improvised and/or written narratives using their research material, as well as created and imagined situations.</p>	<p>Teacher and peer appreciation of each group’s narrative structures. The teacher gives oral feedback as to the success of each narrative.</p>
<p>Characters/roles Students explore characters and/or roles in depth. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> • observation of people inside and outside the classroom • developing fundamental vocal and physical qualities through stance, gesture and status • hot-seating a character • creating a character profile • enacting character/role intentions and tactics. 	<p>Students participate in the process of developing and sustaining roles/characters through trial and error. They demonstrate the creation of characters of increasing complexity throughout the process.</p>	<p>Teacher offers positive, constructive feedback, evaluation and analysis of students’ roles/characters. Students rework their roles/characters according to teacher suggestions.</p>
<p>Assessment for learning Individually or in pairs, students develop a character profile and present a one-minute improvisation of the key characters in their playbuilding.</p>	<p>Students confidently perform using appropriate vocal, movement and physicalisation skills.</p>	<p>Students receive oral feedback from the teacher.</p>

Integrated learning experiences and assessment	Evidence of learning	Feedback
<p>Elements of drama</p> <p>Throughout the unit, when deemed appropriate by the teacher, the group explore pertinent elements of drama such as focus, tension, atmosphere, symbol and audience engagement to create and enhance dramatic meaning and to heighten and refine their work. Other appropriate elements of drama implicit in the group’s work should be noted.</p> <p>Teaching/learning activities may include:</p> <ul style="list-style-type: none"> • questions directed to the performing group by the teacher or students • moving the focal point of the scene • identifying the key moment of the scene • concentration exercises to enhance focus • graphing tension in the scene • creating atmosphere through the use of surprise and/or music • visual imagery in performance to draw in, alienate or shock the audience. 	<p>The group completes the teaching and learning activities in a collaborative way, demonstrating an increasing understanding of the elements of drama. They use correct drama terminology in their appreciation, both oral and written.</p>	<p>The teacher gives oral feedback highlighting a variety of elements of drama, affirming students’ efforts and checking each student’s progress.</p>
<p>Assessment for learning activity</p> <p>There will be a process monitoring in the middle of the unit, approximately Week 3. Students will devise and perform a 2-minute rehearsed improvisation using a tableau on a given theme, eg bullying.</p> <p>Details of this assessment for learning activity are on pages 32 to 34.</p>	<p>The group performs the scene using an appropriate tableau/still image and demonstrates the theme using appropriate elements of drama.</p>	<p>Each group provides other groups with at least 2 positive comments and 2 developmental comments after each scene.</p> <p>The teacher provides additional oral feedback on the effectiveness of the scene, especially the use of the elements of drama.</p>

Integrated learning experiences and assessment	Evidence of learning	Feedback
<p>Linking of scenes In the next phase the teacher introduces ways to link scenes together. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> • teacher distributing a checklist of different ways to link scenes • students experimenting with transition and linking devices such as appropriate props, quotes, narration, chorus, observing and extending physical and/or verbal offers, movements, soundscapes, poems, song, dance, masks or the elaboration of drama games and exercises • students substituting one transition for another to test their effectiveness • building a scene into a play using a traditional scene structure. <p>Students explore linking devices and transitions, finding the ones that best suit their group’s dramatic intention.</p>	<p>The group works collaboratively to discover diverse and dynamic ways to create scene linkings, which create dramatic meaning and audience engagement.</p> <p>The group makes collaborative decisions on devising and selecting the most appropriate linking devices for their playbuilding piece.</p>	<p>Teacher orally affirms the successful development and selection of linking devices. Assistance is given to groups that experience difficulties.</p> <p>Teacher offers affirmation and advice on the selection of linking devices.</p>
<p>Timing Students are introduced to the importance of timing through a variety of exercises. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> • changing pace and timing to slow motion • changing pace and timing to fast motion • dialogue speed runs in a circle • reflecting on activities in the drama workbook • experimenting with the timing of movement and physical actions • picking up cues • eliminating excess time from scenes, eg from walking on and off stage etc. <p>Assessment for learning The workbook, a written and/or visual representation, are self-evaluated in class during Week 5 and assessed by the teacher in Week 7 of the unit.</p>	<p>Students engage in the teaching/learning experiences with an increased awareness of timing.</p> <p>Students successfully record, reflect on and evaluate their narrative structures, roles/ characters, elements of drama, linking devices and timing in their workbook.</p>	<p>The teacher offers oral feedback on students’ progress.</p> <p>The teacher completes a progress grid indicating each student’s progress.</p>

Integrated learning experiences and assessment	Evidence of learning	Feedback
<p>Individual students present an informal 30-second oral presentation on an aspect of their workbook that they are proud of and which demonstrates their process and progress (Week 5).</p> <p>Teacher grading of individual students' workbooks (Week 7).</p>	<p>Students confidently discuss their process and progress as outlined in their workbook with the teacher and class.</p>	<p>Peer and teacher oral feedback of each workbook presentation.</p>
<p>Final rehearsals In the final rehearsals the group rehearse and refine their playbuilding. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> • examining character/role intentions, tactics, status, voice, and physicalisation • elaborating on scene linkings to connect the dramatic action appropriately • achieving clarity of dramatic meaning through peer observation, discussion and debate. 	<p>Students collaboratively rehearse and refine their devised playbuilding to convey a desired dramatic intention. They articulate an increased understanding of the playbuilding process and attempt to solve problems creatively and collaboratively.</p>	<p>The teacher gives support, encouragement and oral feedback throughout the rehearsal process.</p>
<p>In-class performance Students perform their playbuilding to a chosen audience and use costumes, lights and music if appropriate. The final in-class performance time could be approximately eight to ten minutes per group.</p> <p>Final assessment The final playbuilding performance, in approximately Week 8, sets criteria against which each student is assessed. The final assessment integrates making, performing and appreciating.</p>	<p>Students confidently perform a cohesive and creative work highlighting the chosen theme in their group-devised playbuilding, demonstrating:</p> <ul style="list-style-type: none"> • effective group cohesion and collaborative process • effective synthesis of the chosen: <ul style="list-style-type: none"> – research – narrative structures – character/roles – elements of drama – linking devices – dramatic meaning. <p>Each student is assessed against criteria set in the final playbuilding performance.</p>	<p>Teacher and peer discussion of the successful elements of each performance. The teacher grades each group and writes a comment summarising the process and performance of each group.</p> <p>Formal written feedback and grading.</p>

Integrated learning experiences and assessment	Evidence of learning	Feedback
Assessment for learning activity If appropriate, the actors and audience discuss the performance.	Students undertake the process of appreciation by objectively discussing the process and performance of their playbuilding using correct drama terminology. They evaluate and critically analyse the audience engagement created and the techniques they employed to achieve it.	Peer evaluation of the process and performance of the devised playbuilding. The teacher gives affirmation and critical feedback to each group and leads a question and answer session with the audience about the performance.

3.3.1 Sample assessment for learning Activity 1: Playbuilding

Essential content: Compulsory context – Dramatic Form – Playbuilding

Context

This activity monitors process and progress in the middle of the unit (approximately Week 3 or 4). Some of the conventions of playbuilding have been established throughout the making, teaching and learning activities in the unit. Students have discussed and improvised ideas, researched the theme, synthesised the research and ideas into a collage. They have developed narrative structures and characters, and have discussed elements of drama. The activity extends students' knowledge, understanding and skills of this dramatic form, especially the use of elements of drama in facilitating the development of their piece.

Outcomes

Making	A student:
5.1.2	<ul style="list-style-type: none"> contributes, selects, develops and structures ideas in improvisation and playbuilding.
5.1.4	<ul style="list-style-type: none"> explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies.
Performing	
5.2.1	<ul style="list-style-type: none"> applies acting and performance techniques expressively and collaboratively to communicate dramatic meaning.
5.2.3	<ul style="list-style-type: none"> employs a variety of dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies to create dramatic meaning.
Appreciating	
5.3.1	<ul style="list-style-type: none"> responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions.
5.3.2	<ul style="list-style-type: none"> analyses the contemporary and historical contexts of drama.
5.3.3	<ul style="list-style-type: none"> analyses and evaluates the contribution of individuals and groups to processes and performances in drama using relevant drama concepts and terminology.

Description of activity

Each group devises and performs a two-minute rehearsed improvisation demonstrating the chosen theme – bullying.

The scene must show a major conflict, the nature of that conflict, and communicate the intended message about the theme of bullying to the audience.

Each group must organise the performance using the following structure:

- 1 Devise a still image (tableau) to begin the scene which demonstrates the major conflict (focus), which is developed as the scene progresses.
- 2 Bring the image to life (dynamise) to create dramatic meaning using elements of drama in performance.

Criteria for assessing learning

(These criteria would normally be communicated to the students with the activity.)

The group will be assessed rather than the individual within each group.

Students will be assessed on their:

- ability to develop and refine a scene collaboratively, using elements of drama such as:
 - the creation of character/role
 - tension
 - time, place, situation
 - space, structure, language, sound, movement, rhythm, moment
 - symbol and atmosphere
 - audience engagement
- understanding of improvisation and playbuilding and the choices made to convey a desired dramatic intention through:
 - devising a provocative tableau which highlights a conflict
 - conveying a clear message about the theme
 - displaying an awareness of the relationship between actor and audience
- ability to use acting and performance techniques to create and develop conflict throughout the scene including:
 - vocal and movement techniques
 - body language and physicalisation
 - confidence and focus in performance.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student’s work. Other approaches may be used that better suit the reporting process of the school.

Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
8–10 (High)	<ul style="list-style-type: none"> • makes effective collaborative choices about the opening tableau and about ways to convey the theme creatively to the audience throughout the scene to create a desired dramatic intention • demonstrates a good understanding of playbuilding through devising and refining the scene collaboratively using appropriate elements of drama • uses acting and performance techniques confidently to create and develop conflict in the scene
4–7 (Satisfactory)	<ul style="list-style-type: none"> • collaboratively makes sound choices about the opening tableau and ways to convey the theme to the audience throughout the scene to create a dramatic intention • demonstrates an understanding of playbuilding and the elements of drama through developing and refining the scene collaboratively including elements of drama • uses acting and performance techniques to create conflict in the scene
1–3 (Progressing)	<ul style="list-style-type: none"> • makes some choices about the opening tableau and ways to convey the theme to the audience to create a dramatic intention, with teacher support • demonstrates a developing understanding of playbuilding and the elements of drama through developing the scene collaboratively at times, including some elements of drama • uses some acting and performance techniques to create conflict in the scene.

Feedback

Students will be given oral peer and teacher feedback. Comments inform them about such things as their ability to:

- make effective choices about the opening tableau and whether it conveyed an appropriate conflict
- collaborate and convey the theme creatively to the audience
- use appropriate elements of drama such as role and character, focus, tension, situation and audience engagement
- use effective acting and performance techniques to achieve the desired intention.

Self-reflection

The following prompt sheet may be of assistance to students in composing their reflection on the learning that occurred during this activity.

In your self-reflection you could consider some of the following:

- How did your group's construction of the tableau help you to understand the major conflict that was to be developed as the scene progressed?
- How do you think improvisation techniques helped your group bring the tableau to life?
- Which elements of drama did you find easiest to create? Why do you think this was so?
- Which things in the one-minute rehearsed improvisation did you find most difficult to achieve?
- Did peer and class critiquing help you and your group create the 2-minute rehearsed improvisation?
- How did you and your group overcome collaborative problems?
- Will you and your group be able to incorporate the ideas and structure from your one-minute rehearsed improvisation into your continuing playbuilding project on bullying?
- What did you enjoy most about this learning activity?

Future directions

The completion of the activity should provide students with the knowledge and skills that enable them to move forward and develop their playbuilding towards a polished piece suitable for performance to an intended audience at the end of the unit.

3.3.2 Annotated sample assessment for learning Activity 1: Playbuilding

This activity forms an integral part of the learning and builds on previous experiences. AP1, AP2, AP3

Essential content: Compulsory context – Dramatic Form – Playbuilding

Context

This activity monitors process and progress in the middle of the unit (approximately Week 3 or 4). Some of the conventions of playbuilding have been established throughout the making, teaching and learning activities in the unit. Students have discussed and improvised ideas, researched the theme, synthesised the research and ideas into a collage. They have developed narrative structures and characters, and have discussed elements of drama. The activity extends students’ knowledge, understanding and skills of this dramatic form, especially the use of elements of drama in facilitating the development of their piece.

The activity has a clear purpose. AP1

Outcomes

Syllabus outcomes are identified from the three practices. AP1, AP3

Making	A student:
5.1.2	<ul style="list-style-type: none"> contributes, selects, develops and structures ideas in improvisation and playbuilding.
5.1.4	<ul style="list-style-type: none"> explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies.
Performing	
5.2.1	<ul style="list-style-type: none"> applies acting and performance techniques expressively and collaboratively to communicate dramatic meaning.
5.2.3	<ul style="list-style-type: none"> employs a variety of dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies to create dramatic meaning.
Appreciating	
5.3.1	<ul style="list-style-type: none"> responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions.
5.3.2	<ul style="list-style-type: none"> analyses the contemporary and historical contexts of drama.
5.3.3	<ul style="list-style-type: none"> analyses and evaluates the contribution of individuals and groups to processes and performances in drama using relevant drama concepts and terminology.

This activity is appropriate for the outcomes, is inclusive of all students and engages the learner. AP1, AP3, AP6

Description of activity

Each group devises and performs a two-minute rehearsed improvisation demonstrating the chosen theme – bullying.

The scene must show a major conflict, the nature of that conflict, and communicate the intended message about the theme of bullying to the audience.

Each group must organise the performance using the following structure:

- 1 Devise a still image (tableau) to begin the scene which demonstrates the major conflict (focus), which is developed as the scene progresses.
- 2 Bring the image to life (dynamise) to create dramatic meaning using elements of drama in performance.

Criteria for assessing learning

(These criteria would normally be communicated to the students with the activity.)

The group will be assessed rather than the individual within each group.

Students will be assessed on their:

- ability to develop and refine a scene collaboratively, using elements of drama such as:
 - the creation of character/role
 - tension
 - time, place, situation
 - space, structure, language, sound, movement, rhythm, moment
 - symbol and atmosphere
 - audience engagement
- understanding of improvisation and playbuilding and the choices made to convey a desired dramatic intention through:
 - devising a provocative tableau which highlights a conflict
 - conveying a clear message about the theme
 - displaying an awareness of the relationship between actor and audience
- ability to use acting and performance techniques to create and develop conflict throughout the scene including:
 - vocal and movement techniques
 - body language and physicalisation
 - confidence and focus in performance.

The goals for this learning activity are clearly expressed and linked to the outcomes. AP2

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student’s work. Other approaches may be used that better suit the reporting process of the school.

Categories, marks, grades, visual representations or individual comments/notations may all be useful.

The language of the assessment guidelines is clear and explicit, and reflects the nature and intention of the activity. AP2, AP4

Range	A student in this range:
8–10 (High)	<ul style="list-style-type: none"> • makes effective collaborative choices about the opening tableau and about ways to convey the theme creatively to the audience throughout the scene to create a desired dramatic intention • demonstrates a good understanding of playbuilding through devising and refining the scene collaboratively using appropriate elements of drama • uses acting and performance techniques confidently to create and develop conflict in the scene
4–7 (Satisfactory)	<ul style="list-style-type: none"> • collaboratively makes sound choices about the opening tableau and ways to convey the theme to the audience throughout the scene to create a dramatic intention • demonstrates an understanding of playbuilding and the elements of drama through developing and refining the scene collaboratively including elements of drama • uses acting and performance techniques to create conflict in the scene
1–3 (Progressing)	<ul style="list-style-type: none"> • makes some choices about the opening tableau and ways to convey the theme to the audience to create a dramatic intention, with teacher support • demonstrates a developing understanding of playbuilding and the elements of drama through developing the scene collaboratively at times, including some elements of drama • uses some acting and performance techniques to create conflict in the scene.

The activity models self-assessment and peer assessment and provides meaningful and useful assessment information relative to the outcomes. AP5

Feedback

Students will be given oral peer and teacher feedback. Comments inform them about such things as their ability to:

- make effective choices about the opening tableau and whether it conveyed an appropriate conflict
- collaborate and convey the theme creatively to the audience
- use appropriate elements of drama such as role and character, focus, tension, situation and audience engagement
- use effective acting and performance techniques to achieve the desired intention.

Self-reflection

The following prompt sheet may be of assistance to students in composing their reflection on the learning that occurred during this activity.

In your self-reflection you could consider some of the following:

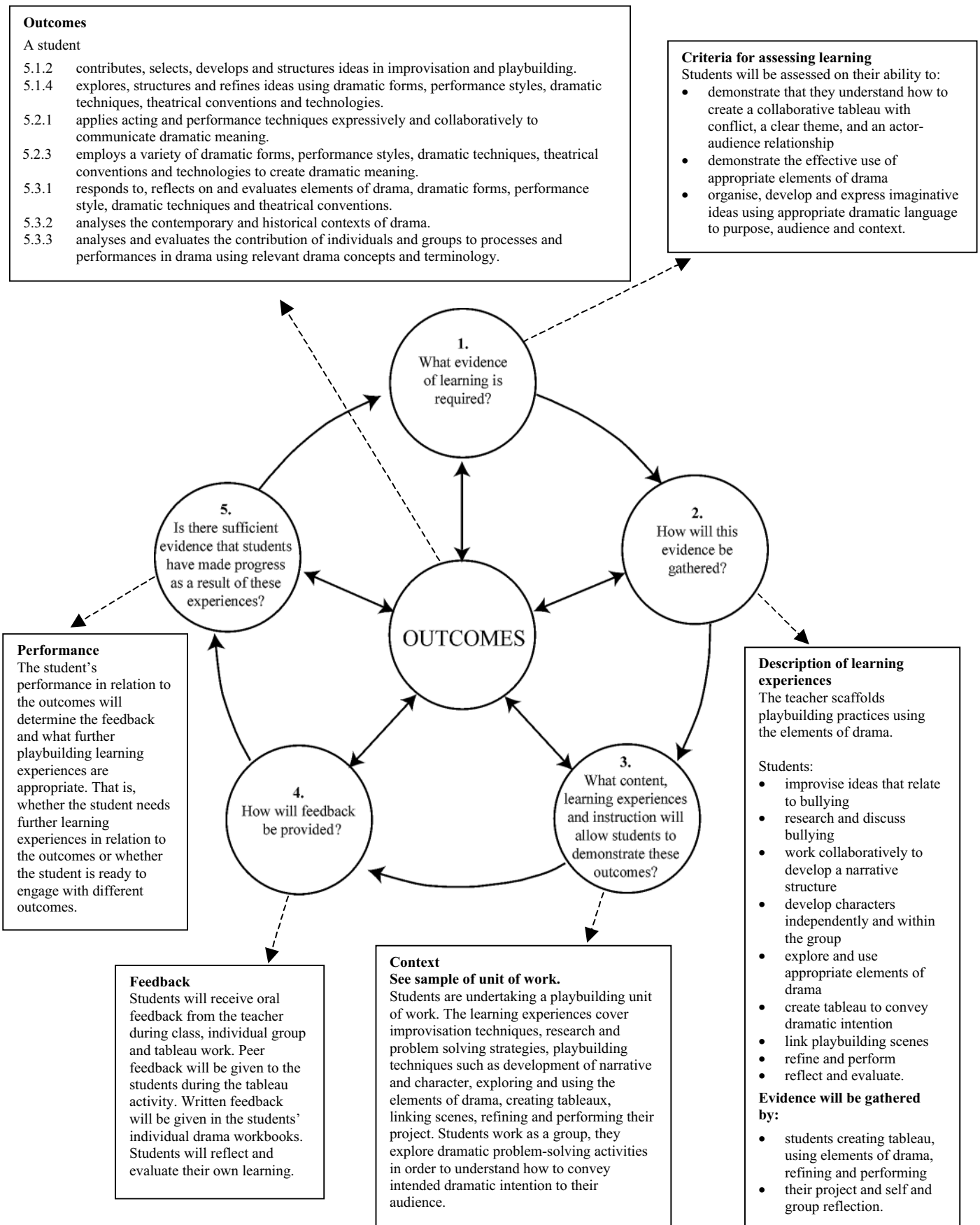
- How did your group's construction of the tableau help you to understand the major conflict that was to be developed as the scene progressed?
- How do you think improvisation techniques helped your group bring the tableau to life?
- Which elements of drama did you find easiest to create? Why do you think this was so?
- Which things in the one-minute rehearsed improvisation did you find most difficult to achieve?
- Did peer and class critiquing help you and your group create the 2-minute rehearsed improvisation?
- How did you and your group overcome collaborative problems?
- Will you and your group be able to incorporate the ideas and structure from your one-minute rehearsed improvisation into your continuing playbuilding project on bullying?
- What did you enjoy most about this learning activity?

Future directions

The completion of the activity should provide students with the knowledge and skills that enable them to move forward and develop their playbuilding towards a polished piece suitable for performance to an intended audience at the end of the unit.

The activity clearly links to learning goals. AP1

The diagram below shows how the process of developing integrated assessment activities has been applied in the design of the sample unit ‘Playbuilding’ (pages 21–31).



3.4 Sample Unit of Work: Street Theatre

Additional content: The second 100 hours or beyond – one other compulsory dramatic context

Context

This unit fulfils the requirements of ‘one other’ dramatic context to be provided in the additional content. It may be delivered at any stage of the additional content depending on the implementation of Drama in the individual school. The unit is 10 weeks long and aims to broaden, deepen and extend the students’ knowledge, skills and understanding acquired previously in the essential content. Students engage in an integrated learning experience from the three practices of making, performing and appreciating drama.

Unit description

The teaching and learning activities in this unit establish the conventions of the dramatic forms of Street Theatre and Protest Theatre (see *Drama Years 7–10 Syllabus*, Dramatic Contexts – Protest/Political Theatre and Street and Environmental Theatre). Students choose an issue about which they wish to protest. Research is undertaken into the issue; this is an essential component of the unit. Structures are developed using the conventions of street theatre, especially the use of visual imagery, props and performance conventions, to develop a piece which will be performed in an appropriate outdoor venue to an intended audience at the end of the unit.

Outcomes

- Making 5.1.4
- Performing 5.2.1, 5.2.2, 5.2.3
- Appreciating 5.3.1, 5.3.2

Selection of content

Teachers select additional content across the three practices of making, performing and appreciating for each unit of work in Drama. These practices are integrated in each activity and teachers should choose a suitable programming format that shows the integration of the practices within the teaching and learning experiences. Because of the integrated nature of the practices, the selection of content in a unit is comprehensive. Additional content is designed to broaden, deepen and extend learning beyond the essential content. Thus, as students engage with the additional content, teaching and learning activities must be designed to allow for an extending of students’ knowledge, skills and understanding in Drama. The following content is appropriate for a unit of work on dramatic form, in this example, Street/Protest Theatre.

Making – Additional content

Students collaborate in group learning activities to explore the conventions and performance techniques of the dramatic forms Street Theatre and Protest Theatre. The emphasis is on the use of improvisation and playbuilding, research, elements of drama, manipulation of a performance space, narrative and linking structures. There are appropriate to street/protest theatre and assist students to devise their own work for an outdoor space.

Outcome 5.1.4: A student explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies.	
<p>Students learn to:</p> <ul style="list-style-type: none"> manipulate a variety of scene and plot structures in order to structure particular dramatic forms manipulate a variety of dramatic and theatrical techniques to enhance dramatic texts in different forms and styles use techniques such as juxtaposition to create contrast in dramatic works research and apply concepts of relevant drama practitioners and their works adapt features of established dramatic forms to create their own group-devised works 	<p>Students learn about:</p> <ul style="list-style-type: none"> the creation of traditional and/or innovative plot structures in different dramatic forms the application and effect of a range of techniques, conventions and technologies in a variety of forms and styles the presentation of ideas in stimulating ways to provoke an audience’s thought the adaptation of features of dramatic forms or performance styles to self-devised and group-devised works the flexibility of approaches available to create works by drawing on established dramatic forms and their conventions

Performing – Additional content

Students perform a piece of group-devised street/protest theatre in a chosen outdoor space. They select appropriate performance techniques and conventions applicable to the form so that a protest is conveyed to the audience about the chosen issue through the vehicle of street theatre. Students may also perform the roles of a production team throughout the performance. The final class performance time could be approximately 25 to 30 minutes.

Outcome 5.2.1: A student applies acting and performance techniques expressively and collaboratively to communicate dramatic meaning.	
<p>Students learn to:</p> <ul style="list-style-type: none"> use breath and voice as a key instruments of performance use movement and stillness to enhance performance create a dynamic actor-audience relationship in a variety of performance situations 	<p>Students learn about:</p> <ul style="list-style-type: none"> breathing and vocal skills such as projection, clarity, tone, pitch, pace, pause and dynamics and diaphragmatic breathing the significance of movement skills such as energy, spatial awareness, dynamics, flexibility and control in performance a variety of ways to perform dramatic works according to audience and purpose

<p>Outcome 5.2.2: A student selects and uses performance spaces, theatre conventions and production elements appropriate to purpose and audience.</p>	
<p>Students learn to:</p> <ul style="list-style-type: none"> improvise and explore the collaborative roles of the production team in a drama or theatre production or workplace understand and manipulate elements of stagecraft and production, using them perceptively and creatively in a performance situation explore and perform in a variety of performance spaces explore the nature of different theatre companies and their dramatic function in relationship to an audience use dramatic techniques suitable to explore different performance spaces, dramatic meanings and audience relationships use theatre conventions and production elements suitable for different purposes and audiences 	<p>Students learn about:</p> <ul style="list-style-type: none"> various roles in the theatre, eg actor, stagehand, technician, director, designer, dramaturg, audience member, and their input into the theatrical experience the impact of stagecraft and production elements on the theatrical experience, eg costume, make-up, set, sound, front of house, back stage, publicity the conventions associated with spaces such as classroom, ‘blackbox theatre’, proscenium arch, thrust stage, theatre in the round, outdoor venue, empty spaces the differing configurations and use of performance spaces and positioning of audiences by different theatre groups and practitioners such as in theatre in education, mainstream, physical theatre or street theatre use and explore a range of improvisation, acting and playbuilding approaches appropriate to different performance spaces theatre conventions and production elements applicable to a variety of performances and audiences

<p>Outcome 5.2.3: A student employs a variety of dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies to create dramatic meaning.</p>	
<p>Students learn to:</p> <ul style="list-style-type: none"> select, explore and enact dramatic forms in their own right use knowledge and understanding of dramatic forms and performance styles to shape and refine their own playbuilding and performance work demonstrate appropriate acting skills according to the chosen dramatic context to communicate with an audience explore the actor/audience relationship in light of a particular dramatic focus or intention use terminology appropriate to dramatic contexts and technologies 	<p>Students learn about:</p> <ul style="list-style-type: none"> the specific conventions associated with various dramatic forms investigating and examining dramatic forms, performance styles dramatic devices, technologies and conventions to create a desired dramatic intention the nature of the actor/audience relationship the differing effects that dramatic forms, performance styles and their conventions can have on an audience, eg comedy, realism (forms and styles), alienation, spectactors (conventions) the terminology associated with different dramatic forms, performance styles, technologies and conventions

Appreciating – Additional content

Students undertake appreciation throughout the unit. They reflect on their own work and the work of others, and recognise dramatic problems and solve them individually and in a group. Students explore and acquire drama terminology with specific reference to street and protest theatre and are encouraged to use correct vocabulary in their discussions, evaluations and reflections. They use their workbook extensively to respond to the work of others, inquire into the issue at hand, investigate and critically study the dramatic forms and practitioners who use them.

Outcome 5.3.1: A student responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions.	
<p>Students learn to:</p> <ul style="list-style-type: none"> • reflect upon and evaluate elements of drama in a variety of dramatic forms and performance styles • reflect upon and evaluate the nature of different dramatic forms and performance styles • analyse and respond to the conventions and techniques used in different performances • identify specific social, cultural, gender, aesthetic and political issues in dramatic forms and performance styles • respond appropriately to their works and the works of others and exhibit appropriate audience behaviour • recognise and apply a range of responses as an audience member 	<p>Students learn about:</p> <ul style="list-style-type: none"> • the identification, manipulation and importance of the elements of drama which together create dramatic meaning and audience engagement • recording, analysing and evaluating their ideas in a drama work book or other forms such as oral presentation, formal essay etc • the various roles of performers and audiences and ways to read performance – its signs, symbols and meanings • the ways dramatic forms have reflected or facilitated change in various societies • the effect that different dramatic forms and performance styles can have on an individual or a group • the diverse roles an audience may have, such as viewer, participant or spectator.

Outcome 5.3.2: A student analyses the contemporary and historical contexts of drama.	
<p>Students learn to:</p> <ul style="list-style-type: none"> • experience and appreciate a range of dramatic and theatrical performances • deconstruct and analyse contemporary and historical texts and forms • understand the contemporary and historical contexts of drama and theatre • analyse and debate the representations of difference and diversity related to race, gender and culture in drama and theatre • enjoy the aesthetic and dynamic nature of drama. 	<p>Students learn about:</p> <ul style="list-style-type: none"> • various ways to read, appreciate and evaluate drama and theatre performances • the way the study of different contexts can inform contemporary practice • the impact of social, political, economic and cultural influences on the creation and performance of drama and theatre in different forms and styles • the significance of contemporary and historical contexts in shaping views through texts and performances • the fact that entertainment is a powerful form of learning.

Street Theatre: Additional content – the second 100 hours or beyond – one other compulsory dramatic context

Integrated learning experiences and assessment	Evidence of learning	Feedback
<p>Initial workshops Students discuss the nature of street theatre (sometimes known as environmental theatre or site-specific theatre) and its political role, social role and cultural role. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> • focus questions and brainstorming • stimulus material, eg television footage, visuals, audio (eg speeches), written texts, various media representations • discussion and debate • improvisation and impulse work based on stimuli. 	<p>Students collaboratively discuss the nature of street theatre. Individually and as a group, they contribute ideas and speculate as to its political role, social role and cultural role and its function in society.</p> <p>Ideas and reflections are recorded in students' workbooks.</p>	<p>The teacher observes student discussion and orally affirms students' ideas.</p> <p>Teacher reads students' workbooks and writes individual comments.</p>
<p>Conventions and techniques Students choose an issue about which they wish to protest through street theatre and explore aspects of the conventions and techniques of street theatre to communicate an intended meaning. Issues such as animal liberation, graffiti or media manipulation are examples of the types of issues that might be chosen.</p> <p>Teaching/learning activities may include:</p> <ul style="list-style-type: none"> • introduction to Augusto Boal's image theatre • dynamisation (Boal) • use of image theatre to explore focus, levels, status and symbols • exploration of contemporary issues through Real Image, Ideal Image and Transition which may provoke thought and debate among bystanders/street audience. <p>Assessment for learning activity In groups, students undertake research into Augusto Boal's Theatre of the Oppressed, followed by oral presentations to the class on different aspects of Boal's work.</p> <p>Each group then undertakes further research into their chosen issue using the internet and other resources and record their research in their workbook or in a computer database.</p> <p>Each group then creates their own examples of image theatre based on their chosen issue, and perform in an outdoor space, eg the playground, for their peers.</p>	<p>Students engage in each activity collaboratively. They demonstrate increasing confidence in the understanding and practical application of Boal's techniques to explore an issue of protest and express a desired dramatic intention in their devised work. They should use correct terminology such as:</p> <ul style="list-style-type: none"> • Image Theatre • dynamisation • Real and Ideal image • transition • Theatre of the Oppressed. <p>Students select appropriate material through research and present it competently in a short oral presentation.</p> <p>Students complete the research and recording task competently.</p> <p>Students perform image theatre demonstrating proficiency in the conventions of this form.</p>	<p>The teacher gives oral feedback clarifying any problems and affirming the issue chosen or encouraging another choice if the issue is inappropriate. The students' efforts and engagement in activities are affirmed orally.</p> <p>The teacher gives oral feedback to groups.</p> <p>The teacher checks and dates each student's research.</p> <p>The teacher gives oral feedback and completes a progress grid for each student.</p>

Integrated learning experiences and assessment	Evidence of learning	Feedback
<p>Resource Boal, A, 1992, <i>Games for Actors and Non-actors</i>, trans A Jackson, Routledge, London.</p>		
<p>Research The class, operating as a whole unit, through consensus chooses one issue on which to concentrate to create a piece of street theatre which involves a protest. It may be based on the most effective piece of image theatre, or the issue which raised the most interest among the group. Students will research this issue from a range of sources and record their findings in their workbook.</p> <p>Teaching/learning experiences may include:</p> <ul style="list-style-type: none"> • discussion and debate about the issue and the nature of the class working as a drama ensemble • identifying a desired dramatic intention and developing dramatic structures to achieve that intention • identifying a target audience for their performance • selecting an appropriate outdoor space in which to perform • approaching other appropriate school subject departments for information and/or assistance, eg History, Economics, Music, Visual Arts • using interviews and/or questionnaires • finding appropriate songs, poems or props • exploring current political and or social/cultural issues through various media sources, eg television, newspaper, internet or school library. <p>Assessment for learning Individually or in pairs, students present a 1–2 minute verbal presentation explaining one piece of research material that they have found and suggest how it may be incorporated into the performance.</p>	<p>Each student provides comprehensive, annotated research which is recorded in their workbook.</p> <p>The students show an increasing awareness of the nature of a collaborative ensemble and demonstrate a maturing approach to problem-solving and group dynamics. They identify an appropriate audience and outdoor space for their street theatre performance and devise their piece with these considerations in mind.</p> <p>Students produce appropriate and compelling research and discuss their findings confidently and knowledgeably.</p>	<p>The teacher writes comments in workbooks with affirmation and further recommendations.</p> <p>The teacher affirms students' efforts at working collaboratively and offers oral feedback and assistance to those students experiencing difficulty with either the content or the process.</p> <p>Each individual or pair receives oral feedback from their peers and the teacher.</p>

Integrated learning experiences and assessment	Evidence of learning	Feedback
<p>Creating a performance</p> <p>In developing a street theatre performance involving a protest, students extend their knowledge and understanding of street theatre conventions through exploration of physical, visual and aural techniques. teaching/learning experiences to effectively engage a passing audience might include the exploration and incorporation of:</p> <ul style="list-style-type: none"> • large-scale visual imagery • large physicalisations and movements • symbols • repetition • chorus, slogans, chanting • use of inanimate objects • drama properties in an unusual and thought-provoking way • signs and banners • colour and fabric • costume and make-up • disguise • puppets and masks • music and soundscapes • percussion and sound effects • audience interaction • technologies. 	<p>Students engage in an active, collaborative process exploring the use of different street theatre techniques and conventions. They show increasing discrimination in their selection of techniques and their application. Students exhibit a developing awareness of the effect of each technique in achieving a desired dramatic intention and take risks to explore a broad range of techniques and conventions.</p>	<p>The teacher offers positive affirmation of the students’ willingness to explore a range of techniques and conventions. The teacher also critically assesses the selection and application of techniques appropriate to achieve the desired dramatic intention and offers oral feedback to assist the students’ progress.</p>
<p>Assessment for learning activity</p> <p>In groups, students are to develop their image theatre into a 2–3 minute Street Theatre/Protest performance incorporating the techniques and conventions of street theatre to convey a desired dramatic intention about a protest to an intended audience.</p> <p>Details of this activity can be found on page 47.</p>	<p>Each group performs a coherent piece of street theatre which demonstrates a protest about a chosen issue in an outdoor space. Students use appropriate and engaging conventions and techniques of this dramatic form to make and perform the piece.</p>	<p>The teacher will lead a class discussion and provide oral feedback to each group. Self, peer and teacher feedback in the role of an audience member will allow the students to identify the strengths and limitations of the performing techniques and conventions in an outdoor space. The teacher will provide additional written feedback to each individual in the group.</p>

Integrated learning experiences and assessment	Evidence of learning	Feedback
<p>Scaffolding the learning When the whole class has comprehensively researched the issue and experimented by performing short segments in a chosen outdoor space, the students continue to develop a 15- to 25-minute piece of street theatre. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> • clarifying the concept of a one-sided protest rather than a two-sided dialectic and discussing the nature and function of political and/or issue-based theatre • developing and incorporating the Image Theatre techniques from the work earlier in the unit • using a check list of conventions and techniques to map the structure of the performance • working in an outdoor space • assigning production roles • refining the dramatic intentions so there is clarity of ideas which creates the desired dramatic meaning • inviting another teacher or class to view the work in progress and offer suggestions • reflecting on the process in their workbooks. 	<p>Students can discuss the chosen issue with confidence and competence. They demonstrate an increased understanding of the function of theatre in provoking thought and social change. They clearly articulate the concept of presenting a one-sided protest rather than a two-sided dialectic. They work as an ensemble in choosing appropriate techniques and conventions to achieve their dramatic intentions.</p>	<p>The teacher, throughout the process, constantly monitors the appropriateness of the piece. Accordingly, the teacher gives support, encouragement and oral feedback throughout the developmental process.</p>
<p>Dress rehearsal assessment for learning Students undertake a dress rehearsal of their piece incorporating appropriate elements of production.</p>	<p>Students rehearse their street/protest theatre, managing elements of drama to achieve their desired dramatic intention. They demonstrate a proficiency in the three practices – making, performing and appreciating throughout.</p>	<p>The teacher watches the rehearsal and gives verbal notes to the group. Each student records these notes in their workbook. The teacher completes a progress-recording grid for the activity.</p>
<p>Performance Students perform in their chosen outdoor space. After the performance, the students discuss the Street/Protest Theatre outcomes they achieved and, if appropriate, the audience may be involved in this discussion.</p>	<p>Students collaborate to manipulate their chosen performance space and use appropriate street theatre techniques to perform a provocative, engaging work for an intended audience.</p>	<p>The teacher assesses each student’s process, performance and workbook and gives a grade and written feedback at the end of the unit.</p>

3.4.1 Sample assessment for learning Activity 2: Street Theatre

Additional content: Dramatic Form – Street Theatre based on a protest

Context

Students studying the additional content in their second 100 hours of drama or beyond will undertake a unit on dramatic form.

In drama, both the process and the performance are valued equally. Thus, assessment for learning activities involves the integrated practices of making, performing and appreciating. This activity occurs midway through the unit, monitoring progress and process and developing students’ knowledge, skills and understanding of the dramatic form of street theatre.

Throughout the making, teaching and learning activities some of the conventions of Street Theatre and Protest Theatre are established as students choose an issue about which they wish to protest, research this issue and develop some structures using the conventions of street theatre. They focus on the use of visual imagery, props and performance conventions in the development of a piece of street theatre to be performed in a selected outdoor venue to an intended audience at the end of the unit.

Outcomes

Making	A student:
5.1.4	<ul style="list-style-type: none"> explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies.
Performing	
5.2.1	<ul style="list-style-type: none"> applies acting and performance techniques expressively and collaboratively to communicate dramatic meaning.
5.2.2	<ul style="list-style-type: none"> selects and uses performance spaces, theatre conventions and production elements appropriate to purpose and audience.
5.2.3	<ul style="list-style-type: none"> employs a variety of dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies to create dramatic meaning.
Appreciating	
5.3.1	<ul style="list-style-type: none"> responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions.
5.3.2	<ul style="list-style-type: none"> analyses the contemporary and historical contexts of drama.

Description of activity

Each group collaborates to research, devise and perform a 2- to 3-minute street theatre performance to the class in an outdoor space, using a range of appropriate techniques and conventions of street theatre. They demonstrate the chosen protest theme and create a desired dramatic intention and meaning for an intended audience.

Criteria for assessing learning

(These criteria would normally be communicated to the students with the activity.)

Assessment will be based on the work of the individual in each group.

Students will be assessed on their ability to:

- create an intended meaning for an audience using the dramatic techniques and theatrical conventions of street theatre such as:
 - music, musical instruments, sound
 - colour, large-scale visual imagery, symbols
 - props, banners, signs and slogans
 - use of levels and space
 - repetition of dialogue, chanting, chorus

- use acting and performance techniques appropriate to the dramatic form of street theatre with an awareness of the relationship developed between performer and audience, including such techniques as:
 - vocal and physicalisation skills
 - realistic and abstract movements
 - confidence and focus in an outdoor performance space
- select and use an appropriate performance space, production elements and technologies to communicate a clear dramatic intention, in the form of a protest, to an intended audience.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student’s work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
8–10 (High)	<ul style="list-style-type: none"> • demonstrates a good understanding of the techniques and conventions of street theatre to create an intended message for the audience regarding the researched protest message • perceptively uses acting and performance techniques appropriate to street theatre to create a desired actor/audience relationship • confidently uses an outdoor performance space to convey an intended meaning in the form of a protest to an audience
4–7 (Satisfactory)	<ul style="list-style-type: none"> • demonstrates a sound understanding of the techniques and conventions of street theatre to create an intended message for the audience regarding the researched protest message • uses acting and performance techniques appropriate to street theatre to create an actor/audience relationship • uses an outdoor performance space to convey meaning in the form of a protest to an audience
1–3 (Progressing)	<ul style="list-style-type: none"> • demonstrates a developing understanding of the techniques and conventions of street theatre to create a message for the audience regarding the researched protest message • uses some acting and performance techniques appropriate to street theatre to show a developing awareness of an actor/audience relationship • attempts to use an outdoor performance space to convey some meaning in the form of a protest to an audience.

Feedback

Students are given oral peer and teacher feedback. The teacher will also provide written feedback for each student in the group.

Comments inform them about such things as their ability to:

- research a chosen issue and present it as street/protest theatre
- use the dramatic techniques and theatrical conventions of street theatre to create an intended meaning for an audience
- use acting and performance techniques appropriate to the dramatic form of street theatre and the relationship developed between each performer and the audience
- select and use an appropriate performance space, production elements and technologies to communicate a dramatic intention about their protest to the audience.

Self-reflection

Students will be required to write a reflection in their workbook which evaluates their process and performance during the activity.

Future directions

The completion of the activity should provide students with the knowledge, skills and motivation to move forward confidently to research, devise and develop their own piece of Street Theatre, which involves a protest in an outdoor space to an intended audience at the end of the unit.