# Drama Stage 5 Playbuilding – Devising with text



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## Overview

**Course:** DramaStage 5

**Topic:** Playbuilding – Devising with text

**Unit duration:** this unit is designed to be completed over a period of approximately 10 weeks but can be adapted to suit the school context.

**Date commenced:**

**Date completed:**

## Unit outline

This program of learning addresses the practice of making through the compulsory context, ‘playbuilding’. The teaching and learning activities in this program are designed to allow students to engage with a range of texts as a stimulus for devising. Students will create a theatrical world in which characters interact within dramatic moments to progress the narrative, heightened by elements of production and style choices with a clear structure and dramatic intention. Students will engage with workshops that encourage them to collaborate, explore, source, generate, imagine, gather, trial, critique, select, document, refine and present their theatrical works.

### Focus outcomes

Students will develop knowledge, understanding and skills, individually and collaboratively, through making drama that explores a range of imagined and created situations in a collaborative drama and theatre environment.

#### Making

A student:

* **5.1.1** manipulates the elements of drama to create belief, clarity and tension in character, role, situation and action
* **5.1.2** contributes, selects, develops and structures ideas in improvisation and playbuilding
* **5.1.3** devises, interprets and enacts drama using scripted and unscripted material or text
* **5.1.4** explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies

#### Performing

A student:

* **5.2.1** applies acting and performance techniques expressively and collaboratively to communicate dramatic meaning
* **5.2.2** selects and uses performance spaces, theatre conventions and production elements appropriate to purpose and audience

#### Appreciating

A student:

* **5.3.1** responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions

[Drama 7–10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/drama-7-10-syllabus) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2009.

## Learning intentions and success criteria

**Learning intentions** and **success criteria** assist educators to articulate the purpose of a learning task to make judgements about the quality of student learning. These help students focus on the task or activity taking place and what they are learning and provide a framework for reflection and feedback. Online tools such as the Department of Education’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/622) can assist implementation of this formative assessment strategy.

Suggested learning intentions and success criteria are available throughout the learning sequence. Learning intentions and success criteria are most effective when they are adjusted to meet the needs of individual students. The examples provided in this document are generalised to demonstrate how learning intentions and success criteria could be created.

Students will demonstrate their knowledge, understanding and skills in playbuilding with text in a range of ways. Success criteria could be determined by the classroom teacher and/or the student.

## Sample adjustments

Differentiated learning should be enabled through both planned and contingent adjustments to the teaching approach for content, process, product and the learning environment. For more information on differentiation, visit the [Differentiating learning](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning) page of the Department of Education website.

When using these resources in the classroom, it is important for teachers to consider the needs of all students in their class including Aboriginal and Torres Strait Islander students, EAL/D learners, students with additional learning needs and high potential and gifted learners. Sample adjustments have been included throughout the learning sequence. These are generalised and intended as suggestions only. Adjustments are most effective when they are designed to meet the needs of individual students.

All students need to be challenged and engaged to fully develop their potential. A culture of high expectations needs to be supported by strategies that both challenge and support student learning needs, such as through appropriate curriculum differentiation. View the [CESE What works best 2020 update](https://education.nsw.gov.au/about-us/educational-data/cese/publications/research-reports/what-works-best-2020-update) to learn about evidence-based practices to help improve NSW student performance.

## Cross-curriculum content

### Information and communication technologies (ICT)

Students engage with a range of technologies as they make, perform and appreciate drama throughout this unit. They can explore different ICT in their class work through word processing in scriptwriting, reflection tasks and assessment. Students also use the internet to research and communicate with their devising groups. In addition to this, students have the opportunity to use, access and engage with ICT to facilitate their learning when creating soundscapes, investigating the elements of production and when recording and editing a short reflective film.

### Civics and citizenship

Students will explore the work *Compass* by Australian writer Jessica Bellamy. This text provides students with the opportunity to engage in content that is related to Australian theatre to develop an understanding of our cultural heritage and the characteristics of the Australian psyche. While this unit uses excerpts from *Compass* by Jessica Bellamy, it could be adapted for use with one or more other published plays.

### Difference and diversity

Students appreciate difference and diversity when collaboratively making drama. Processes of improvisation and devising require students to collaborate to make drama based on individual interpretations, which may present unique personal, social and cultural perspectives.

### Key competencies

The key competencies below are embedded in the Drama curriculum to enhance student learning throughout the Playbuilding – Devising with text unit.

* Collecting, analysing and organising information
* Communicating ideas and information
* Working with others and in teams
* Problem solving

### Literacy

Throughout this unit, students will develop skills in various literacies. They will develop their knowledge of subject-specific and general vocabulary when writing about drama as they respond to and evaluate their own works and the works of others. The reading and writing of scripts and texts will also assist students in their acquisition of literacy skills. A range of text types will be explored throughout this unit including written, visual and aural texts. As both performers and audience members, students will develop skills in interpreting drama by analysing scripts, the application of performance skills and the use of the elements of drama and the elements of production.

### Numeracy

Students will develop skills in numeracy by applying problem-solving techniques in everyday practice. Students will investigate space, including shape, when devising stylised movement and blocking their playbuilt works, and they will apply mathematical principles when designing production elements. The awareness of time also plays a vital role in playbuilding when considering the timing of cues in performance.

## Assessment

This unit includes one assessment task which assesses making, performing and appreciating outcomes. The assessment task requires students to work collaboratively to devise and perform an original group devised performance, using a range of texts as stimulus. They will then film and share a short evaluation of the process of devising.

In Part A, students will work in groups of 4–6 to create a 5–6 minute group devised performance titled *Lost*, that follows a linear or non-linear narrative structure. Students will create a theatrical journey inspired by the texts explored in the Playbuilding – Devising with text unit which includes each of the scenes listed below.

* Who are we? Where are we? Why are we here?
* We are lost!
* Conflict and tension erupt.
* What was that? (Group face external threat)
* Victory is sweet. (Group overcome the challenge)
* Lesson is learnt.

Students will experiment with a variety of theatrical techniques to create a distinct sense of place and character, as well as an evocative and tense atmosphere. Students should apply technology and use performance skills to heighten the style and engage the audience in the world of the devised performance.

Students will be assessed on their ability to:

* manipulate the elements of drama to create clarity and belief in character, narrative structure and dramatic intention
* contribute to playbuilding by selecting, developing and structuring ideas in workshops and rehearsals
* engage in creative risk-taking to explore, structure and refine ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies
* apply acting and performance techniques expressively and collaboratively to construct highly engaging and theatrical storytelling
* select and use dramatic elements to create strong movement, vocal dynamics, and timing appropriate to purpose and audience.

In Part B, students will work with their devising groups to create a digital post-performance reflection outlining their challenges and successes in the devising process. Students will record and edit raw footage captured during the making process to create a 2–3 minute short film that evaluates their performance.

Students will be assessed on their ability to:

* reflect on their use of the elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions in the group devised performance
* apply film and editing techniques appropriately and collaboratively to communicate their reflection on the devising process and their evaluation of the performance.

### Formative assessment

It is recommended that evidence-based formative assessment strategies be used throughout this unit to determine the next steps in learning and assist you in evaluating the impact of teaching and learning activities. To investigate strategies that could be added to the learning sequence to elicit evidence, visit the [Classroom assessment advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/classroom-assessment-advice-7-10-) page on the Department of Education website. Using formative assessment strategies ensures that individual student progress can be monitored, and the lesson sequence adjusted based on formative data collected.

## Evaluation

After the unit of learning is complete, record an evaluation of the unit and any variations that were or needed to be implemented. The unit evaluation may include consideration of:

* student understanding of the content and engagement with the content
* the time allocated for the unit
* student acquisition of skills and whether the learning intentions and outcomes were met
* opportunities for student reflection on learning
* opportunities for peer feedback and implementation of teacher feedback to further improve student outcomes
* the sequencing of activities
* the suitability of resources
* the variety of teaching strategies and formative/summative assessment opportunities
* the differentiation strategies implemented
* the literacy and numeracy strategies used and their overall success in achieving the unit outcomes.

## Learning sequence

This lesson sequence outlines one approach to teaching the core context of playbuilding that uses a variety of texts to inspire, progress and enrich students’ experience of group devising. Written, visual and aural texts will be used at various stages to progress and enrich the group devising. This multi-text approach allows students to progressively build their work, scaffolding the playbuilding so it is approachable and achievable for all students. The key actions of playbuilding (generate, explore, select, structure and refine and rehearse) are repeated in a structured cycle as the work develops, reshapes, and is finally refined ready for an audience. This aims to encourage imaginative offers and high engagement throughout the entire group devising process.

While this unit uses excerpts from *Compass* by Jessica Bellamy, it could be adapted for use with one or more other published plays.

Table 1 – Playbuilding – Devising with text lesson sequence

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Outcomes | Content | Teaching and learning strategies/resources | Adjustments | Registration |
| 5.1.3 devises, interprets and enacts drama using scripted and unscripted material or text | Week 1 – creating the world | **Learning intention**Students learn to extract imagery from texts to stimulate the development of a theatrical world. They will develop skills in manipulating the elements of production and creating choreographed action.**Teaching and learning activities**1. As a class, investigate ideas that the word ‘lost’ stimulates. Explain to the students that *Lost* will be the title of their performance.
2. Distribution of and explicit teacher-led instruction unpacking the Playbuilding – Devising with text assessment task. Where appropriate, students may begin to film raw material and save it in a shared common space in preparation for Part B of the assessment task. This can be completed at intervals throughout the entire playbuilding process.
3. Read the [stage direction for Scene 1](https://atyp.com.au/wp-content/uploads/2021/10/Compass.pdf) in Jessica Bellamy’s Compass.
4. Generate a list of visual and aural images and moments of action.
5. In pairs/small groups, students explore and experiment with offers for lighting design, sound design and choreographed action to establish the world. There is to be no dialogue.
6. Students present their offers to the class.
7. The class group workshops these offers. Students select 1–2 of these offers to create a 30–45 second performance that establishes the atmosphere of the world of the devised work. At this stage, the characters should be a collective, not individual characters.
8. This performance is recorded for later inclusion and/or refinement.

**Success criteria**Students can evoke the atmosphere of the world of the devised work through lighting, sound and/or choreographed action. The student:* contributes to the list of visual and aural images and moments of action found in the stage direction
* experiments with lighting, sound and/or choreographed action and shares these offers with the wider group
* demonstrates understanding of atmosphere through contribution to the selection of evocative ideas for performance
* performs with commitment, focus, energy, timing and effective voice and/or movement skills to engage an audience in the world
* communicates effectively and respectfully with others throughout the collaborative process.
 | **Sample adjustments**Students could operate elements of production, such as lighting and recorded sound, instead of performing.The offers for lighting, sound and choreographed action are developed through experiential writing in the logbook. |  |
| 5.1.1 manipulates the elements of drama to create belief, clarity and tension in character, role, situation and action | Week 1 – creating character | **Learning Intention**Students learn skills in developing character originating from a symbolic costume piece. They can analyse this as a visual text to devise a collective situation for the play and an inner motivation for their individual characters.**Teaching and learning activities**Students bring in a hat that someone, other than themselves, might wear while bushwalking. Teacher explains that they will be using it as a stimulus to generate interesting offers for each other.1. As a class, place the hats in the circle, and discuss what characters might make up a group wearing these hats and the situation that they could be in. For example:
2. teenagers on a camping trip
3. a Duke of Edinburgh Gold Award group
4. a family group on a weekend bushwalk
5. interstate tourists on holidays
6. work experience park rangers.
7. Each student selects a hat. This is now the core costume piece for their character.
8. As a class group, generate a list of things that a character can lose, both physical and abstract. For example, keys, mobile phone, glasses, water bottle, self-confidence, compassion or health.
9. Students select what it is that their character has lost and keep it to themselves for now. They might record it and leave it with the teacher.
10. Teacher-led discussion explaining the concept of a character’s inner motivation.
11. Students create their own texts in a logbook entry connecting their chosen hat and lost item to an inner motivation of their character.

**Success criteria**Students can effectively connect the chosen costume piece, lost item and their character’s inner motivation to create clarity in characterisation. Students can also gain an initial understanding of the situation in which the characters find themselves. The student:* contributes imaginatively to the creation of possible group identities, situations and items that may be lost
* makes a meaningful link between the design choice of the hat and inner motivation of their character.
 | **Sample adjustments**The teacher provides hats to assist the design choice and group identity.Students work in pairs to assign an inner motivation for their character. |  |
| 5.1.1 manipulates the elements of drama to create belief, clarity and tension in character, role, situation and action | Week 2 – creating dialogue | **Learning intention**Students learn how to further develop their character through experimentation with scripted and new dialogue. They will also explore vocal dynamics and engaging action choices within the established setting.**Teaching and learning activities**1. Generate a list of lines of dialogue from the opening scene of the text, [*Compass* by Jessica Bellamy](https://atyp.com.au/wp-content/uploads/2021/10/Compass.pdf).
2. Each student selects a line of dialogue and, as their character, explores its delivery with a range of intentions.
3. As a class, generate a list of actions that can be carried out in the bush during a storm. For example, trying to get reception, sharing food, drawing a map in the dirt, sheltering under leaves, or jumping in puddles.
4. Students select an action that can be carried out in the bush during a storm and write a new line of dialogue (text) for their character to deliver when performing this action.
5. Students give their characters a name and share it with the group. These become the characters for the devised piece.
6. Each student creates a fictional social media profile for their character and creates a post that communicates their key characteristics to an audience. The post could be a short video, image and/or text. Students share their ‘post’ with the class.

**Success criteria**Students can create dialogue, action and a name for their character and present these elements with belief and control. The student:* experiments with varying intentions and delivery for the scripted dialogue and makes an appropriate selection
* explores the physicality of the character through experimentation with action appropriate to the setting and situation
* creates appropriate dialogue to accompany the dramatic action
* extends their characterisation by creating a detailed post for a fictional social media platform.
 | **Sample adjustments**Students can workshop the creation of new dialogue in small groups and assign the scripted dialogue as a whole group.The teacher may support the shaping of action through collaborative direction.The social media profile can be either written or performed and can be created in groups or independently. |  |
| 5.1.4 explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies5.2.2 selects and uses performance spaces, theatre conventions and production elements appropriate to purpose and audience | Week 3 – creating sound and style | **Learning intention**Students learn how to work collaboratively to shape a piece of chorus. They will develop their understanding about how sound and movement choices can lift the performance out of realism.**Teaching and learning activities**1. Students are to create a text that lists items that could be included in a day pack for their selected situation.
2. Students select 5 essential and 5 optional items from their list to include as props in their character’s day pack. These should reflect their character’s personality and inner motivations.
3. Students bring in their day pack that will serve as the second element of their costume. They can also use it as a prop or potential set piece.
4. As a group, students select a piece of sound text such as music, a soundscape and/or sound effect that is evocative of the world they are creating.
5. Each student generates a movement sequence, working with one of their props, and using their chosen sound text to structure the tempo and shifts in action.
6. Students share their movement sequence with their group and use ideas from these sequences to collaboratively generate a chorus/ensemble movement piece of approximately 30–60 seconds.
7. Each group performs their chorus/ensemble movement piece for the class and receives feedback. The pieces are filmed for further refinement and selection later in the devising process.
8. Teacher-led discussion the theatrical possibilities of stylised movement.

**Success criteria**Students can offer ideas for the sound text and shape a dynamic movement sequence with their prop for integration into the chorus/ensemble piece. Students can work collaboratively and with focus to create an engaging stylised movement performance. The student:* sources and shares appropriate sound text for consideration by the group
* shapes a movement sequence to sound text, demonstrating awareness of tempo and shifts in action, and using an appropriate prop for the character
* makes theatrically interesting offers, and responds openly to the offers of others, in the shaping of a stylised movement piece
* reflects on performance and contributes to class discussions.
 | **Sample adjustments**Day packs may be created through lists and/or online design.Props may be provided by the teacher.A sound bank may be created for the group.The shaping of the chorus may be led by student directors and/or the teacher. |  |
| 5.1.2 contributes, selects, develops and structures ideas in improvisation and playbuilding5.2.2 selects and uses performance spaces, theatre conventions and production elements appropriate to purpose and audience | Week 4 – creating dramatic moments | **Learning intention**Students are learning to further develop their skills of improvisation as they participate in a Jacques Lecoq inspired workshop. They will develop their performance skills to make imaginative and theatrically engaging images and scenic offers. Students’ understanding of tension will be strengthened as they learn to select and refine dramatic moments to shape a powerful scene.**Teaching and learning activities**1. Teacher-led discussion and shared stories exploring the title of the devised performance, *Lost*.
2. Students represent the title, *Lost*, through tableaux.
3. The teacher leads a workshop using Jacques Lecoq’s [7 Levels of Tension](https://www.youtube.com/playlist?list=PLwragL0Ld7iRx_rv8lai5CpoEWExUEme3) to generate a montage of tableaux representing the dawning realisation that the group is lost.
4. In their groups, students select an image from the tableaux to activate with movement and dialogue to generate a brief dramatic moment through improvisation. Students collaborate to consider and select interesting dramatic moments for documentation in their logbooks and inclusion in the devised performance.
5. Students discuss the sources of tension in these dramatic moments. In their logbooks, they document the manipulation of performance skills, and the elements of drama that they used to sustain and release tension in their logbooks.

**Success criteria**Students can take creative risks in the Lecoq workshop and encourage the same from their peers. They participate thoughtfully in the consideration and generation of the montage and employ their performance skills to communicate a range of responses to being lost. Students can also demonstrate a deepening understanding of how tension is manipulated in performance. The student:* uses performance skills to respond creatively in the Lecoq workshop
* draws on their understanding of tension to contribute to the creation of the montage
* improvises with energy, focus and conviction in the activation of a selected tableau
* demonstrates an understanding of the actor-audience relationship in their shaping of tableau and dramatic moments.
 | **Sample adjustments**The teacher provides a selection of moments of tension from film, theatre, television and unpacks the elements of drama that impact the creation of tension.Examples of montage in theatre and film may be unpacked in detail.More time may be provided for exploring Jacques Lecoq’s [7 Levels of Tension](https://www.youtube.com/playlist?list=PLwragL0Ld7iRx_rv8lai5CpoEWExUEme3) and scene work.Interviews with people who have been lost in nature may be provided. |  |
| 5.1.2 contributes, selects, develops and structures ideas in improvisation and playbuilding5.2.2 selects and uses performance spaces, theatre conventions and production elements appropriate to purpose and audience | Week 5–6 – creating the narrative structure | **Learning intention**Students learn to share, research and read stories to enrich and progress their devising. They will deepen their knowledge of the components of a strong narrative and the potential of linear and non-linear structures, as they learn to contribute to the development of a narrative. Students also learn about using the dramatic intention to drive the narrative for clarity of storytelling.**Teaching and learning activities**1. Students share stories of walking and/or camping in the bush. Students record offers of their strongest memories in their logbooks for later inclusion in the devised performance.
2. As a class, access an abbreviated version of the Brothers Grimm’s [*Hansel and Gretel*](https://storiestogrowby.org/story/hansel-and-gretel-bedtime-stories-for-kids/) or any other text that has a clear linear narrative appropriate to your school context. Highlight that the text has a clear moral or purpose. Discuss the importance of having a clear dramatic intention when devising an original work.
3. Students research stories of being lost in the bush. The texts below texts could be used as examples.
4. [Lost for five days: How this couple survived in the bush](https://www.sbs.com.au/news/the-feed/article/lost-for-five-days-how-this-couple-survived-in-the-bush/u5opefaxs)
5. [British backpacker Jamie Neale prayed while lost in the bush](https://www.theguardian.com/world/2009/jul/19/australia)
6. [Lost in the bush during COVID lockdown](https://www.youtube.com/watch?v=XXhtAX-rCj4)
7. Students select elements of these texts to use in their group devising. For example, building shelter, rationing food, creating SOS signs from colourful clothing, writing letters to loved ones, family posting their fears on social media, the sound of choppers overhead and feeling of frustration.
8. Teacher-led discussion, brainstorming the elements of an evocative story. Some examples include tension and conflict, characters we care about, overcoming adversity, satisfying resolution and a clear purpose/moral.
9. The teacher provides students with the narrative structure through the scene titles (texts) below. Each scene can vary in length.
10. Who are we? Where are we? Why are we here?
11. We are lost!
12. Conflict and tension erupt.
13. What was that? (Group face external threat)
14. Victory is sweet. (Group overcome the challenge)
15. Lesson is learnt.
16. Teacher-led discussion explaining how ‘external threat’ offers a clear opportunity to elevate the style out of realism. The external threat to the children in the *Hansel and Gretel* fairy-tale can be used as an example. As a group, students discuss the possibilities of the external threat.
17. Individually, students generate a one sentence offer for each scene. Each student presents their 6 offers to their group. Through exploration and discussion, the group selects and agrees on the overall narrative structure or plot. One sentence for each scene is recorded in their logbooks as the key structure of the play.
18. As a group, students explore arranging the scenes in a different order to consider the impact of linear or non-linear structures on coherence and audience engagement. Students make a final selection for their structure.
19. Students discuss and agree on the overall message or moral for the audience. This becomes their dramatic intention.

**Success criteria**Students can contribute stories, both their own and those they have researched, to group discussions. They can create one sentence overviews for each of the 6 scenes and participate thoughtfully in the group discussion about scene summaries. Students can also consider the impact on coherence and audience engagement of different structures and work with their group to come to an agreement. Students can be active contributors to the discussion about dramatic intention. The student:* shares stories of being lost in the bush and identifies action that may be included when devising
* writes 6 offers of scene overviews and shares them with the group
* contributes to the exploration of linear and non-linear structures through the scene arrangement activity
* applies understanding of the moral of *Hansel and Gretel* to debate dramatic intention for their own work.
 | **Sample adjustments**The teacher provides a selection of stories of people lost while walking in nature.The number of scenes could be shortened and/or the external threat removed.Scene titles could be created by the students.Dramatic intention can be left out or created with teacher guidance.Students could use only a linear structure. |  |
| 5.1.4 explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies5.2.1 applies acting and performance techniques expressively and collaboratively to communicate dramatic meaning5.2.2 selects and uses performance spaces, theatre conventions and production elements appropriate to purpose and audience | Weeks 7–9 – creating the devised performance | **Learning intention**Students learn how to work collaboratively and apply peer and teacher feedback to shape engaging theatrical scenes. They are to incorporate offers created earlier in the program and apply their understanding of inner motivation and elements of production to enhance the work. They also learn to actively explore and create effective transitions to develop dramatic coherence.**Teaching and learning activities**1. Students review their logbook documentation of offers from earlier in the program and select appropriate offers for inclusion in the group devised performance.
2. In their groups, students reveal their character’s inner motivations and explore how they may impact the plot.
3. Each group generates and incorporates a group motto/saying (text).
4. Each group blocks the individual scenes and records the running script after each lesson in a shared document. Blocking is the precise staging of the actors in a scene and can be used to map out movement pathways, set placement and timing.
5. Students explore how different elements of production could be integrated into the performance. These offers should be explored throughout the devising process and refined as the performance develops.
6. Each group explores and selects transition devices. This could include sound, movement or narration. For example, the sound of choppers searching, chanting the theme song/motto, a montage of movement sequences/tableaux, sounds of the bush, worried family posts projected or delivered by voice over, sound/projection of the ‘external threat’.
7. Each group performs for the class. Each performance is filmed and made accessible to all students. Individually, students engage in [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=7ac73ce7-7f89-ce9c-b375-cadea4e4fe8a) rounds which are scaffolded by the teacher. Strategies such as ‘Two stars and a wish’ or ‘See 3 before me’ can be found in the peer feedback section of the Digital Learning Selector and could be used to structure this learning activity.
8. Students complete the costume for their character. This could be completed by selecting physical costume items or by completing a costume design in their logbooks.
9. As a group, students refine the devised performance, acting on peer feedback and self-reflection.
10. Each group performs for an invited audience for assessment.

**Success criteria**Students can develop and refine the devised performance based on peer feedback and self-reflection. They can work collaboratively to devise the plot, scene blocking and transitions and contribute to the selection of a group motto. Students perform their devised piece, applying performance skills to engage the audience. The student:* suggests possibilities for inclusion of their character’s inner motivation in the narrative
* takes creative risks in the development of scenes and problem solves with confidence
* demonstrates knowledge and understanding of dramatic coherence and the elements of drama within a narrative structure
* responds productively to the feedback of others and offers insightful feedback to their peers
* reflects productively on their own work to refine the performance
* performs with energy, conviction, effective vocal and movement skills, timing, awareness of audience and strong focus in both rehearsal and performance.
 | **Sample adjustments**Some students may take more responsibility for the technical aspects of the performance.A student may take a minor role within the performance. The teacher may guide each group in their development of appropriate transition devices.Students may use only a linear narrative structure. |  |
| 5.3.1 responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions | Week 10 – appreciating the performance | **Learning intention**Students reflect thoughtfully and imaginatively on the process of devising, identifying the challenges and successes of their process. They consolidate their knowledge of subject-specific vocabulary and strengthen their skill in evaluating the effectiveness of choices in shaping the devised performance work. Students present their reflection through a short film; identifying, selecting and editing raw material to capture and present their appreciation of the devising process.**Teaching and learning activities**1. Students view the recording of their performance and engage in a feedback/feedforward cycle. Feedforward replaces positive or negative feedback with future-oriented solutions to encourage meaningful engagement with the solutions for improvement.
2. In their groups, students create a 2–3-minute short film capturing the experience of devising the work. They can discuss the successes, the part of the process they most enjoyed and the challenges.
3. Students submit their short film as Part B of the Playbuilding – Devising with text assessment task.

**Success criteria**Students can apply their skills of evaluation to reflect on the process of devising with clarity, using subject-specific language. They can identify, select and edit material to shape a short film that reflects their learning experience. The student:* identifies the challenges and successes of the devising process
* uses subject-specific language to evaluate both the performance and process
* participates in the shaping of a short film, offering ideas and collaborating positively with others
* reflects productively on their own work to create solutions for future improvement in their playbuilding skills.
 | **Sample adjustments**This reflection could be demonstrated through other modes such as a storyboard, a written reflection, or viva voce.Subject-specific language can be displayed in the room and/or provided for the students.The whole class may work together to create a short film, including process and performance footage and reflections. |  |

## References

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[Drama 7–10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/drama-7-10-syllabus) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

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