

Early Stage 1 — Dinosaurs

Unit Duration: 1–2 lessons
Forms: Storytelling, Movement

In this unit, students draw on their knowledge of, and interest in, the topic, working with the teacher to develop a story about a dinosaur in trouble. The format is that of a 'whodunit', but students are active participants rather than an audience observing the action of the drama. The conventional narrative patterns (orientation, rising action and complication, climax and resolution) are incorporated in the developing story. Students and teacher work together in role to develop the action of the drama, using dialogue, movement and improvisation to advance its course. The elements of drama (tension, focus, mood, contrast, symbol and space) are all incorporated in this unit.

Content

Students in Early Stage 1 will

learn to:

- make drama by interacting with the teacher and others and by using their imagination to create roles and dramatic situations
- communicate imagined situations through drama forms such as improvisation, movement, mime and storytelling
- begin to respond to their own drama in terms of roles and space

learn about drama through the experience of:

- engaging in the basic elements of drama such as tension, contrast (loud/soft, fast/slow) and symbol
- sharing their drama with others
- depicting everyday situations in dramatic contexts

Outcomes and Indicators

DRAES1.1 Uses imagination and the elements of drama in imaginative play and dramatic situations

- participates in imaginative play by taking on basic roles, for example, an adventurous expedition
- works with other students and the teacher to develop dramatic situations in the drama forms of improvisation, movement, mime and storytelling
- encounters drama elements, for example, tension, contrast and symbol as part of their active engagement in the drama
- makes decisions about the development of a narrative
- experiments with preliminary scripting of dialogue.

DRAES1.2 Dramatises personal experiences using movement, space and objects

- communicates the depiction of real-life and fantasy situations in imagined dramatic contexts
- organises space to engage in dramatic play
- uses movement, objects and costumes to assist in portraying roles and situations in symbolic play.

DRAES1.4 Responds to dramatic experiences

- responds in personal ways to their own drama, for example, talk about their feelings associated with the roles they adopted
- distinguishes between drama making and performing and their everyday experiences.

Assessment

Key assessment opportunities are marked *.

Sequence of Learning Experiences

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To facilitate the creating of a story	<ul style="list-style-type: none"> Explain to students that they will be making a story about dinosaurs that no-one has ever heard before, because they are the ones who will decide what happens in that story. Have students individually say what sort of a dinosaur they would like the story to be about. 	<p>Instruct students that in drama we can be people other than ourselves and can, through imagination, be in and travel to places without ever leaving the room</p> <p>Listen to and accept suggestions and agree any type of dinosaurs will do; decide on one that seems to have reasonable support</p>
To shift from the everyday context into an imagined situation	<ul style="list-style-type: none"> Have students jointly demonstrate the stance, movements and sounds made by the creature (pterodactyl, brontosaurus, whatever has been decided upon). 	<p>Tell the students that later on in the drama the teacher will be the pterodactyl, brontosaurus, etc and is not sure what he/she should do. It can be helpful to do it in stages: 'Could you show me what a ... looks like when it is standing still?' 'How about when it is standing still but making a noise?'</p>
To help decide on what is conveyed in the drama and where the action of the drama occurs	<ul style="list-style-type: none"> Have the students seated as a group and begin the story. 'It was a bright sunny day and people were out enjoying themselves.' Break from narrative and ask the group where people would go on a lovely day, if they wanted to go out and enjoy themselves. Have students suggest individually what they might be doing on a lovely day at the beach (or whatever has been suggested). 	<p>Listen to and accept suggestions, selecting one (eg park, beach, bush, amusement park)</p> <p>As students make suggestions, have them begin the enactment</p>
To set the dramatic context for the action of the drama	<ul style="list-style-type: none"> When all the class have chosen <i>where</i> they are and <i>what</i> they are doing, give a signal to freeze. Have students relax, with one group at a time portraying their scene. Have students sit in their chosen place while they listen to the next part of the story — eg 'Everyone was out in the park when, suddenly, they saw something very strange.' 	<p>The teacher continues narrative as he/she moves around, describing the scenes the students have set up. (For example, 'Some people were playing with a ball, others were having lunch')</p>
To locate role in the dramatic context	<ul style="list-style-type: none"> Break the narrative and tell the students that this is the part of the story when the dinosaur enters, and that they will need to go back to enacting whatever they had decided. 	<p>Use the movements and sounds suggested by the students earlier, being very careful not to display the character as fierce</p>

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To add a complication to the story pattern	<ul style="list-style-type: none"> Move away and return (in role as a very sad dinosaur). The dinosaur walks from group to group looking very sad, outlining the shape of an egg with its hands and looking pleadingly at each group. It sits facing the students, continuing to outline the shape of a large egg. The teacher breaks from role and becomes her/himself again. 	<p>If any students want to approach or attack the dinosaur, simply stop the drama and say (out of role) that in this part of the story, they need to watch the dinosaur very carefully, but must not go near it</p>
To develop commitment to role and to the action of the drama	<ul style="list-style-type: none"> Have students gathered together as a group and continue the narrative — eg 'This strange creature went to everyone who was at the park that day as if it was asking for their help. It drew a shape in the air but it said nothing.' 	
To use symbolic gesture and movement to enhance the meaning of the drama	<ul style="list-style-type: none"> Have the group jointly suggest what message they think the dinosaur was trying to convey. Respond non-verbally (in role). It can mime the rocking of a baby as well as outlining the egg shape.* 	<p>If necessary, the teacher can 'be' the dinosaur again, sitting and outlining the egg. The teacher (in and/or out of role) can encourage the students to work out that the dinosaur has lost her egg.</p> <p>If necessary, this would be a suitable point to conclude the first lesson</p>
To provide focus for the action of the drama	<ul style="list-style-type: none"> Have students jointly suggest some ideas about what might have happened to the egg (stolen, lost, etc). Who might have stolen the egg? Where would they have hidden it? Or, if lost, 'where shall we say the dinosaur was when it lost the egg and where would the egg be now?' 	<p>The teacher and group work together to decide the future direction of the story</p>
To give meaning to the action of the drama	<ul style="list-style-type: none"> Have the students jointly enact the journey to find the egg. Have students suggest possible dangers that have to be overcome as they proceed in their journey, and these too can be enacted.* 	<p>The students' suggestions should be sought and enacted</p>
To build tension as the story pattern moves towards the climax	<ul style="list-style-type: none"> Have the students work towards the finding of the egg. If the students decide that egg has been stolen, have the group slowly and quietly approach the place where the egg has been hidden. The thief (teacher in role) can confront the group and demand that they convince him/her as to why the egg should be returned.* 	<p>This section can include some simple oral scripting. The teacher can ask the group what they think the thief would say when it saw them and what they would be likely to reply. Once this is decided, it can be enacted and this process can continue for three or four interchanges. The teacher (out of role) needs to guide this, suggesting the focus of the dialogue so it leads towards solution of the problem, ie the return of the egg</p>

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To reach a resolution to the action of the drama in the story pattern	<ul style="list-style-type: none"> Have the students as a group enact the return of the egg. The original dinosaur (teacher in role) is waiting to see if the group will find the egg and shows delight and gratitude when returned. 	
To describe and reflect on the action of the drama	<ul style="list-style-type: none"> Have students as a group talk about the story and their part in it. The teacher can ask such questions as: What part of the story was the most exciting? Which parts of the story were the best?* 	The teacher can have students suggest further ideas for enactment by asking them that if they were going to make this story again, what would they change?

Additional Information

This unit has been described as though the teacher is the only adult who will be involved. However, if another adult is available he/she can take the role/s of the dinosaur and the possible thief, thus freeing the teacher to act as leader and facilitator of the drama. A student should not take the role of the dinosaur in trouble, for it is a role that demands that the adult in role responds to the reactions, ideas and suggestions of the students.

The drama is likely to develop more satisfactorily and more dramatically for everyone if, when the students are asked to make suggestions that will forward the course of the drama, the teacher leads towards an acceptance of the more exotic propositions. For example, there is more dramatic scope if the egg has been taken over the rainbow than if it was left around the corner. Ask the students for the most unusual or exciting places they can think of, and work with those.

Narrative, on the part of the teacher, can be a useful strategy to move the drama along and can cover what might seem to be awkward gaps.

The students may need to be reminded that when we do drama we can say that we are anywhere at all, but sometimes the real space we are in is much smaller than the imaginary space.

Classroom Organisation

Young children may find it difficult to work dramatically in small groups, unless this is carefully structured by the teacher; however, they are likely to have fewer problems when asked to work as a whole group. Don't expect too much by way of sophisticated enactment. This is a complex task for young children. Some may prefer to work alone while others may be happy to cooperate with others. It is important that all students' enactments should form part of the narrative when indicated, eg when the group are enacting the scene at the park/beach etc.

As in all areas of classroom interaction, some students will be more forthcoming with ideas than others. There are continual opportunities in this unit for students to be involved in the drama experience. They may move in and out of the drama from time to time, but on the whole should be engaged throughout at their own level.

Either one 40–45 minute lesson or two lessons of 20–30 minutes are suggested.

Links with other Key Learning Areas

SCIENCE AND TECHNOLOGY

LT ES1.3 *Living Things*

Investigate the characteristics of different dinosaurs.

Viewing a video or other multimedia program could be used for part of this work.

Research a particular dinosaur.

Links with *What's Alive* unit in *Science and Technology K–6 Syllabus and Support Document* p 74.

ENGLISH

RES1.5 *Reading and Viewing*

WES1.9 *Producing Texts*

Identify and read a range of factual and literary texts about dinosaurs.

Jointly construct an information report about a dinosaur.

Identify and read a range of factual and literary texts about dinosaurs.

Jointly construct an information report about a dinosaur.

Early Stage 1 — Working with Animals

Unit Duration: 1–2 lessons

Forms: Movement, Improvisation

Elements of Drama: Tension, Mood

This unit provides a sequence of learning opportunities linked to the overarching topic of working with animals. Roles and situations are developed within dramatic contexts and expressed through the drama forms of movement and improvisation. The action of the drama is the prime focus; role and narrative are subsidiary concerns. The elements of drama enable students to create and shape the action and its meaning.

Content

Students in Early Stage 1 will

learn to:

- make drama by interacting with the teacher and others and by using their imagination to create roles and dramatic situations
- communicate imagined situations through drama forms such as improvisation, movement, mime and storytelling
- begin to respond to their own drama in terms of roles and space

learn about drama through the experience of:

- engaging in the basic elements of drama such as tension, contrast (loud/soft, fast/slow) and symbol
- sharing their drama with others
- depicting everyday situations in dramatic contexts



Outcomes and Indicators

DRAES1.1 Uses imagination and the elements of drama in imaginative play and dramatic situations

- participates in imaginative play by taking on basic roles such as putting 'baby' to sleep or adventurous expedition
- works with other students and the teacher to develop dramatic situations in the drama forms of improvisation, movement, mime and storytelling
- encounters drama elements such as tension, contrast and symbol as part of their active engagement in the drama.

DRAES1.2 Dramatises personal experiences using movement, space and objects

- communicates the depiction of real-life and fantasy situations in imagined dramatic contexts
- uses movement, objects and costumes to assist in portraying roles and situations in symbolic play
- shows their own interpretation of animal movement, stance and, if appropriate, vocalisation.

DRAES1.4 Responds to dramatic experiences

- responds in personal ways to their own drama; for example, talk about their feelings associated with the roles they adopted
- compares their own depictions of animals with real animals
- interprets a character's mood from body posture and facial expression.

Resources

- Books of animal photography.
- A visit to a zoo/farm/wildlife refuge/aquarium would be a worthwhile reflective experience.
- A camera would be useful but not obligatory resource.
- A space in which students can move and enact the developing story.

Assessment

Key assessment opportunities are marked *.

Sequence of Learning Experiences

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To see if the students know about the profession of photographer	<ul style="list-style-type: none"> Have students look at a camera (or a picture of a camera) and ask if they know who would use it in their work. Have the students as a group discuss the concept of taking roles. The teacher explains that she/he will take on the role of photographer in the drama. 	<p>Students are seated as they normally would be at the beginning of a group experience (circle, gathered group)</p> <p>Teacher turns away, picks up the camera (real or imaginary) and returns in role</p>
To provide focus for the action of the drama	<ul style="list-style-type: none"> The photographer explains that he/she has to take pictures of animals for a special book but does not know what sorts of animals would be best. The photographer invites the group to accompany him/her on the journey. 	<p>If it is desired to focus on a particular animal group or habitat, include a specific statement eg 'I've been asked to take some photographs of animals in the jungle/the Australian bush/under the sea etc, but I don't know which ones would be best'</p> <p>Students can 'dress' appropriately and can collect any equipment they may need on the journey (real or imaginary)</p>
Provide opportunities to use movement and dialogue to forward the action of the drama	<ul style="list-style-type: none"> The photographer asks questions about the best way to travel to ... (wherever has been decided upon). Have the group jointly enact the preparations for the journey, and the journey itself. On arrival at the specified destination, the photographer can ask the group where they might find the animals they have decided upon. 	<p>Listen to and accept ideas</p>
To lead the group to an agreement that they will take the roles of the animals	<ul style="list-style-type: none"> Have students work in groups to choose which animals they would like to portray, and where their animal will be when the photographer takes the photo. 	<p>Teacher (out of role) explains that if this were a real photographic shoot, real animals would be required, but because it is a drama, we need people who can take the roles of the animals</p>
To introduce a tableau to focus the action of the drama	<ul style="list-style-type: none"> Have students begin by moving like the animals they are portraying; when the signal is given, they 'freeze'. They must also be quite close together so they will all be in the picture. Teacher (in role) moves from group to group asking them first to move like the animal, then freeze as the camera clicks. 	<p>Discuss the difference between photographing humans and wild animals. Humans look at the camera and smile, animals should be in a natural, animal-like position</p>

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To find acceptance for ways of de-roling	<ul style="list-style-type: none"> Have the photographer thank the group for being such wonderful models and asks what he/she should do to make sure they are people again before the drama ends. Listen to and enact suggestions.* 	If necessary, this could mark the end of the first part of the unit. Although it is possible to work straight through, the structure of this unit lends itself more readily to a distinct break in the action
To incorporate the elements of drama, in particular: conflict, mood and tension.	<ul style="list-style-type: none"> Use narrative to retell (briefly) the story of the drama. Instruct the students as a group that the photographer is going to return. Return to the group without the camera, looking downhearted. 	Seat the students as is usual at the beginning of a group discussion
To have the students read the signs given by the actor's demeanour, as in the theatre where the audience reads more into what is said by the actors.	<ul style="list-style-type: none"> Have the photographer 'see' the group and greet them sadly, saying something like: 'Oh hello. I really did appreciate the help you gave me the other day, but a terrible thing has happened. You'll never guess ...' Trail off here and have students give ideas. 	Encourage the students to read, from the photographer's facial features and body language, that something bad has happened. Comments like 'I couldn't believe it ... it had gone, just like that' etc. By suggesting that something has gone, it is likely the students will realise it is the camera.
To highlight that some ideas have more dramatic potential than others	<ul style="list-style-type: none"> Out of role, have the students decide which idea should be used. 'What shall we say has happened to the camera?' 	The group know the answer to the problem, but do not know the path they must take to find the camera
To introduce a complication in the narrative	<ul style="list-style-type: none"> Back in role as the photographer, confirm this suggestion: 'So you think it was stolen?' or 'You think I must have left it somewhere ... but where?' Facilitate the enactment of the search for the camera. 	<p>It is useful to work towards it having been hidden somewhere, with the students deciding where that place is before the enactment begins. Suggest students think of a difficult place that is hard to find and difficult to reach</p> <p>Somewhere hard to reach has the most dramatic potential: in a deep cave, on top of a mountain, in a hollow log</p>

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To introduce the elements of drama using the contrast of opposites to create dramatic meaning	<ul style="list-style-type: none"> Assist the drama to proceed towards its conclusion. Have students encounter difficulties in approaching the spot. This can involve meeting people (teacher in role) who insist on the group justifying their journey; or it can involve crawling through dark tunnels (these can be imaginary or can be made from tables etc). 	The emphasis needs to be on the difficulties in approaching the spot. These obstacles can be imaginary or can be made out of safe objects in the classroom
To build tension	<ul style="list-style-type: none"> As the hiding place is neared, have the photographer say: 'I am too nervous to go any further. You go and see if it is there.' Then when each child returns with a camera the photographer can be amazed and acts confused ('They are all alike. How will I ever tell? Just put them down in the middle and I'll have a look.') Have the students sitting in a circle; the photographer can build tension as he/she moves slowly among the (imaginary) cameras until at last the right one is found.* 	The problem arises as to what to do with all the other cameras. This can form the basis for another drama or it can be dealt with fairly rapidly by asking the group what should be done with them
To use narrative or enactment to describe the next course of action		
To reflect through discussion	<ul style="list-style-type: none"> Have students look at some professional animal photography and compare, physically and through discussion, their own interpretation of the animals in the photographs.* 	Have students examine their animal depictions through discussion and a visit to a zoo/farm/aquarium etc (whichever is most appropriate to the animals being portrayed in the drama)

Additional Information

As in any drama experience the teacher needs to set limits regarding the use of space and to get the student's agreement that these limits will be adhered to. 'Can we agree that all our drama will take place in this area?' (define). Students can also be asked to make a decision about the setting of scenes and the action of the drama. 'Where would be a good place for a cave?' 'Where shall we say the trees are growing?' This not only helps students understand that drama takes place in an imaginary setting which is different from the setting it represents but also encourages their understanding that an object can be used as a symbol for something else. 'Could we agree that these three tables will be the tunnel we need to go through?'



Additional Information

When the teacher asks questions in the drama they should be posed as genuine requests for information, not as questions to which the teacher already knows the answer and is just checking to see if the students know it too. Drama demands that students are regarded as important contributors to the group process.

If the drama ends at this point the following reflective questions can be asked with students seated in a circle or gathered group.

If the decision is made to complete the unit over two sessions the following questions could be asked by the teacher to reflect through discussion the dramatic forms that were used to build the drama.

- When you were being the animal, how did you know what to do? What did you do, when you were being the animal, that you thought made you seem most like that animal? Why did you choose the animal you did? Do you think some animals are harder to be than others? Which ones? Why? Is it harder to move like an animal or to be like the animal when it is still? How can you tell how animals are feeling? What could you do with your body or your voice that would show this?

Questions for discussion at the end of the drama might include:

- How could you tell how the photographer was feeling? Did we choose a good place to hide the camera? Why do you think that? How can we make a drama story exciting? Which was the best part of the drama? Why did you choose that? What could we have done to make the drama better? Why would it have been better if we had done that?

Some suggested roles to be taken by students and/or teacher in role include:

- Veterinary surgeons, owners of pet shops, farmers (specialised — beekeepers, sheep farmers, dairy farmers etc — or general), zoo keepers, explorers, scientists, park rangers, zoologists, ornithologists, herpetologists etc, or people who write about animals, who draw, paint or photograph them, can also provide suitable roles within a drama experience.

Links with other artforms

VISUAL ARTS

VAES1.1 *Making*

VAES1.3 *Appreciating*

Provide opportunities for students to observe and sketch animals live or observed in photographs or video. Discuss the different features. Use a window frame to focus on particular features.

Look at and discuss examples of professional animal photography. Compare these to other animal artwork.

Links with other Key Learning Areas

ENGLISH

RES1.5 *Reading and Viewing*

WES1.9 *Producing Texts*

Identify and read a range of factual and literary texts about animals.

Jointly construct an information report about an animal.

SCIENCE AND TECHNOLOGY

LT ES1.3 *Living Things*

Investigate the characteristics of different animals — domestic, farm, wild.

An excursion to a zoo, animal sanctuary or farm could be appropriate for part of this work.

Research endangered animals.

Links with *What's Alive* unit in *Science and Technology K–6 Syllabus and Support Document* p 74.

Stage 1 — If the Cap Fits

Unit Duration: 4–5 lessons

Forms: Improvisation and Mime

Elements of Drama: Symbol, Tension

Students in this unit have opportunities to recognise and value the ways in which body language, facial expression and nonverbal vocalisation can be used to create their own improvisations. The use of symbol and tension as elements of drama are also incorporated to help students understand why action is shaped in a particular way to create meaning.

Content

Students in Stage 1 will

learn to:

- explore role interactions in a variety of dramatic situations
- make drama in various groupings by responding to the elements of drama (eg tension, contrast, symbol, time, space, focus and mood)
- make meaning through the forms of drama (eg improvisation, movement, mime, storytelling, readers theatre and puppetry)
- communicate and express their everyday and imagined experiences in drama as a way to create meaning about them
- respond to drama as devisers and audience members

learn about drama through the experience of:

- engaging in the elements of drama to develop the action of the drama
- making decisions about role, situation, space, voice and movement
- viewing character relationships in live performances and screen drama



Outcomes and Indicators

DRASI.1 Takes on roles in drama to explore familiar and imagined situations

- creates a range of roles and situations adapted from their imagination
- expresses an understanding of the shared fiction of the drama by stepping-into-role to enact a situation, and interacting in role
- responds to the action of the drama through individual and group roles
- interprets a dramatic context by responding in the drama forms of improvisation, mime and mask.

DRASI.2 Conveys story, depicts events and expresses feelings by using the elements of drama and the expressive skills of movement and voice

- creates and adapts stories for enactment
- responds to the elements of drama including tension, symbol and mood
- expresses dramatic meaning through movement and voice.

DRASI.3 Interacts collaboratively to communicate the action of the drama with others

- shares their drama making with others, interacts with others abstractly in role to communicate meaning to an audience
- incorporates props and costumes, sound effects and movement sequences to communicate role, situation and place and add to the meaning of the drama.

DRASI.4 Appreciates dramatic work during the making of their own drama and the drama of others

- responds to their own drama and that of others by describing their ideas and meanings
- reflects on characters developed in the action of the drama.

Resources

A selection of hats and scarves. The unit can also be developed using masks such as basic masks or commedia dell'arte masks provided by the teacher or that the students make from papier-mâché.

Assessment

Key assessment opportunities marked with *.



Sequence of Learning Experiences

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To introduce the concept of nonverbal communication	<ul style="list-style-type: none"> Have the class divide into groups of four or five which are separated from each other. Introduce the terms 'body language' and 'facial expression'. Have the groups come up with definitions of what these might be and what parts of the body are used for each definition. Ask students whether it is possible to tell how people are feeling just from observing them. 	Definitions of body language can be recorded in logbooks and discussed again at the end of the unit to see how appropriate they are and whether they need to be refined
To use body language to convey emotions	<ul style="list-style-type: none"> Have each group express a particular emotion dramatically, without the use of words. Have groups take on the emotion and create a tableau that uses body language, facial expression and nonverbal vocalisation to communicate these. The tableaux are performed and each group identifies the emotions expressed by the others.* 	Emotions might include: sadness, happiness, anger, shyness, fear, surprise
To reflect on the meaning communicated across space to portray roles and situations nonverbally	<ul style="list-style-type: none"> Have students jointly evaluate the success of each group in communicating their emotion, with emphasis on the group's use of body language and facial expression.* 	Have each group sit in a circle to complete this exercise
To use known rhymes or songs to express emotion	<ul style="list-style-type: none"> Have students sit in a class circle and share a nursery rhyme or the lyrics of a simple song. Have one student recite a rhyme. Have students repeat the recitation of the rhyme/song, enacting with the emotions already explored. 	Teach some rhymes or songs to students before the dramatic activity begins. The nursery rhymes or songs might come from a range of cultures and relate to the cultural traditions of the students
To focus the action of the drama on the communication of emotion	<ul style="list-style-type: none"> Have the class divide into pairs or threes. Have each group select a nursery rhyme and prepare a shared recital of that rhyme, with each student in the small group communicating a different emotion. 	Students are directed with the following rules: All lines must be said; each student has to say at least one phrase (solo or in unison); not all the emotions have to be used; they have only five minutes to prepare
To identify body language and gesture and the impact of the short time frame on contributing tension to the performance	<ul style="list-style-type: none"> Present the nursery rhymes to the class. Have students discuss the presentations, focusing on body language, gesture and vocalisation.* 	Students could note their observations and thoughts about this material in their logbooks at this stage of the lesson, or at the conclusion

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To understand how it is possible to communicate meaning even when the language does not seem to make sense or cannot be understood by everyone	<ul style="list-style-type: none"> Give instructions in nonsense language that suggests 'Come here!' The instruction is repeated but directed to one student. Exaggerated body language and facial expression is used to deliver the instruction. Have students as a whole group engage in a discussion about nonsense language.* 	If the group contains students who speak other languages, have volunteers say something in their language without facial expression, body language or emotion. Have them speak again, this time with appropriate emotion, facial expression and body language. The class explores ideas as to the meaning of the words spoken
To use masks or hats (as appropriate to the needs of students) to represent symbol	<ul style="list-style-type: none"> Have one of the students collect a bag that the teacher has left somewhere in the classroom. The bag contains two hats or masks. The teacher takes out one hat/mask and puts it on his/her head. This particular hat/mask is labelled and recognised from now on as representing 'happiness'. The other hat/mask is labelled as the one representing 'sadness'. 	When the teacher or student wears one of the hats/masks, he/she adopts the physical attributes and voice appropriate to being either happy or sad
To introduce symbol to represent meaning	<ul style="list-style-type: none"> The teacher and a student exchange a conversation: one is wearing the happy hat/mask; the other is wearing the sad hat/mask. 	Students are asked to bring in an unusual or imaginative hat, such as a top hat or headscarf, for the next lesson. Teachers should have headwear in store as a backup; alternatively, they may use masks for this purpose
	<ul style="list-style-type: none"> Have each student show their headwear/masks and explain what these items symbolise to them. 	The class group discusses 'symbol'. They are asked to recall/recount areas of life where they commonly meet symbols
To use masks or headwear as symbols to represent meaning and as a starting point in the development of a character portrait or profile	<ul style="list-style-type: none"> Have each student develop a character by discussing his or her headwear/masks with a partner. Have students jointly discuss the characters they have created. Have two or three students explain why they have built the characteristics they have into their figure, and how the headwear relates to the character. 	Students need to consider the sort of voice their character would use, accents if any, and the sorts of clothes the character might wear. The character would have a particular way of walking and speaking. The character needs a family background, friends, enemies, what has happened in the character's life until now

Drama

Stage 1

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To shape dramatic action and to create meaning using character	<ul style="list-style-type: none">• Have students form a circle and, in role, wearing their hat/mask, each character speaks a short sentence to the character on his/her right. This has to be in nonsense language, but in the tone/manner and the characteristics of the character. The listener takes on the information and, in character, passes it on to the next as if relaying a message.	
To reinforce the need to use whole body/face and vocal range in order to achieve meaning to the action of the drama and to introduce the element of tension	<ul style="list-style-type: none">• Have students in groups of four or five devise a scene where characters meet and interact with other characters, expanding it into a five-minute presentation. Only nonsense dialogue is permitted. Have students consider how best they may create 'tension' — gradually introducing each character into the scene or creating points of conflict in their interactions.*	Students can write up their process and note their observations and thoughts about this material in their logbooks now or at the end of the lesson
To determine the effect of tension and points of conflict in shaping the drama	<ul style="list-style-type: none">• Set a scene, such as 'at a bus stop', and have one student in character from each group to participate in a meeting at this place. Each character enters the scene in turn and introduces the next. They have to interact with each other and lead towards a resolution of some kind.	Time is limited to two minutes after all the characters have been introduced
To deconstruct and reflect on the action of the drama	<ul style="list-style-type: none">• Have students perform their in-group scene with their characters and props for the classroom audience. Have all the students — performers and audience — respond to the performance considering the clarity of the characters, use of body language, facial expression, movement skills, use of tension and symbols. Characters are identified and assessed as to their success. Stereotyping could also be considered.*	The use of body language, facial expression and movement skills are commented on. Consider whether or not there was tension in the piece and the use of the other elements of drama — especially contrast, mood and space. What was the relationship between the group and the audience? Which characters really used the hat/mask to advantage and how have symbols been used?



Stage 1

Additional Information

If masks are used instead of hats in this unit some very basic conventions about masks might need to be introduced; for example, the convention that masks are always put on, and removed, away from the audience.

Each lesson might be 60 minutes long. Vocal and physical warm-ups for about five minutes at the beginning of each lesson are encouraged in order to physically prepare students and to focus their attention on the dynamics of the drama classroom. Examples of warm-ups that could be used to introduce this unit are:

Throwing the sound: One student in the whole group makes a nonverbal sound while simultaneously throwing it, as if a ball, to another student. The other student 'catches' (repeats) the sound as he/she catches 'the ball'. That student then changes the sound and throws it to another student. Throwing and catching actions can be as bizarre or exaggerated as the teacher allows.

Bluff: The whole group sits in a circle. A small object or tennis ball has to be passed secretly round the circles, ending up with the student who started passing the object around. The teacher, as the 'investigator', has to discover where the object is (who is holding/concealing it) before it reaches the end of its journey. The task of each student in the circle is to bluff the investigator into making a false accusation. For each successful bluff, the group gains one point. If the object travels the distance, five points go to the group. If the investigator accuses successfully, five points go to the 'investigator'. The winner (group or teacher) is the first to set point target depending on time available.

Classroom Organisation

The students at all times need to be praised for their performances and contributions to each lesson. At different times students will work individually, in small groups and as a whole-class group. The teacher will need to organise the students into groups and encourage students to work with those who are not necessarily their close friends. At the end of each lesson, the students are given relaxation activities and other activities in order to de-role.



Links with other artforms

VISUAL ARTS

VAS1.2 *Making*

Students could design and make masks showing different facial features.

Links with other Key Learning Areas

ENGLISH

RS1.5 *Reading and Viewing*

RS1.7 *Context and Text*

Research several television commercials and analyse the non-verbal symbols, eg facial features, colour, body language. Compare these with advertisements from magazines and other print-based material.

Discuss the language used in advertisements. Compare television and print based advertisements.

PDHPE

IN S1.3 *Interacting*

GD S1.9 *Growth and Development*

IR S1.11 *Interpersonal Relationships*

Discuss the different ways we communicate with each other verbally and non-verbally.

Research the ways that deaf or blind people communicate.

HSIE

CCS1.1 *Significant Events and People*

CCS1.2 *Time and Change*

CUS1.3 *Identities*

Research and identify the different symbols, customs and practices used by different cultures to communicate.

Links with *Families, Past and Present: Stories and Histories* unit p 55 and *The Way We Were* unit p 67; also in *HSIE K-6 Units of Work*.



Stage 1 — Playgrounds

Unit Duration: 3–4 lessons

Forms: Improvisation, Movement, Mime

Elements of Drama: Space, Focus, Mood

In this unit students enact real and imagined events from their everyday experiences of playground interactions. Students draw on their individual thoughts and feelings in role to explore situations such as the first day of school, playground games and relationships. Using movement, students explore the environment of the school playground and the ways in which the body can be placed and moved in response to activities that take place there. Focus and space and mood are dramatic elements explored in the unit.

Content

Students in Stage 1 will

learn to:

- explore role interactions in a variety of dramatic situations
- make drama in various groupings by responding to the elements of drama (eg tension, contrast, symbol, time, space, focus and mood)
- make meaning through the forms of drama (eg improvisation, movement, mime, storytelling, readers theatre and puppetry)
- communicate and express their everyday and imagined experiences in drama as a way to create meaning about them
- respond to drama as devisers and audience members

learn about drama through the experience of:

- engaging in the elements of drama to develop the action of the drama
- making decisions about role, situation, space, voice and movement
- viewing character relationships in live performances and screen drama



Outcomes and Indicators

DRAS1.1 Takes on roles in drama to explore familiar and imagined situations

- creates a range of roles and situations adapted from their imagination, literature (including poetry) and everyday experiences
- expresses an understanding of the shared fiction of the drama by stepping-into-role to enact a situation and stepping out-of-role to reflect on the action
- interprets a dramatic context by responding in a drama form (eg improvisation, movement, mime, storytelling, readers' theatre and puppetry)
- experiments with focus by placing the body when creating dramatic images and freeze frames.

DRAS1.2 Conveys story, depicts events and expresses feelings by using the elements of drama and the expressive skills of movement and voice

- creates and adapts stories for enactment
- expresses feelings and other responses when depicting an event (eg the feelings associated with the celebratory homecoming of a child)
- responds to the elements of drama (eg tension, contrast, symbol, time, space, focus and mood) to create shared meaning
- experiments with slow and fast movements
- explores the possible uses of space in the imagined playground.

DRAS1.3 Interacts collaboratively to communicate the action of the drama with others.

- shares their drama making with others
- interacts abstractly or in role to communicate meaning to an audience.

DRAS1.4 Appreciates dramatic work during the making of their own drama and the drama of others.

- responds to their own drama and that of others by describing their ideas and feelings
- distinguishes between the fiction of the drama and their everyday lives.

Resources

- Tambourine, drum, bell or whistle that can be used to signal the beginning and end of actions.
- Photographs and pictures of facial features and ones that show particular 'mood' stances.

Assessment

Key assessment opportunities are marked *.



Sequence of Learning Experiences

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To assist students into adopting a role to provide a protective way in which they can enact experiences	<ul style="list-style-type: none"> Have students mime getting ready for school — getting up, getting dressed, having breakfast, packing their school bag. Assist students into role by having them choose someone they would like to be, deciding what their character will look like, and their character's name. Have students make a still picture or frozen image with their bodies showing how their character feels about being at school on their first day.* 	<p>It may help students into role if they close their eyes and imagine who it was that bought them to school that morning, what they were feeling as they put on their uniform for the first time</p> <p>Ask students to show how they felt when they arrived at school — happy, excited, scared, sad. Photographs or pictures with different facial expressions and particular body stances could be used as stimulus</p>
	<ul style="list-style-type: none"> Have students pretend that their characters feel shy about being at school. They need to find out about where things are in the playground and as a group they move around the space to explore it. Have students not make eye contact with anyone, but to look at everything in the playground very carefully. 	<p>The teacher may describe areas in the playground and make up objects that they might see, eg climbing equipment, steps, toilet block, trees, sand area, grassed area, handball courts</p>
	<ul style="list-style-type: none"> Have the students keep moving as a group, while sneaking quick looks at the others whom they pretend they have never seen before. 	
	<ul style="list-style-type: none"> Have students continue to move; ensure they do not touch anyone; ask them to make eye contact with each person they meet the next turn around the playground. 	<p>Encourage students to talk about the differences they felt between not looking at other students in the playground, and meeting each other's eyes and telling each other their names</p>
	<ul style="list-style-type: none"> Have students smile at each person and then say 'hello' as they move around the space as a group. Have students greet each person they encounter and tell them their character's name. 	
	<ul style="list-style-type: none"> Have students gather together in the playground and in role (as a teacher) suggest they play a new game called 'Chain Tag' to get to know each other. Explain how the game is played. 	<p>See <i>Additional Information</i> for instructions on how to play 'Chain Tag'</p>
To reflect; to help students assimilate the drama and externalise their experiences	<ul style="list-style-type: none"> Ring a bell as soon as the tag game finishes and have students go into a 'freeze' or frozen statue that shows how they feel now about starting their first day at school, then show how students on their first day at school might look in the playground. Have students discuss which freezes they liked and why.* 	<p>Short, improvised interactions could be carried out using the 'freeze' as a starting point, then by having students in role, in groups of three, begin conversations. Students might show feeling frightened, excited, unsure, sad, happy etc</p>

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
	<ul style="list-style-type: none"> Have students create a range of characters eg pretend to be the most important/bossy/popular/nasty/shy/friendly/beautiful/rich/strongest person in the world. Have students make up short improvisations about their characters in the playground.* Have half the students build a collaborative picture while the rest of the group observe and interpret the meaning, then swap. One student starts in the centre of the playground and adopts a pose. Each student adds to this pose and builds on it.* 	<p>Work with stereotypes and draw on observed characteristics, as well as exaggerating use of the whole body for comic effect</p> <p>Poses could reflect the following: 'The happiest playground ever' 'Don't come near me, I'm cross' 'Who want's to play?' 'I'm new and I don't know anyone'</p>
To contrast movements to give dramatic emphasis	<ul style="list-style-type: none"> Have the students briefly discuss as a group the different things they like to do when they have free time in the school playground. Have them think of fast things, slow things, things that they do on their own and things that they do with other people. Have students try some of these movements and then exaggerate them. 	<p>Use examples specific to the student's interests eg chasing, cricket, swapping cards, buying things from the canteen, playing on the play equipment</p>
To provide a sense of pace and timing by using music or tapping rhythms on an instrument	<ul style="list-style-type: none"> Have students show activities or games individually with slow movements that can be done in the playground. Try these in slow motion. Have students repeat this in groups of five.* Have students think up activities or games they can do in the playground involving fast movements. Have students in groups of five exaggerate their movements taking care not to touch anyone else.* 	<p>Appropriately slow-moving music could be used to accompany these movements. Give students time to decide what they are going to do before playing appropriate music</p> <p>Appropriately fast-moving music could be used to accompany these movements</p>
To build an understanding of the importance of focus as an element of drama	<ul style="list-style-type: none"> Have students in a large circle with one person starting in the centre beginning an activity that the other students would like to do in the playground. Have the other students copy his/her actions and continue until a new person runs into the centre and begins a new activity, replacing the last person. Using a tambourine to create a rhythm, have the students move around the space in different ways and to different rhythms: slow skipping, fast walking, very fast sideways walking, slow motion running. 	<p>On verbal cues, all the students freeze and focus on certain people or objects, eg 'freeze and focus on Paul', 'freeze and focus on the clock'</p>

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To identify ways the dramatic images can be made clearer	<ul style="list-style-type: none"> Have the students sit in a circle to talk about the different ways they moved around in their imaginary 'playground', and the different playground situations that were created. Have students discuss how they felt in these different situations and compare these to the playground at school.* As a culminating activity, have the students, as a group, create a photograph or a meaningful tableau with a clear focus directed by the teacher but using students' suggestions as to who should stand where, and how their bodies should be shaped.* Have the students discuss what they liked about the pictures.* 	<p>The different things that occur that feel good in the playground, and those that do not, might be shown dramatically</p> <p>The teacher suggests to them that they don't have to be people; some of the students could be objects. Photographs could include: the friendliest kid in the school; someone has been hurt; the friendly dog in the playground; school is over for the day</p> <p>Have students discuss how they have used their whole bodies to tell the story</p>

Additional Information

A space that provides sufficient room for group movement is needed for this unit. At different times students will work individually, in small groups or as a whole class. It is useful to encourage students to work with those who are not necessarily their close friends. This unit requires an introductory explanation to the students that they are going to pretend that the space they are in is a school playground. The space is probably much smaller than they are used to as a playground, and there may be objects in the room that could get broken or which students need to be aware of as they use the space. Students will need to take care if they are moving quickly, and look after each other's safety. In discussing the size of a real playground and the size of the performance space they are working in, students will make choices about the use of the dimensions and shape of the space in which they will work, and will understand in a simple way how the dramatic element of space can shape, enhance or limit what occurs in the drama.

Specific Techniques

Activities to build trust and cooperation could include some of the following:

- Chain Tag:** The student who begins the game is IT and must try to tag another student. That person has to join hands with the one who has been tagging. Then, the two of them tag a third student who also joins hands with them. The game continues until all the students are in the chain. Only the last two students can tag and if the chain breaks the game has to begin again with the student who was last to be tagged becoming IT.
- Elmer and Bugs:** Students form a tight circle, shoulder to shoulder. Two students are inside the circle, with eyes closed or blindfolded. One is 'Elmer' and the other 'Bugs'. (Names can be anything you choose as culturally appropriate to the group.) 'Elmer' has to find 'Bugs' by calling out, 'Where are you Bugs?'. Bugs must answer, 'Here I am!', but she/he can continue to move and try to evade Elmer. The circled group protect Elmer and Bugs in the game area and prevent them from wandering out of the circle. They can also either aid Elmer in finding Bugs or move the circle to hide her/him.

- *Forming Shapes*: The whole group is asked to carry out this exercise without speaking. This emphasises concentration and nonverbal intuitive communication. The group is asked to form shapes such as numbers, letters, names of the students, geometric shapes, and punctuation marks.
- *Machines*: In this exercise the group builds an image step by step, each student contributing to the whole in a particular way. The teacher chooses, or the students suggest, the type of machine they are going to create, eg a washing machine, a truck engine or something more imaginative, such as a sausage-making machine or a robot to mind children or to do all the housework. One student begins a movement and perhaps uses a sound, and gradually others add to and complement this movement and sound to make the complete machine.



In order to find a group focus, the teacher directs the following games:

- *Simon Says*: Play 'Simon Says' with Simon in the centre of the playground. The teacher then asks the students who was the most important person in the game. Simon is the focus or the person who needs to be looked at most carefully.
- *Statues*: The students walk around; on the command 'freeze' they create an individual tableau showing how they feel today.
- *Group Photograph*: The students are directed to get into groups of different numbers, with this part of the game stopping when they are in groups of approximately five. They are then asked to make a photograph of the following: 'I'm scared!', 'I'm the greatest!', 'wild animals', 'monster's picnic', 'mad professors'. Students need to be given time to choose how they will do this and may need help if they are having difficulty.

Links with other artforms

MUSIC

MUS1.2 *Organising Sound*

Create a musical piece to accompany the drama.

Experiment with different sounds to represent different movements for feelings.

DANCE

DAS1.2 *Composing*

Create a dance incorporating different patterns and combinations of movement reflecting the playground.

Links with other Key Learning Areas

PDHPE

IN S1.3 *Interacting*

MO S1.4 *Moving*

GS S1.8 *Games and Sports*

IR S1.11 *Interpersonal Relationships*

Use the opportunity when working in these strands to highlight the points being used in the drama unit.

Suggested links with *Enjoying the Game* module (p 121) and *Building my Network* (p 200 in PDHPE K-6 modules).

Stage 2 — Danny in the Toybox

Unit Duration: 3–4 lesson,

Forms: Improvisation, Readers Theatre

This unit provides a sequence of learning experiences based on the book *Danny in the Toybox* by Richard Tulloch (Scholastic Australia, Sydney, 1990). The unit incorporates mime, improvisation and role-play, dialogue and narration. Students use vocal expression, silent pauses and a direct actor-audience relationship in a presentation of the book as a piece of readers theatre.

Content

Students in Stage 2 will

learn to:

- express dramatic meaning by taking on and sustaining familiar and different roles and by selecting character-specific props, gestures and movements
- use the elements of drama to deepen the meaning of the drama and in discussing drama work
- consolidate interpretative and symbolic work in the drama forms of improvisation, movement, mime, storytelling, puppetry, mask and playbuilding
- devise drama using narrative or episodic sequences in collaboration with others
- interpret the meaning of their own drama and that of others

learn about drama through the experience of:

- interpreting everyday situations through a range of drama elements (eg tension, contrast, symbol, time, space, focus, mood)
- making decisions and asking questions which help to develop in-role depth and dramatic responses
- acting in and devising drama from the perspective of drama maker and audience
- appreciating drama by viewing others' performances

Outcomes and Indicators

DRA S2.1 Takes on and sustains roles in a variety of drama forms to express meaning in a wide range of imagined situations

- experiments with the voice to create appropriate characteristics in role
- uses clarity of articulation, expression, intonation and pitch
- adopts roles from the given story and suggested stereotypes.

DRA S2.2 Builds the action of the drama by using the elements of drama, movement and voice skills

- performs in improvisations
- participates in readers theatre
- uses appropriate props and costumes in performance.

DRA S2.3 Sequences the action of the drama to create meaning for an audience

- relates to an audience in performance.

DRA S2.4 Responds to, and interprets drama experiences and performances

- reflects on and discusses the improvisations, exercises and performance
- discusses the effectiveness of their own work and the work of others suggesting reasons for preferences.

Resources

A collection of hats to symbolise the roles of police officer, firefighter, nurse, doctor etc. and a set of pictures of people in these roles. A copy of *Danny in the Toybox* by Richard Tulloch (Scholastic Australia, Sydney, 1990). Cardboard on which to print lines in large letters.

Assessment

Key assessment opportunities are marked *.

Sequence of Learning Experiences

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To take on and sustain familiar roles by selecting character-specific props, gestures and movements	<ul style="list-style-type: none"> Have students jointly look at a collection of hats or props that are symbolic of a person such as a police officer, firefighter, nurse, doctor. In small groups, have students look at pictures of people in action in roles such as those above. Have groups decide on an incident that might occur in the lives of their focus role, and in which they have to assist people. 	<p>'Brainstorm' who might wear these hats. Brainstorm the types of things that the people in their group might do if they were to adopt one of these roles. List possible actions and feelings under headings</p>
To sequence action to help define role, place and situation and to introduce the role of the narrator	<ul style="list-style-type: none"> Have students represent this incident in three freeze frames showing the most important moments in the incident. Have one student from each group take on the role of a narrator, describing the action while the rest of the group perform their freeze frames to the rest of the class.* 	The freeze frames should emphasise the actions of the focus role of police officer, firefighter etc
To ask questions which help to develop in-role depth and dramatic responses	<ul style="list-style-type: none"> Select one person from each group to wear the hat of the role they have chosen to enact. The teacher (in role as a reporter from the local newspaper) interviews students wearing the hat.* 	The teacher can ask such questions as: Who are they? What has happened? What did they decide to do? Why did they do it? How do they feel?
To explore the topic in a dramatic context	<ul style="list-style-type: none"> Have students jointly discuss why people help each other and why we might need people with special skills to help in different ways. 	
To use the voice to emphasise elements in the story	<ul style="list-style-type: none"> Read <i>Danny in the Toybox</i> by Richard Tulloch to students as a class group. Have students jointly make a list on butcher's paper of who came to help Danny and why he might have been cross. 	Ask students to consider how the teacher used his/her voice to make the story more interesting
To use the voice in different ways to convey meaning	<ul style="list-style-type: none"> Have students individually enact the lines: 'He shouted and screamed at the top of his voice.' 'He lay on the ground and pounded with his fists and hammered with his heels'.* 	This can be performed in a space of their own and the teacher can then ask for volunteers to repeat their actions for the whole class
To develop dramatic tension and focus by using the voice in different ways to create contrast and mood	<ul style="list-style-type: none"> Have pairs of students consider how many different ways they can find to say the line: 'I'm never coming out for the rest of my life. Never, never, never, so there!' Have students close their eyes and listen to the other class members vocalising the line.* 	Have students practise shouting, whispering, building the line to a crescendo etc. Discuss aspects of voice, projection, intonation, volume etc. Have students consider which delivery of the line is the loudest, sounds the angriest, and is the most convincing, and why

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To explore the story in a dramatic context	<ul style="list-style-type: none"> Re-read the story and have the students note the way the voice adds emphasis to particular parts of the story. 	Students could note any sound effects or music that could be used throughout the story to enhance dramatic tension. Students who don't have a role later could create the sound effects
To explore characterisation to deepen and sustain role	<ul style="list-style-type: none"> Give students, in groups, a major character from the story to work with — Danny, Emma, Mother, Rumpus, Father, Doctor, Little Firefighter, Fire Chief, Old Firefighter. Have students, as a group or as individuals, write a character analysis of their focus character.* 	<p>The whole group can work on one character, or, if the class is experienced, individuals in each group can be given a character to work with</p> <p>Have students consider such things as age, where they live, likes and dislikes, favourite food, and draw a picture of what the character looks like.</p>
To participate in the action of the drama using narrative in collaboration with others	<ul style="list-style-type: none"> Give each group the lines that their character says from the story (on a piece of cardboard). Have students underline words needing more emphasis. Have students rehearse the lines, emphasising clarity of expression, intonation and voice projection. Read the book with the class and have each character read their own lines.* Have each student take on a role in the story or act as a storyteller/narrator.* 	<p>Lines can be given to the whole group for one character or to individuals for each character. Have students work as a group to say their lines together, or have a few students in the group, or an individual, say the lines. Have the others in the group mime the actions.</p> <p>Read as a group or as individuals for each character</p> <p>Students not taking a role, or acting as a narrator, could provide sound effects or could mime the action</p>
To take on the responsibility of the narrator	<ul style="list-style-type: none"> Have the story divided for multiple storytellers so that the story is read/narrated by the whole group.* 	The story would need to be divided before the lesson. Have students use a large decorated box as the Toybox. Select appropriate costumes and other production elements. The hats used earlier could be worn to suggest the different characters

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To reflect on and appreciate the action of the drama from the perspective of the maker/devisor, actor and audience	<ul style="list-style-type: none"> • Have students present <i>Danny in the Toybox</i> as direct readers theatre, sitting on chairs and using their voices present the story. • Have students add movement and gesture. • Have students reflect on what was effective, and why, in their performance.* 	Have students make their own observations of the presentation. Discuss how the voice and other elements made the presentation successful

Additional Information and Specific Techniques

- Lessons could be 60 minutes long.
- Teachers may wish to use some vocal warm-ups before students perform in readers theatre, in order to encourage students to use the voice in a variety of ways. (See the 'Rapunzel' unit for further ideas.) Teachers should be aware of less confident readers in the class and use appropriate strategies to introduce key words or concepts from the story beforehand to assist in achieving familiarity with the text.
- At different times, students will work individually, in small groups and as a whole-class group. The teacher will need to organise the students into groups and encourage students to work with those who are not necessarily their close friends.
- The teacher should ensure multiple copies of the text are available and passages are divided between several narrators.
- A large cardboard box could be decorated before the unit begins as the Toybox, and costumes for the major characters could be found from a dress-up box.
- Danny could be developed further by more confident students into a script improvised and developed from the book. Students could develop their own scenes through workshops and add these to their scripts.
- Students may use logbooks for describing scenes, writing their own descriptions of characters, and to reflect on the effectiveness of their work.

Links with other Key Learning Areas

PDHPE

INS2.3 *Interacting*

IRS2.11 *Interpersonal Relationships*

Suggested link with *Building My Network* in PDHPE K–6 Modules p 200.



Stage 2 — Explorers

Unit Duration: 1–2 lessons
Forms: Improvisation, Movement

'Explorers' has been selected as a topic on which an almost endless series of drama lessons can be based. It can allow students to develop dramas in which they can construct and reflect on cultural values and, as the theatre has always done, such drama experiences can encourage them to learn more about the world in which they live and about the people and other living things that inhabit it with them. Students' interests, knowledge and understanding can be extended through the use of dramatic forms.

Content

Students in Stage 2 will

learn to:

- express dramatic meaning by taking on and sustaining familiar and different roles and by selecting character-specific props, gestures and movements
- use the elements of drama to deepen the meaning of the drama and in discussing drama work
- consolidate interpretative and symbolic work in the drama forms of improvisation, movement, mime, storytelling, puppetry, mask and playbuilding
- devise drama using narrative or episodic sequences in collaboration with others
- interpret the meaning of their own drama and that of others

learn about drama through the experience of:

- interpreting everyday situations through a range of drama elements (eg tension, contrast, symbol, time, space, focus, mood)
- making decisions and asking questions which help to develop in-role depth and dramatic responses
- acting in and devising drama from the perspective of drama maker and audience
- appreciating drama by viewing others' performances

Outcomes and Indicators

DRAS2.1 Takes on and sustains roles in a variety of drama forms to express meaning in a wide range of imagined situations

- adapts and sustains belief in roles from their imagination and literature (including poetry)
- makes decisions about role interactions, symbolic representations and dramatic context in the shared fiction of the action of the drama
- interprets a dramatic context by responding in drama form, eg improvisation and movement
- improvises scenes that demonstrate episodes in the drama.

DRAS2.2 Builds the action of the drama by using the elements of drama, movement and voice skills

- devises action through movement and voice to adapt a character to create dramatic meaning through metaphor
- expresses feeling and other responses when depicting an event
- interprets imagined situations to make drama by deciding on dramatic elements, eg tension, contrast, symbol, time, focus and mood.

DRAS2.3 Sequences the action of the drama to create meaning for an audience

- demonstrates confidence in gesture, movement and vocal skills
- demonstrates how characters interact with others
- selects props, costumes, artefacts, sound effects and movement sequences to refine role, place and situation to add meaning to the drama
- improvises scenes that demonstrates the episodes in drama.

DRAS2.4 Responds to and interprets drama experiences and performances

- shares the processes of shaping and making drama and the reasons for choices
- engages in role to communicate meaning to an audience and engages as a respectful and appreciative audience member.

Resources

- Space for the enactment of the drama. The classroom space would be suitable.
- Paper and pencils, sufficient for each member of the group.

Assessment

Key assessment opportunities are marked *.

Sequence of Learning Experiences

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To set the context for the action of the drama	<ul style="list-style-type: none"> • Explain to students as a class group that the drama will be about explorers. Have the students engage in a discussion about who explorers are, where they might go and why. • Have students decide what sort of explorers should be portrayed. • Exit, re-entering in role as someone who wants to be an explorer, and asks if he/she can join the next expedition. This new explorer asks where they are going, what this place is like and why the explorers would be going there, and if he/she can accompany the explorers on their journey. • Have students engage in a discussion (in role as explorers) of the equipment they will need and the clothes they should wear, and enact this. Ask the explorers to get their equipment so the new explorer knows what is involved. • Have each member of the group (including the new explorer) collect a box of clothing (an imaginary box) and equipment ('from the imaginary store'). • Ask the group (in role) what sort of equipment is in the box. Have each member of the group take out whatever has been suggested and either stow it in an imaginary bag or, if clothing, put it on. 	<p>Ask questions such as: 'Will you be explorers who explore on land or on sea, or in space?'</p> <p>Teacher in role comments on how heavy equipment is and demonstrates this by movement and mime, encouraging other group members to do the same.</p> <p>In role, direct the action through questioning.</p>
To decipher information about a character from their demeanour and voice	<ul style="list-style-type: none"> • Out of role, say he/she is going to turn away and return as another character. • Return with the stance and voice of authority: 'Good morning, explorers.' Ask the explorers if they are ready to go on their expedition to ... (wherever was previously decided upon) and give orders, asking the group to show that they are properly equipped and clothed. Character exits saying he/she is sure the expedition will be a great success. • Have the students sitting in a group and tell them (out of role) that they are going on a journey where no-one has ever gone before. • Have the students as a group jointly make a decision as to how they will journey to their destination. 	<p>The teacher (out of role) asks the group who this new character could be. Select one idea. Ask the group what they would call this person</p> <p>Use vocal and bodily expression to indicate that the group are embarking on a journey into the unknown and that this may have unforeseen consequences</p>

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To provide dramatic focus of this scene, the emphasis being that there is a point of departure	<ul style="list-style-type: none"> • Have students, in role as explorers, write down how they feel as they begin this journey (again using voice to build the mood). The students write their thoughts.* • Place a table with a chair each side of it to define the entry point to the imaginary transport. • Have the students step on the first chair, walk across the table and step onto the second chair. • Have each explorer (including the teacher in role) hold their paper as they step on the ... (whatever was decided) that will take them to their destination, and read what they have written as they enter.* • In role as the captain of the transport (spaceship, ordinary ship, train, bus ...), greet each explorer and say something like 'Welcome to our ...,' and conclude by saying, 'The journey begins.' 	<p>The teacher may need to move among the students and give assistance with writing when needed</p> <p>The teacher (in role) should go first and demonstrate what is required of the students</p> <p>The drama could end here. If continued on a later occasion, have the students seated in a group and narrate the story to date. Show the group the thoughts that the explorers expressed on paper, which may be displayed around the room</p>
To express and develop a mood of concern	<ul style="list-style-type: none"> • Have the students walk around and read what has been written, then stand next to a statement they like, but not the one they wrote themselves. • Move around the room, reading the statements and using a 'public voice' which expresses the feelings of the written thoughts.* • At the conclusion of reading, turn to the group and say, 'But of course, the explorers never returned home, for a terrible disaster overtook them all.' 	<p>The teacher can say, 'If someone else is standing next to the one you like, then find another one'</p> <p>The teacher should use his/her voice and facial expression to emphasize that what happened was disastrous</p>
To collaboratively script the storyline	<ul style="list-style-type: none"> • Have students sitting as one group and ask for their ideas about the disaster that might have occurred. 	<p>The more disastrous the ideas they come up with, the more forthcoming the enactments will be</p>
To provide the actors and audience with a theatrical experience	<ul style="list-style-type: none"> • Have students in small groups enact an aspect of the disaster that overtook the explorers. 	<p>Have students specify what part of the disaster they are intending to develop</p>

Drama

PURPOSE

To make sense of the drama in which the students have participated

TEACHERS CAN

- Have groups perform enactments for the rest of the class.*
- Have the groups make a still picture of some part of their scene that is suitable for photographing. Explain that a book is to be written about the disaster and photographs are required of the most important scenes.*
- Have the students sit as a whole group and conclude with narrative: 'So the explorers who set off that day experienced a disaster which they overcame and their journey will never be forgotten.'
- Have students consider: how the explorers might have felt when the disaster occurred (relate the question/s back to the enacted disaster), why their

NOTES TO TEACHERS

The teacher can be in role as a photographer. It is important that the group itself and its audience know what is being depicted. The teacher can ask each group what is being depicted, and announce the title of each picture in a way that gives it importance

Additional Information

In this unit the teacher needs to work in role, and sometimes in more than one role, throughout the course of the drama. It is not necessary for a teacher in role indicate when he/she is coming out of role in order to facilitate the drama, but it is important to tell students when his/her role changes.

It is suggested that the total lesson duration be 45–60 minutes.

As stated in the rationale, the basic premise of the drama can have many variations. Explorers can travel to a multitude of destinations. Their journey can end successfully. They can meet difficulties which they overcome. They can undertake their journey for a multiplicity of purposes. They can meet people en route who can hamper or facilitate their progress, and students, given some encouragement, are well able to make suggestions that the teacher can use to build the drama.

Another possibility that can be used to extend a drama on explorers is enacting figures in a museum. The students can be asked to develop 'waxworks' which will show some aspect or incident of the explorers' journey, and these can be individual or group portrayals. The 'museum' can be extended to show waxworks which incorporate some movement whenever a visitor (teacher in role) presses a switch. An even more complex development can enable waxwork figures to speak to the visitors. This is a difficult proposal. The teacher (in role as a visitor to the museum) is more able to ask the sorts of questions that will elicit meaningful responses from the waxworks, but the students are also likely to want to take on the powerful role of permitting the waxworks to speak. It may work best if the teacher and some students visit the museum together, with the teacher asking the first question and possibly some others as well, thus modelling appropriate inquiries, while the students also have a chance to interrogate the figures.

When students are involved in the action of the drama they may experience powerful and real emotions. At the end of the drama it is important that the teacher provide students with the opportunities to de-role by being able to talk about key moments and tensions in the drama. De-roling may involve whole group discussions or quiet reflection or through writing about experiences in a journal, or it may involve channelling energy into another activity such as writing a poem or a song, or painting a picture.

Classroom Organisation

This unit contains many opportunities for students to work in groups. If the teacher feels that some students are having difficulties, it may be possible to regroup them with more able and confident class members. If the tasks seem difficult for most of the class, it might be wise to change focus and practice, and involve the group in activities they can cope with more easily. This might mean working with the whole class rather than pairs or small groups. By careful observation, the teacher should be able to make appropriate adjustments as the drama proceeds.

Links with other Key Learning Areas

ENGLISH

RS1.5 *Reading and Viewing*

WS1.9 *Producing Texts*

Locate, read and discuss texts about exploring new places. Write a recount of a visit to a new place.

Stage 3 — Rapunzel

Unit Duration: 6–8 lessons

Forms: Improvisation, Readers Theatre, Storytelling

This unit provides students with opportunities to explore the nature of the story, its structure and the conventions associated with storytelling and readers theatre. The use of narrative encourages students to adopt roles and move into the imagined reality of the fairytale. The story is brought alive by the use of voice, gesture, facial expression, body position, pace and sound effects. Dramatic tension and mood are manipulated throughout the story to increase the impact. The ways in which the meaning and purpose of the story can change with cultural context is also investigated.

Content

Students in Stage 3 will

learn to:

- develop and sustain greater belief in a variety of roles that challenge character stereotypes as a means of interpreting the world in which they live
- manipulate artefacts, costumes, music, sound effects, lighting, scripted and unscripted material to develop and transform the meaning created through role, place, situation
- manage the elements of drama (eg tension, contrast, symbol, time, space, focus and mood) during the preparation of the drama, in the drama and when reflecting on the effect of their drama work
- devise and collaborate on drama works through various combinations of forms
- critically appraise drama work as participants and as audience

learn about drama through the experience of:

- interpreting the personal, social and cultural aspects of everyday situations through a range of drama elements (eg tension, contrast, symbol, time, space, focus and mood)
- exploring traditions associated with different forms of drama (eg improvisation, movement, mime, storytelling, puppetry, mask, video drama and playbuilding)
- devising and acting in drama for an audience
- appreciating drama by viewing others' performances and acknowledging how this can change their own drama practice



Outcomes and Indicators

DRA S3.1 Develops a range of in-depth and sustained roles

- takes on a range of roles challenging character stereotypes, depicting empathy, different and contrasting attitudes and status
- collaborates to convey dramatic meaning by responding abstractly to represent ideas, feelings, objects and situations.

DRA S3.2 Interprets and conveys dramatic meaning by using the elements of drama and a range of movement and voice skills in a variety of drama forms

- responds confidently with gesture, movement and voice skills to a range of scripts and other texts to structure the narrative or episodes and build on the action of the drama
- interprets a dramatic context through the use of a combination of various drama forms
- combines and manages the elements of drama, for example: tension, contrast, symbol, time, space, focus and mood to communicate the depth of meaning of their drama work.

DRA S3.3 Devises, acts and rehearses drama for performance to an audience

- devises drama in collaboration with others using scripted and unscripted material as resources for drama performances
- devises, rehearses and acts in drama using voice and movement skills to convey meaning to an audience.

DRA S3.4 Responds critically to a range of drama works and performance styles

- forms and communicates opinions about a range of drama works created by themselves and others
- evaluates drama performances in order to reflect upon and enhance their own drama work and the work of others.

Resources

- Script of *Rapunzel* adapted by Danni Laurence and Susan Hill in *Readers Theatre: Performing the Text* by Susan Hill (Eleanor Curtain Publishing, Armadale, Victoria, 1995); a copy of the original version of *Rapunzel*.
- *Who, what, where, when, why* cards listing story events, settings and characters; video camera (optional).

Assessment

Key assessment opportunities are marked *.



Sequence of Learning Experiences

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To highlight patterns in traditional fairytales, eg a more powerful figure solving the problems	<ul style="list-style-type: none"> Tell or read a traditional version of <i>Rapunzel</i> using expressive voice, timing and gesture. Have students jointly discuss the story outline — how the story begins, the most exciting parts, where the tension develops, the climax of the story, how the story concludes. Have students sit in a circle to retell the story. Each student contributes a sentence/phrase to recreate the narrative in their own words.* 	<p>Help students to see the similarities and differences between fairytales and real life.</p> <p>The story may subtly change in this process, which might allow for discussion of versions of the stories. Students could also explore the idea of how stories can change when they are a part of an oral tradition</p>
To introduce the element of tension and the concept of freeze-frame	<ul style="list-style-type: none"> Have students select sections of dialogue from key moments in the narrative. Have students in small groups identify and select key moments of tension in the narrative and create frozen pictures to depict these moments. Have the small groups of students present their freeze frames. Have students jointly discuss the presentations and evaluate the overall impact of the freeze frame and how effective tension was portrayed.* 	<p>Copy sections onto card and distribute to pairs of students. Discuss what makes each section significant to the story and how the use of voice and gesture can give greater emphasis and impact to the dialogue</p> <p>Have students consider the way they use body language, levels, spatial relationships, facial expressions and the focus of their freeze frame to capture the tension of the action of the drama</p>
To analyse the dramatic context of the story	<ul style="list-style-type: none"> Have students identify <i>what</i>, <i>where</i> and <i>when</i> in the <i>Rapunzel</i> narrative. 	<p>When considering the 'who', students might discuss the main characters in <i>Rapunzel</i> and describe relationships between them. Re-read sections of the narrative to find sections where oppositions are set up between the main characters eg love, anger, revenge and compassion</p>
To introduce readers theatre highlighting the importance of voice, script, sound effects	<ul style="list-style-type: none"> Read the script of <i>Rapunzel</i>, a modern interpretation of the traditional story adapted by Susan Hill. 	<p>Identify the conscious use of humour in the script</p>

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To consider the use of voice in readers theatre	<ul style="list-style-type: none"> • Have students discuss <i>how</i> and locate <i>where</i> the characters, storyline, tension and mood have been changed to incorporate humour. • Have students in groups consider ways of performing this script as readers theatre. • Have students give regard to the extent that cumulative, individual or group speaking parts could impact on the presentation. • Have student groups explore how: <ul style="list-style-type: none"> – pace, body positions, movement and sound effects influence the creation of mood – opportunities arise for taking advantage of surprise and the unexpected – styles could change from serious to comic. • Have groups establish character parts and rehearse. • Have groups present their readers theatre to the audience of other students.* 	<p>Distribute the script to groups.</p> <p>Investigate how the minimal use of props or extra sound effects contributes to the overall success of the presentation</p> <p>Video documentation of presentations would be worthwhile for the discussion of styles that follows</p>
To reflect on the action of the drama and the processes used in developing the drama	<ul style="list-style-type: none"> • Have students jointly discuss the successful components in each presentation and make suggestions for improvement.* 	<p>Students can document the development of the group performance, evaluate their personal contribution and comment in their logbooks on the understanding they have gained</p>
To encourage the telling of a story from a different point of view, perhaps as one of the characters	<ul style="list-style-type: none"> • Have groups develop a scene from their readers theatre into a role-play by using elements from the original story, but changing the way the dilemma of the main characters is solved. • Have groups of students tell the story from a different point of view, perhaps as one of the characters eg the witch. • Have groups present role-plays to the rest of the class.* • Have students jointly discuss the successful components of each performance and make suggestions for improvement.* 	<p>This may lead to discussion of contemporary issues such as adoption, good versus evil, and creative problem solving. Students may need to invent new characters with new motives or manipulate original characters</p> <p>In their log books, have students document the development of their own group performance</p>

Additional Information

This unit has a vocal focus and, for this reason, voice warm-ups could be used before each session. These should be related to the content of the unit and could include:

- Breathing in and out slowly, using the breath to extend the length of spoken phrases or sounds,
 - Counting aloud up to 20 by 2s; backwards from 20 to 0; starting softly and becoming loud, and starting loud and becoming soft to demonstrate the effect of pitch and volume.
 - Singing like a witch or a beautiful young damsel or a brave young prince to demonstrate the importance of song in the story of *Rapunzel* and its relation to mood
 - repeating a tongue twister to emphasise the importance of diction in oral communication, or saying the names of the characters in the story rapidly, with different intonation to communicate the nature of the character or their feelings about the character
 - creating soundscapes with the voice to enrich students' readers theatre presentation, eg representing the characters or some of their actions: Rapunzel's hair falling, the witch's arrival, forest sounds
- Warm-up activities related to character development and role, such as creating interesting ways to move around the room. If a student sees someone else moving in a way they like, they can steal that movement and copy it. If a student notices that their movement has been stolen, they must change it. This exercise introduces the concept of magical powers being used to take on others' identities or take powers, possessions or children, as the witch does in *Rapunzel*. A further step is for the teacher to call out character names from various fairy stories and the students develop walks for each of the characters, or a student can leave the room while the group decides upon a character to imitate in voice and action. The returned student must guess the character's identity.

I really enjoyed the hot seat. It was very funny because you had to act like the person and speak like the person and in front of everybody

Shelley

I enjoyed doing the Hot Seats. I enjoyed it because you could put a whole new perspective of a character

Samantha

I enjoyed the role play using changed endings because I liked performing it to the class and I liked working with others. It was funny and I enjoyed it a lot.

Jessica

Stage 3 — The Search

Unit Duration: 6–8 lessons

Forms: Video Drama

This unit provides students with the opportunity to engage in video drama within a dramatic context, manipulating role, situations and the drama elements of tension, focus and symbol to make meaning. The use of video in this unit promotes different ways of framing the drama. This would not necessarily be the first drama unit in which students use video techniques.

Content

Students in Stage 2 will

learn to:

- develop and sustain greater belief in a variety of roles that challenge character stereotypes as a means of interpreting the world in which they live
- manipulate artefacts, costumes, music, sound effects, lighting, scripted and unscripted material to develop and transform the meaning created through role, place, situation
- manage the elements of drama (eg tension, contrast, symbol, time, space, focus and mood) during the preparation of the drama, in the drama and when reflecting on the effect of their drama work
- devise and collaborate on drama works through various combinations of forms
- critically appraise drama work as participants and as audience

learn about drama through the experience of:

- interpreting the personal, social and cultural aspects of everyday situations through a range of drama elements (eg tension, contrast, symbol, time, space, focus and mood)
- exploring traditions associated with different forms of drama (eg improvisation, movement, mime, storytelling, puppetry, mask, video drama and playbuilding)
- devising and acting in drama for an audience
- appreciating drama by viewing others' performances and acknowledging how this can change their own drama practice

Outcomes and Indicators

DRA S3.1 Develops a range of in-depth and sustained roles

- takes on a range of roles challenging character stereotypes, depicting empathy, different and contrasting attitudes and status
- collaborates to convey dramatic meaning by responding abstractly to represent ideas, feelings, objects and situations.

DRA S3.2 Interprets and conveys dramatic meaning by using the elements of drama and a range of movement and voice skills in a variety of drama forms

- responds confidently with gesture, movement and voice skills to a range of scripts and other texts to structure the narrative or episodes and build on the action of the drama
- interprets a dramatic context through the use of a combination of various drama forms
- combines and manages the elements of drama to communicate the depth of meaning of their drama work.
- manages ways of creating focus, tension and symbol to enhance the meaning of the on-screen and off-screen drama

DRA S3.3 Devises, acts and rehearses drama for performance to an audience

- devises drama in collaboration with others using scripted and unscripted material as resources for drama performances
- devises, rehearses and acts in drama using voice and movement skills to convey meaning to an audience

DRA S3.4 Responds critically to a range of drama works and performance styles.

- forms and communicates opinions about a range of drama works created by themselves and others
- evaluates drama performances in order to reflect upon and enhance their own drama work and the work of others.

Resources

- Video camera, video tape, television, VCR
- Costume box
- A tripod if possible
- Editing facilities if available
- Appropriate cable to connect camera to TV.

Assessment

Key assessment opportunities are marked *.

Sequence of Learning Experiences

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To familiarise students with performing in front of the camera and to set the dramatic context for the action of the drama	<ul style="list-style-type: none"> • Have each student sit on a chair in front of a camera, before it is switched on. Instruct the students that, as 'the presenter' they have thirty seconds to introduce themselves on camera as a 'talking head'. • Have students in small groups rehearse their improvised introductions. • Have students introduce themselves in front of the camera.* 	Negotiate roles for the task of camera operator, clapperboard operator, timer, on-camera presenter, viewers etc prior to the lesson. Set the camera up prior to the start of the lesson. The camera can be connected to a television monitor, if available, so students can view the filming 'live'
To use and reflect on camera techniques to create dramatic meaning	<ul style="list-style-type: none"> • Have students as viewers observe the convincing nature of the introduction by each 'talking head'.* 	Discuss issues of presentation and framing in reflecting on students' experience in front of the camera
To create a fictional context by defining the action of the drama	<ul style="list-style-type: none"> • Have students as a group negotiate a dilemma of something or someone lost or missing. Discuss the possibilities: when this event could occur, where it could occur and what or who is lost/missing. 	Allocate roles of the television crew: camera operator, clapperboard operator, news presenter and viewers
To develop role within the shared fiction of the drama	<ul style="list-style-type: none"> • Choose one student to be the presenter. • Have students as a group help to develop the character of the presenter who is connected in some way to the missing/lost object/person, by hot-seating the presenter. 	Students can help to develop a character profile by asking such questions as: What's your name? How old are you? Explain what you do in your job? Have you ever reported on a search and rescue before?
To collaborate as viewers to enhance the meaning of the drama	<ul style="list-style-type: none"> • Have students as 'viewers' adopt the role of someone who knows the presenter or the item/person who is lost/missing, or who is aware/not aware of the event. 	
To refine the dramatic context and to introduce dramatic tension	<ul style="list-style-type: none"> • Have the 'camera crew' record the presenter on location as a 'talking head' for a television news item where the presenter introduces him/herself and requests help from the general public to find the missing or lost item or person.* 	The filming of this news item may require a number of 'takes'. Framing the action for the camera to create meaning authentic to the drama could consider camera movement, visuals and costuming
To reflect on the meaning of the work as audience members	<ul style="list-style-type: none"> • Have viewers discuss their response to the news item and question the presenter and crew as to their effectiveness in communicating the message. • Have students in small groups improvise a moment that represents what happened before the object/person went missing. 	
To extend the dramatic context	<ul style="list-style-type: none"> • Have each small group begin their improvisation with a still depiction of 'happier times in their community'. 	Depictions can be photographed by the teacher. Alternatively, the students could represent depictions in drawings

PURPOSE	TEACHERS CAN	NOTES TO TEACHERS
To use dramatic tension to refine the action of the drama	<ul style="list-style-type: none"> • Have each small group positioned in their still depiction. Bring depictions 'to life' and improvise scenes when signalled.* • Have each small group devise a symbolic representation of something terrible occurring in the future which results in the object or person going missing, using mime movement or still depiction. • Have small groups perform their symbolic representations to the rest of the class. Discuss how the meaning was conveyed through the images used.* • Have students in small groups discuss what 'others' might think about the event of searching for something/someone who is lost or missing and discuss who in their group could be interviewed about the event. 	<p>The improvisation may run for up to three minutes.</p> <p>Students could write a letter in role to a friend who used to live in their community about the 'happy' event which they just re-enacted</p>
To enrol students in the action of the drama	<ul style="list-style-type: none"> • As a whole group, hot-seat the interviewees to develop a character profile. 	<p>Ask such questions as: What's your name? What is your relationship to the object or person who is missing or lost? How long have you lived in this town?</p>
To collaborate in developing a script to enhance the meaning of the video drama	<ul style="list-style-type: none"> • Have each group prepare questions and answers for the interviews to be filmed (script). They conclude their interview with a comment addressing the search team. 	<p>The interviewees are people in the local community who have an opinion on the effectiveness of the search</p>
To enhance meaning created through role and situation and by camera techniques	<ul style="list-style-type: none"> • Have students as a group decide on the costumes, location and framing (mid-shot or close-up; one-shot with just interviewee or two-shot including interviewer). • Have students film opinions of the 'local community' in 'vox populi' style. • Have the remainder of the class view interviews in role as local community members. • Have students in small groups in role as community members improvise dramatic action through still depictions that represent that the missing something/someone has been found. 	<p>Allocate the roles of camera operator, clapperboard operator, interviewer, and interviewees</p>

Drama

PURPOSE

TEACHERS CAN

NOTES TO TEACHERS

- Have students improvise the action of the drama using the still depiction of the missing something/someone being found as a starting point.
- Have students repeat the action without dialogue.
- Have students in groups perform the 'find' or the 'return home' incidents, by means of still depictions, improvised action or action without dialogue.
- Have the camera crew film each group using long shots, then using close-ups to focus on one person's response to the situation.
- Have students view the recording as a group, and discuss what is portrayed.
- Have students as a group choose two newsreaders.
- Have students as a group prepare a script for two newsreaders, to be read before and after the showing of the video clip of the 'find' event.
- Have students as a group design and arrange the studio set and costuming for the news broadcast.
- Have the camera crew set up the camera, check the tape, focus, frame.
- Have the camera crew film the newsreaders before and after the film clip of the 'find' event.
- Have students discuss the effectiveness of their 'on-air' news broadcast.
- To conclude the drama, have students as a group adopt one of their roles from the drama for a group photograph that depicts their feelings about the end of the search.

Negotiate roles of one camera operator, one clapperboard operator, the search and rescue team and members of the local community.

Have students write their response to this part of the drama unit on a graffiti wall.

Prior work on the techniques used by newsreaders would be useful. The use of excerpts from other media scripts, noting relationship with camera/viewer, formality of tone, vocal clarity, speed of reading/speaking would be valuable.

If an editing machine (or two VCRs) is/are available, a group of students may be able to edit the news reading and the 'find' event onto the one tape as a complete video-recorded news item

Additional Information

Video drama is a drama form described on p 98 of the *Creative Arts K–6 Syllabus*.

Some applications of video in classroom drama:

- setting the scene for the beginning of a classroom drama, eg time and place
- flashback scenes
- camera taking on a role in the drama, eg 'The Search'
- record process of group-devised drama, eg character development
- dramatic referencing eg time capsule.

Specific Techniques

This drama unit relies on simple film language, techniques and equipment:

- framing: big close-up, close-up, medium close-up, mid-shot, wide-shot, very wide-shot, one-shot, two-shot
- camera movement: panning, zooming, tracking, travelling, tilting
- hand-held camera or tripod-supported camera
- VCR-video playback machine
- RF (or similar) lead — a connecting lead between the camera and the television monitor for direct playback of image while filming.

Classroom Organisation

- In order for the unit to run smoothly the teacher and students should check the battery, the focus and the close-up framing of someone sitting on the chair prior to the start of the lesson.
- Position the camera (on a tripod if available) and place a chair in front of the camera on which students will sit to introduce themselves.
- A discussion of framing and presentation techniques used in television news reports would be useful prior to the lesson.
- Clapperboards can be made by the students prior to the beginning of the unit.

Links with other Key Learning Areas

ENGLISH

TS3.1 *Talking and Listening*

TS3.2 *Skills and Strategies*

Develop interview questions, uses a hierarchical approach to lead to analysis and synthesis on behalf of the interviewer and the interviewee.

PDHPE

SL3.15 *Safe Living*

Discuss and explore the places where people might get into trouble or become lost. Use media articles to identify real-life incidents.

Links with *Safe Living* Module in PDHPE K–6 Modules p 257.