# Playbuilding and graphic novels

## Issues based theatre resources

## Is The Issue Controversial?

### Background

This unit of work allows students to explore controversial issues, presented in graphic novels and in their own dramatic works. Students are given the ability to delve into issues that are often tricky to discuss. They explore the importance of relationships with the audience in printed and dramatic work.

Please note that the recommended reading list is a suggestion only and implies no endorsement, by the New South Wales Department of Education, of any author, publisher or book title.

### Unit outline

Module one – How we explore ideas

Module two – Graphic novels that explore issues

Module three – Considering your audience

Module four – Exploring your own issue

### Cross curriculum content and key competencies

| Cross curriculum content | Key competencies |
| --- | --- |
| Civics and Citizenship  Difference and Diversity  Gender | Literacy  Multicultural |

#### Outcomes covered

##### Objective – making (drama)

| Outcomes | Indicators/content |
| --- | --- |
| 5.1.1 – A student manipulates the elements of drama to create belief, clarity and tension in character, role, situation and action. | To – develop a range of created and imagined situations which explore the familiar and unfamiliar  To – explore role and character through script, dramatic forms, performance styles and playbuilding  About – using improvisation to approach role/character within fictional situations and dramatic action  About – exploring roles/characters using realistic, surreal and abstract narratives  About – identifying and responding to the internal factors of role/character and translating these into voice and language that are unique to a role/character |
| 5.1.2 – A student contributes, selects, develops and structures ideas in improvisation and playbuilding | To – create narrative structures to convey dramatic meaning  To – use improvisation as a form as well as a key technique to devise playbuilding  To – playbuild using a variety of stimuli  About – a variety of ways to approach playbuilding including setting, theme, narrative, character, issues and personal experiences  About – the process of improvisation and contributing ideas in spontaneous and rehearsed improvisations |
| 5.1.3 – A student devises, interprets and enacts drama using scripted and unscripted material or text. | To – write, draft and edit scripts or texts  To – explore character and character relationships in drama works and develop a sustained character and/or role  To – contribute ideas, collaborate and support the collective process to create effective drama  About – the inter-relationship of features such as form, style, theme, purpose and intended audience in drama scripts or texts  About – the dynamics of relationships in scripted works and developing character and/or role interaction on stage |

##### Performing (drama)

| Outcomes | Indicators/content |
| --- | --- |
| 5.2.1 – A student applies acting and performance techniques expressively and collaboratively to communicate dramatic meaning | To – use body language and physicalisation to help an audience to read performance  To ­– create a basic actor/audience relationship in a variety of performance situations  To – move through and act with confidence in a designated performance space  About - the function of the actor/audience relationship |
| 5.2.3 – student employs a variety of dramatic fords, performance styles, dramatic techniques, theatrical conventions and technologies to create dramatic meaning. | To – use improvisation skills, where appropriate, to explore dramatic contexts  To – understand the dynamics of the actor audience relationship  To – demonstrate appropriate acting skills to communicate with different audiences  About – the nature of actor/audience relationships  About – identifying the importance of the actor/ audience relationship |

##### Appreciating (drama)

| Outcomes | Indicators/content |
| --- | --- |
| 5.3.2 – A student analyses the contemporary and historical contexts of drama | To – investigate the issues and themes present in a range of scripts, texts and performances  To - investigate, discuss and debate the representation of gender-based, racial and cultural stereotypes in various dramatic forms or performance styles  About –the ways in which writers and practitioners present social and cultural issues through drama texts and performances  About – the development of critical questioning in order to appreciate and understand the role of drama and theatre in provoking questions, thoughts and ideas about race, gender and culture |
| 5.3.3 – A student analyses and evaluates the contribution of individuals and groups to processes and performances in drama using relevant drama concepts and terminology. | To – enjoy drama and theatre as a community activity.  To – investigate and analyse dramatic ideas through enactment, drama workbook, discussion and debate  About – the ways drama and theatre can provide enriching experiences for young people.  About – acknowledging the attitudes and views of others through working collaboratively in the development of dramatic meaning |

[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.

##### A (English)

| Outcomes | Indicators/content |
| --- | --- |
| EN5-1A – responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure | appreciate, explain and respond to the aesthetic qualities and the power of language in an increasingly sophisticated range of texts  analyse and explain the ways language forms and features, ideas, perspectives and originality are used to shape meaning  analyse ideas, information, perspectives, contexts and ideologies and the ways they are presented in increasingly demanding, sustained imaginative, informative and persuasive texts  explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts  evaluate the impact on audiences of different choices in the representation of still and moving images |
| EN5-2A – effectively uses and critically assesses a wide range of processes, skills, strategies and knowledge for responding to and composing a wide range of texts in different media and technologies | consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy, antipathy and indifference  review, edit and refine students' own and others' texts for control of content, organisation, sentence structure, vocabulary, and/or visual features to achieve particular purposes and effects  understand that authors innovate with text structures and language for specific purposes and effects  understand and apply a wide range of reading strategies to enhance comprehension and learning for a range of print, multimodal and digital texts |

##### B (English)

| Outcomes | Indicators/content |
| --- | --- |
| EN5-3B – selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, describing and explaining their effects on meaning | engage with a range of increasingly complex language forms, features and structures of texts in meaningful, contextualised and authentic ways  analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response  understand how paragraphs and images can be arranged for different purposes purpose, audiences, perspectives and stylistic effects |
| EN5-4B – effectively transfers knowledge, skills and understanding of language concepts into new and different contexts | appreciate and value the ways language concepts, ideas and information can be shaped and transformed for new and different contexts  analyse texts from familiar and unfamiliar contexts, and discuss and evaluate their content and the appeal of an individual author's literary style  apply existing knowledge, skills and understanding about language to access and express increasingly complex information and ideas for new purposes, audiences and contexts  creatively transform a range of different types of texts, including their own, into new imaginative texts, experimenting with patterns, representations, intertextuality and appropriations |

##### C (English)

| Outcomes | Indicators/content |
| --- | --- |
| EN5-5C – thinks imaginatively, creatively, interpretively and critically about information and increasingly complex ideas and arguments to respond to and compose texts in a range of contexts | explore and reflect on their own values in relation to the values expressed and explored in texts  reflect on personal experience and broadening views of the world by responding to the ideas and arguments of others with increasingly complex ideas and arguments of their own  understand that people's evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication  evaluate the social, moral and ethical positions represented in texts  analyse the ways in which creative and imaginative texts can explore human experience, universal themes and social contexts  respond to and compose sustained imaginative, creative and critical texts that represent aspects of their expanding personal and public worlds, for a wide range of purposes, including for enjoyment and pleasure |

##### D (English)

| Outcomes | Indicators/content |
| --- | --- |
| EN5-8D – questions, challenges and evaluates cultural assumptions in texts and their effects on meaning | identify, explain and challenge cultural values, purposes and assumptions in texts, including representations of gender, ethnicity, religion, youth, age, disability, sexuality and social class  compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts  analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices |

[English K-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/english-year-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2012.

## Module 1

### How we explore ideas

In this module, students explore many ways that people can explore ideas in society, including through drama and graphic novels. Students discuss the importance of drama for exploring ideas. Graphic novels are explained and explored, and discussion focuses on how they are used to deal with societal issues. The concept of ‘controversial issues’ is introduced and students take part in improvisations exploring some of these issues.

| Outcome | Content |
| --- | --- |
| 5.1.1 | using improvisation to approach role/character within fictional situations and dramatic action |
| 5.1.2 | use improvisation as a form as well as a key technique to devise playbuilding |
|  | the process of improvisation and contributing ideas in spontaneous and rehearsed improvisations |
| 5.2.3 | use improvisation skills, where appropriate, to explore dramatic contexts |
| 5.3.2 | the development of critical questioning in order to appreciate and understand the role of drama and theatre in provoking questions, thoughts and ideas about race, gender and culture |
|  | the ways in which writers and practitioners present social and cultural issues through drama texts and performances |
| EN5-2A | understand that authors innovate with text structures and language for specific purposes and effects |
| EN5-7D | analyse the ways in which creative and imaginative texts can explore human experience, universal themes and social contexts |

| Drama objective | Suggested activities | Assessment | Resources |
| --- | --- | --- | --- |
| Appreciating | Ask the students to write a one-sentence answer to the following question: Why do people write plays. Discuss their answers and write the ideas on the board. Make sure they go beyond, “to entertain” and recognise that people write to inform, express an idea, question the status quo, explore a feeling, share a story or persuade. Students copy the brainstorm into their logbooks. | Logbooks | Logbooks |
| Appreciating | Ask students what other ways people express themselves in our society. Break students into small groups to create a brainstorm on large paper. After 3 minutes, gather the class again and include the answers in a brainstorm on the board (stories, art, poetry, film, graphic novels). Students copy this brainstorm into their books. Discuss the importance of using drama to express ideas about society. | Logbooks | Logbooks |
| - | Explain that in this unit they students are going to look at plays and graphic novels as ways to explore ideas about our society. See what students already know about graphic novels. Create a class definition of graphic novels and write it in logbooks. Watch the [clip from the ABC](http://education.abc.net.au/home#!/media/1454294/the-comic-book-comes-of-age). Discuss with students, how can graphic novelists explore ideas about society and express their opinions? | Logbooks  Discussion | Logbooks  Clip – The Comic Book Comes Of Age |
| - | Give students access to a range of graphic novels from your school library. In pairs, students have a look at a few examples and make some notes in their logbook (title, author, illustrator, main idea or concept) | Logbooks  Observation | Logbooks  A selection of graphic novels from library |
| - | Discuss the question: “What does controversial issue mean?” Lead the discussion, aware that there is no agreed upon definition of a controversial issue, as it depends on the context, place and time. Hand out the worksheet ‘Is The Issue Controversial’ and work through with students. Come together to discuss a few examples that students came up with on the worksheet. Analyse the ideas to decide if they are controversial, based on the criteria on the worksheet. Write a few of these issues on the board. | Worksheets  Discussion | Is The Issue Controversial worksheet  Logbooks |
| Making  Performing | Split the students into pairs. They choose one of their controversial issues (or one from the board). One of the students takes one side of the issue and the other student takes the other side. They take turns improvising to persuade the other one to agree with their ideas (for example; Australia is a racist country). Choose some pairs that are working well to demonstrate to the class if needed. | Observation | Logbooks |
| - | Discuss the following questions with the class. Why are these issues tricky to discuss? What is the danger in discussing them in public? Why is drama or graphic novels a good way to highlight these issues? | Discussion | - |

## Module 2

### Graphic novels that explore issues

In this extensive module, students read and analyse a range of graphic novels which deal with controversial issues in society. Teachers may use one or more of the graphic novels which are suggested here, or choose some of their own. Teachers should read and/or research these novels beforehand, to ensure that the issues being presented are appropriate for their students and their community. Students may have their own ideas about graphic novels which would work well in this module.

Suggested graphic novels and the issues that they deal with

|  |  |  |
| --- | --- | --- |
| **The Arrival**  By Shaun Tan  Published by Hodder and Stoughton  cover of the book  A migrant story told in wordless images. Deals with the issues of immigration and upheaval. | **Maus**  By Art Spiegelman  Published by Pantheon Books  cover of the book  Explores the experiences of Jewish people during the Holocaust in WWII, using | **Wandering Son**  By Takako Shimura  Published by Fantagraphics Books  The Arrival By Shaun Tan A migrant story told in wordless images. Deals with the issues of immigration and upheaval.   Maus By Art Spiegelman Explores the experiences of Jewish people during the Holocaust in WWII, using   Wandering Son By Takako Shimura A manga series about being transgender, gender identity and the beginning of puberty.  Persopolis By Marjane Satrapi   About growing up in Iran during and after the Islamic Revolution. Graphic language and images.   Tyranny I Keep You Thin By Leslie Fairfield A teenage girl’s long struggle with an eating disorder and how she learnt to accept herself.   Drama By Raina Telgemeier A coming of age story that includes themes of friendship, inclusion and homosexuality.  Hidden By Miranda Burton A book of graphic short stories told by an artist who teaches art lessons to disabled adults.  Miss Moti & The Cotton Candy By Kripa Joshi  A graphic novel where the main protagonist is overweight, but not bothered by it and happy in her body.   Small Things By Mel Tregonning A wordless story about a small boy who feels alone with his worries.  Deals with anxiety and depression.  The Unwanted By Don Brown Moments of  heartbreaking horror  and hope in the ongoing  Syrian refugee crisis.  A manga series about being transgender, gender identity and the beginning of puberty. |
| Persopolis  By Marjane Satrapi  Published by Pantheon Books  cover of the book  About growing up in Iran during and after the Islamic Revolution. Graphic language and images. | Tyranny I Keep You Thin  By Leslie Fairfield  Published by Walker Books  cover of the book  A teenage girl’s long struggle with an eating disorder and how she learnt to accept herself. | Drama  By Raina Telgemeier  Published by Scholastic  cover of the book  A coming of age story that includes themes of friendship, inclusion and homosexuality. |
| **Hidden**  By Miranda Burton  Published by Black Pepper Publishing  cover of the book  A book of graphic short stories told by an artist who teaches art lessons to disabled adults. | **Miss Moti & The Cotton Candy**  By Kripa Joshi  Published by Kirpa Joshi  cover of the book  A graphic novel where the main protagonist is overweight, but not bothered by it and happy in her body. | **Small Things**  By Mel Tregonning  Published by Allen and Unwin  cover of the book  A wordless story about a small boy who feels alone with his worries. Deals with anxiety and depression. |
| The Unwanted  By Don Brown  Published by PengiunRandomHouse  cover of the book  Moments of  heartbreaking horror  and hope in the ongoing  Syrian refugee crisis. |  |  |

| Outcome | Content |
| --- | --- |
| 5.1.1 | explore role and character through script, dramatic forms, performance styles and playbuilding |
|  | exploring roles/characters using realistic, surreal and abstract narratives |
|  | identifying and responding to the internal factors of role/character and translating these into voice and language that are unique to a role/character |
|  | a variety of ways to approach playbuilding including setting, theme, narrative, character, issues and personal experiences |
| 5.1.2 | a variety of ways to approach playbuilding including setting, theme, narrative, character, issues and personal experiences |
|  | playbuild using a variety of stimuli |
| 5.1.3 | explore character and character relationships in drama works and develop a sustained character and/or role |
|  | contribute ideas, collaborate and support the collective process to create effective drama |
| 5.2.3 | demonstrate appropriate acting skills to communicate with different audiences |
| 5.3.2 | investigate the issues and themes present in a range of scripts, texts and performances |
|  | investigate, discuss and debate the representation of gender-based, racial and cultural stereotypes in various dramatic forms or performance styles |
| 5.3.3 | investigate and analyse dramatic ideas through enactment, drama workbook, discussion and debate |
|  | acknowledging the attitudes and views of others through working collaboratively in the development of dramatic meaning |
| EN5-1A | analyse and explain the ways language forms and features, ideas, perspectives and originality are used to shape meaning |
|  | evaluate the impact on audiences of different choices in the representation of still and moving images |
|  | explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts |
|  | appreciate, explain and respond to the aesthetic qualities and the power of language in an increasingly sophisticated range of texts |
|  | analyse ideas, information, perspectives, contexts and ideologies and the ways they are presented in increasingly demanding, sustained imaginative, informative and persuasive texts |
| EN5-2A | consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy, antipathy and indifference |
|  | understand and apply a wide range of reading strategies to enhance comprehension and learning for a range of print, multimodal and digital texts |
| EN5-3B | engage with a range of increasingly complex language forms, features and structures of texts in meaningful, contextualised and authentic ways |
|  | analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response |
|  | understand how paragraphs and images can be arranged for different purposes purpose, audiences, perspectives and stylistic effects |
| EN5-4B | analyse texts from familiar and unfamiliar contexts, and discuss and evaluate their content and the appeal of an individual author's literary style |
| EN5-5C | compare ways in which spoken, written, visual, multimodal and digital texts are shaped according to personal, historical, cultural, social, technological and workplace contexts |
|  | critically evaluate the ways bias, stereotypes, perspectives and ideologies are constructed in |
| EN5-7D | explore and reflect on their own values in relation to the values expressed and explored in texts |
|  | reflect on personal experience and broadening views of the world by responding to the ideas and arguments of others with increasingly complex ideas and arguments of their own |
|  | understand that people's evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication |
|  | evaluate the social, moral and ethical positions represented in texts |
| EN5-8D | compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts |
|  | identify, explain and challenge cultural values, purposes and assumptions in texts, including representations of gender, ethnicity, religion, youth, age, disability, sexuality and social class |
|  | analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices |

| Drama objective | Suggested activities | Assessment | Resources |
| --- | --- | --- | --- |
| - | If you are going to use a range of graphic novels for this module, distribute them amongst small groups or pairs. If you are going to use just one book, you will need to have multiple copies for each student, pair or group. Explain to students that they are going to be given a graphic novel. They are to read it through first, to enjoy it and get an idea about the issue being highlighted by the author and/or illustrator. Allow students enough time to read the graphic novel through. Once finished, ask students to write a paragraph, explaining their first reaction to their graphic novel and the issue/s that it discusses. | Observation  Logbooks | Logbooks  Copies of graphic novels about controversial issues |
| - | As a class, discuss some of the different ways that students read the graphic novels. Did they look at the images and the words in each panel at the same time? Did they read all of the text on a page and then go back and look at the pictures, or the other way around? There is no correct way to read a graphic novel. Discuss some of the differences in the way they read. | Discussion | - |
| - | Ask students whether they could have worked out the story if it didn’t have the text, or didn’t have the images. How would their experience have been different? One member of each group moves to a different group, taking their novel with them. If you used any of the wordless graphic novels, have those students join a different group for this activity. Looking at their new graphic novel, one member of the group reads just the text from a section of the novel, not showing the pictures to the other students. The other students have to try and work out what the graphic novel is about. The student who read can let them know whether they were correct or not. As a class, discuss the dependence between the images and the text in graphic novels. | Observation  Discussion | Graphic Novels |
| Appreciating  Making  Performing | As a class, discuss the use of panels in graphic novels. Some pages have many panels, some only one. The author/illustrator does this deliberately, using the pace of panel changes to indicate how much time has passed. Ask students to break back into their original groups to find examples in their graphic novels of where the author has slowed pace with few panels and examples of where they have sped up the pace with many panels. Discuss in groups the technique used and how it affects the audience. Each group is then to create their own wordless short scene, which doesn’t necessarily have to reflect their graphic novel, in which they use single, long ‘panels’ or tableaux and short, changing ‘panels’ to indicate the pace of time passing. These scenes are to be rehearsed and then performed for the class, who discuss the effect it had on them as an audience. | Discussion  Observation  Performances | Graphic Novels |
| Making  Performing | Explain that the next task is going to focus on characters in the novel. Students are to choose one of the main characters in the story. They are to write the name of the character in the middle of a page in their logbook and circle it. Around the circle, the students are to write any words or phrases that they can think of that describes how that character looks, feels, acts. On the same page, students are to write down techniques that the author and/or illustrator used to create a relationship between the audience and the character. Each student explains to their group which character they choose and shares three key words or phrases that they wrote down about them and two techniques that the author/illustrator used to portray the character. Explain to students that they now have to imagine themselves as that character, at the end of a long day. They are to write a short journal or diary entry, as that character, explaining how they feel about the day that just happened. Students work individually to write their journal entries. Students then make some notes in their logbook about acting techniques that they could use to help portray the character (voice, posture, gesture, facial expression) within their groups, or in front of the whole class, students sit at a desk, as the character, and read their journal entry. | Logbooks  Observation  Performances | Logbooks  Graphic Novels  Desk/s |
| - | Students look back at the first paragraph that they wrote in their journal about the issue being addressed in their graphic novel. Has their understanding changed at all during this module? Give students the chance to edit their paragraph. Students then fill in the My Graphic Novel worksheet. Students reform in their groups and discuss their answers. Did they agree on what the main issue was? As a class, focus on their answers to the question about how their opinion might change if they were from a different group in society. Discuss that concept. How do our own experiences effect the way that we read and experience a text? | Worksheets  Discussions | My Graphic Novel worksheet  Logbooks |

## Module 3

### Considering your audience

In this module, students discuss the way authors, illustrators, actors and playwrights build audience relationships. The students take part in discussions, improvisations and playbuilding to explore the importance of the audience in their work. They use the issues that were raised in the previous module as the basis for playbuilding and reflect on performances and their impact on the audience.

| Outcome | Content |
| --- | --- |
| 5.1.1 | develop a range of created and imagined situations which explore the familiar and unfamiliar |
| 5.1.2 | create narrative structures to convey dramatic meaning |
|  | playbuild using a variety of stimuli |
| 5.1.3 | the inter-relationship of features such as form, style, theme, purpose and intended audience in drama scripts or texts |
| 5.2.1 | use body language and physicalisation to help an audience to read performance |
|  | create a basic actor/audience relationship in a variety of performance situations |
|  | the function of the actor/audience relationship |
| 5.2.3 | understand the dynamics of the actor audience relationship |
|  | the nature of actor/audience relationships |
|  | identifying the importance of the actor/ audience relationship |
| EN5-2A | consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy, antipathy and indifference |
| EN5-3B | analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response |
|  | understand how paragraphs and images can be arranged for different purposes, audiences, perspectives and stylistic effects |
| EN5-4B | apply existing knowledge, skills and understanding about language to access and express increasingly complex information and ideas for new purposes, audiences and contexts |
|  | creatively transform a range of different types of texts, including their own, into new imaginative texts, experimenting with patterns, representations, intertextuality and appropriations |

| Drama objective | Suggested activities | Assessment | Resources |
| --- | --- | --- | --- |
| - | Students sit with the same groups as in the previous module. Reflect on the graphic novels that they looked at and the issues that were raised in them. As a group, discuss who the audience for the graphic novel was? Did the author/illustrator deliberately aim their book at young children, teenagers, adults? How can you tell? Students make notes in their logbooks. Now ask the groups to discuss how the graphic novel would have been different if it had been written for a completely different audience (seniors, toddlers, somebody from another country). As a class, discuss why there would be differences. | Discussions  Logbooks | Logbooks  Graphic Novels |
| Making  Performing | As a class, discuss whether the same is true for drama. Do we change the way that we perform, based on who our audience is going to be? Ask for volunteers to demonstrate for the class, how to give a 30 second speech about the importance of drama in high school. For each student, change the audience (pre-schoolers, teachers, parents, the principal, the Prime Minister). Discuss as a class, how the performances changed. What would have happened if it didn’t? | Discussion  Performances | - |
| Performing | Write this question on the board – How do we establish a relationship with our audience? Have students write an answer to this in their logbooks. Once written, students walk around the room and find somebody in the room to share their answer with. They then move to another person and share answers. Repeat once more. As a class, discuss some of the answers that were given. Focus on ideas such as eye contact, direct involvement, body positioning to face the audience. You may wish to also talk about staging, with different stage/audience arrangements, such as theatre in the round and how these affect the relationship. Discuss what would happen to a performance if the audience were completely ignored. | Observation  Logbooks | Logbooks |
| Making | Explain the playbuilding task. Students sit back with their graphic novel group. Within the group, students are split into pairs. Each pair is to create a 2 minute scene, exploring the same issue that was dealt with in their graphic novel. Each pair in the group, however, is to have a different type of audience (young children, teenagers, adults, teachers, elderly, and so on). Pairs are reminded of the importance of involving their audience in some way and tailoring their performance to the audience. Pairs are given time to create a scene to present to the class. | Observation | - |
| Performing  Appreciating | One group at a time presents their scenes to the class. The rest of the class, as the audience, respond after each performance, focusing on what sort of audience the scene was created for, and how they felt involved in the performance. | Performances  Discussion | - |

## Module 4

### Exploring your own issue

In this module, students work in pairs or groups to create a five minute play, exploring a societal issue from a variety of perspectives. Groups perform their plays in front of the class, who discuss the issue as a group.

| Outcome | Content |
| --- | --- |
| 5.1.1 | develop a range of created and imagined situations which explore the familiar and unfamiliar |
|  | explore role and character through script, dramatic forms, performance styles and playbuilding |
|  | exploring roles/characters using realistic, surreal and abstract narratives |
| 5.1.2 | create narrative structures to convey dramatic meaning |
|  | a variety of ways to approach playbuilding including setting, theme, narrative, character, issues and personal experiences |
| 5.1.3 | write, draft and edit scripts or texts |
|  | the dynamics of relationships in scripted works and developing character and/or role interaction on stage |
|  | explore character and character relationships in drama works and develop a sustained character and/or role |
|  | contribute ideas, collaborate and support the collective process to create effective drama |
| 5.2.1 | use body language and physicalisation to help an audience to read performance |
|  | create a basic actor/audience relationship in a variety of performance situations |
|  | move through and act with confidence in a designated performance space |
| 5.2.3 | demonstrate appropriate acting skills to communicate with different audiences |
| 5.3.3 | enjoy drama and theatre as a community activity. |
|  | the ways drama and theatre can provide enriching experiences for young people |
|  | acknowledging the attitudes and views of others through working collaboratively in the development of dramatic meaning |
| EN5-2A | review, edit and refine students' own and others' texts for control of content, organisation, sentence structure, vocabulary, and/or visual features to achieve particular purposes and effects |
| EN5-4B | appreciate and value the ways language concepts, ideas and information can be shaped and transformed for new and different contexts |
| EN5-5C | respond to and compose a range of sustained imaginative, informative and persuasive texts which are increasingly demanding in terms of ideas, arguments and linguistic, structural, cognitive, emotional and moral complexity |
| EN5-7D | respond to and compose sustained imaginative, creative and critical texts that represent aspects of their expanding personal and public worlds, for a wide range of purposes, including for enjoyment and pleasure |

| Drama objective | Suggested activities | Assessment | Resources |
| --- | --- | --- | --- |
| - | Students turn back to the first worksheet in this unit – Is It Controversial. Review the elements that make an issue controversial. Brainstorm a list of controversial issues that students might like to focus on in this playbuilding module. Write down all relevant ideas. | Discussion | Logbooks |
| Making | Explain the task for this module. Students may choose to work in pairs or in groups, to write a 5 minute play about a controversial issue in our society. Their play should focus on at least two ‘perspectives’ of the issue. They must be very clear who the audience is that they are writing the play for. Students should be aware that whilst they are allowed to deal with sensitive issues, they must still be respectful and cannot be offensive. Each group must also keep detailed notes about their planning in their logbooks and check in once during each lesson with the teacher to monitor progress. Students move into their pairs or groups and start to brainstorm their ideas. | Observation | Logbooks |
| Making | Students write a script for their play in their logbooks, rehearse and plan their staging. They must ensure to check in with the teacher each lesson to show their progress. | Observation  Meetings with groups  Logbooks | Logbooks |
| Performing  Appreciating | Each group performs their play for the class. Consider having a member of the welfare team, or the school counsellor available as part of the audience if the issues being dealt with are very sensitive. You may wish to also let the students know the issues ahead of time. Allow time for a debrief after each performance, to allow the audience members to engage and discuss the issue. | Performances | - |
| Appreciating | As a class, discuss the role of the theatre in allowing people to discuss issues that are sensitive and the enjoyment that actors and playwrights gain from being able to share their opinions. | Discussion | - |