

Drama: Playbuilding

In the last *Curriculum Support* article the initial planning steps were outlined for playbuilding for the essential content in Stage 5 for the first five weeks of the unit. In this issue the last five weeks are planned.

Playbuilding (continued): Essential content: the first 100 hours, compulsory dramatic context (10 weeks)

Integrated learning experiences and assessment/ Students <i>learn to</i> (do)	Evidence of learning/ Students <i>learn about</i>	Feedback
<p>Linking of scenes 5.1.2 Use a variety of ways to link scenes. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> devising a checklist of ways to link scenes experimenting with transition and linking devices such as appropriate props, quotes, narration, chorus, observing and extending physical and/or verbal offers, movements, soundscapes, poems, song, dance, masks or the elaboration of drama games and exercises substituting one transition for another to test their effectiveness building a scene into a play using a traditional scene structure. <p>Explore linking devices and transitions, finding the ones that best suit their group's dramatic intention.</p>	<ul style="list-style-type: none"> the diverse and dynamic ways to develop scene links to create dramatic meaning and audience engagement group cooperation in making collaborative decisions on devising and selecting the most appropriate linking devices for their playbuilding piece. 	<p>Teacher orally affirms the successful development and selection of linking devices. Teacher assists groups that experience difficulties. Teacher offers affirmation and advice on the selection of linking devices.</p>
<p>Timing 5.2.1 Recognise the importance of timing in performance. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> changing pace and timing to slow motion changing pace and timing to fast motion dialogue speed runs in a circle reflecting on activities in the drama workbook experimenting with the timing of movement and physical actions picking up cues eliminating excess time from scenes, e.g. from walking on and off stage etc. 	<ul style="list-style-type: none"> the impact of pace and timing of ensemble vocals and movement for the group and the audience. 	<p>The teacher offers oral feedback on the development of students' timing and reflecting skills.</p>
<p>Characters/roles 5.1.3/5.2.1 Explore characters and/or roles in depth. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> observing people inside and outside the classroom developing fundamental vocal and physical qualities through stance, gesture and status hot-seating a character creating a character profile enacting character/role intentions and tactics. 	<ul style="list-style-type: none"> the process of developing and sustaining roles/characters through trial and error how to create characters of increasing complexity throughout the process. 	<p>Teacher offers positive, constructive feedback, evaluation and analysis of students' roles/characters so that students rework their roles/characters according to feedback.</p>
<p>Narrative structures 5.1.2/5.2.3 Create a narrative structure that conveys an intended dramatic meaning and engages an audience. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> delivering one word or phrase at a time turning written text into a live scene using characters from the newspaper article or the headline and transposing them into a different medium, e.g. monologue devising a voice over of a character or composer using a graph to plot the narrative. 	<ul style="list-style-type: none"> the verbal, improvised, written narratives using their research material, as well as created and imagined situations. 	<p>The teacher gives oral feedback on students' use of storyline and narrative techniques in articulating their meaning.</p>

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Integrated learning experiences and assessment/ Students learn to (do)	Evidence of learning/ Students learn about	Feedback
<p>Final rehearsals 5.1.4/5.3.1/5.3.3 Rehearse and refine their playbuilding. Teaching/learning activities may include:</p> <ul style="list-style-type: none"> examining character/role intentions, tactics, status, voice, and physicalisation elaborating on linking scenes to connect the dramatic action appropriately achieving clarity of dramatic meaning through peer observation, discussion and debate. 	<ul style="list-style-type: none"> the collaborative rehearsal and refinement of their devised playbuilding to convey a desired dramatic intention the playbuilding process and ability to solve problems creatively and collaboratively. 	<p>The teacher gives oral feedback throughout the rehearsal process on acting and characterisation skills and group interaction.</p>
<p>In-class performance 5.2.2 Perform playbuilding to a chosen audience and use costumes, lights and music if appropriate. Adhere to a final in-class performance time. (Five minutes per group.)</p>	<ul style="list-style-type: none"> the performance of a cohesive, creative work highlighting the chosen topic in group devised playbuilding. Effective group cohesion and collaborative process effective synthesis of research, narrative structures, character, role, elements, linking devices and dramatic meaning. 	<p>Teacher and peer discussion of the successful elements of each performance. The teacher rates each group and writes a comment summarising the process and performance of each group.</p>
<p>Final assessment 5.1.1/5.2.3/5.3.2 Experience the final playbuilding performance, in approximately Week 10, noting criteria against which each student is assessed. The final assessment should integrate making, performing and appreciating.</p>	<ul style="list-style-type: none"> the assessment of each student against criteria set in the final playbuilding performance. 	<p>Formal written feedback and grading.</p>

Throughout the unit the teacher should be aware of the process of development of the students' skills and understanding of playbuilding. In order to assess for learning the teacher should identify some points in this process at which to gather samples of the students' work, in written reflections or responses, as well as on video, of students' developing skills of linking scenes, timing in performance, characterisation and collaborative interaction. Students' peer discussions and the final performances should also be recorded, and students' formal written feedback copied, in order to provide the teacher with evidence to demonstrate what students have learned and how the process of learning skills and developing understanding is achieved.

As a result, the levels of achievement attained in the process and by the final product should be clearly identified in this collection. This will provide the teacher with a useful resource, which signifies the standards achieved by students in this unit of work.

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Profile: Colleen Roche is the recently appointed Creative Arts Consultant (Drama K–12). She has been teaching Drama 7–12 at Asquith Girls High School for the last fifteen years and implemented HSC Drama at the school. Colleen has worked extensively with The Creative Arts Unit tutoring, directing and assisting in the development of performance programs for the NSW Public Schools Drama Company and Ensembles since 1992. She has marked the HSC in Drama as a Senior Marker in both Performance (Itinerant) and the Written Paper (Section 1 and 11). Colleen's first responsibility at the Curriculum K–12 Directorate has been delivering Years 7–10 workshops in implementing the new 7–10 Drama syllabus statewide.