Drama - sample virtual program:

## Considerations for programming virtual classrooms

Guiding questions for establishing learning expectations and communication processes

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| Guiding question |  |
| What are your students going to learn? (Objectives) | Itemise what you want your students to be able to do or know when completed. |
| How are they going to learn it? (Resources and Strategies) | What is required in order to meet each of the objectives defined? Will delivery be using one platform or be blended? |
| Target date for completion | When do you expect each task to be completed? |
| How are you going to know that they learned it? (Success criteria) | What is the specific task that students are to complete to demonstrate their learning? |
| Collecting evidence of student learning (Verification) | What evidence of student learning will you collect and how will you evaluate it? |
| Feedback (Evaluation) | How well was the task completed? Provide an assessment decision. |
| Communication | How will student learning be oriented?How will share and display information for your students to access?How can you promote student-teacher interactions?How can opportunities for inter-learner interactions be incorporated into activities?How will the teacher monitor and support progress in student learning? |

### Model 1 – Student guided inquiry

Students are guided in completing a short investigation and submitting a brief report and reflection. Various guiding questions have been provided to structure learning opportunities according to increased Stage expectations.

Stage 4, 5 or 6

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| Guiding questions:  | How do we create monologues based on characters in existing works? How are these and issues communicated within a play? How can we communicate themes and issues within our work that reflect the socio-cultural context of contemporary Australia? |
| What are your students going to learn? (Objectives) | Describes, identifies, interprets, devises and responds to scripted and unscripted material. |
| How are they going to learn it? (Resources and Strategies) | **Resources**:[Recommended teaching and learning activities and resources.](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/stages-4-and-5/drama/page-to-stage-anatomy-of-a-script)**Strategies**Using the online-learning platform, groups share their ideas about the guiding question. For collaborative work, the teacher can assign smaller groups to explore:* Unpacking monologues online
* Character
* Structure
* Freytag’s pyramid
* Establishing time, place and situation
* Scriptwriting exercises
* A specific play.

In groups, students gain an understanding of how to effectively structure a monologue to create a theatrical journey that will engage audiences. They will review and analyse existing monologues, discuss Freytag's pyramid as a guide for writing character arcs, and explore how themes and issues are communicated in theatrical works. They will discuss ways of creating role/character and establishing time, place and situation.Individual activity/reflection: depending on the stage students will complete and submit various forms of writing. This could be a monologue, full script or a critical analysis of a script. |
| Target date for completion | When do you plan to complete each task? |
| How are you going to know that they learned it? (Success criteria) | Students are to work both individually and as a group through online-based activities throughout this unit. They will investigate and explore existing monologues and study various components of scripts.Success criteria will be determined via the:* collaborative online discussions, collation of data, summarising and predicting strategies on various monologues for example [OffStage](https://www.youtube.com/channel/UCrePVYlbJQG_DAIbOH5iapA/feed) YouTube channel
* demonstrated understanding of the process of writing a monologue [Writing monologues PowerPoint (PPTX 2.88MB)](https://schoolsequella.det.nsw.edu.au/file/de072a20-4cb0-43fe-a9ee-aae70e49fbf8/1/kascasequences-drama-monologues.pptx)
* research and reviews of existing scripts in their online logbooks.
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| Collecting evidence of student learning (Verification) | Worksheets, videos/presentations and logs are to be submitted using your classroom management online tool such as, Google classroom, Edmodo or Class OneNote. |
| Differentiation | Students could:* create a 100 word monologue
* write a diary letter from the perspective of a character
* find a monologue they like online and state why.
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| Extension/HPGE | Students could:* perform their monologues online
* pre-record monologues and hold an online discussion online provided feedback on classmates work
* write a monologue for the same event from the perspective of a different character (for example, writing the moment Charlie see's Laura's body from the perspective of Jasper from [Jasper Jones by Kate Mulvany](https://australianplays.org/script/CP-3125)).
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| Feedback (Evaluation) | Feedback is formative for the duration of the unit.Format to be communicated clearly by teacher, whether it is by emailing tracked documents, upload of media/audio via online platforms or a blended approach. For example, teacher recording oral feedback on Class OneNote and setting up quizzes to give automated feedback.  |
| Communication | [Padlet](https://padlet.com/dashboard) and other activities in the learning tools selector can be used to support real-time collaboration in small groups. |

#### Resources

* [Writing monologues KASCA sequence](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/stages-4-and-5/drama/writing-monologues-jasper-jones)
* [Drama 7-10 Syllabus](http://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.
* [Jasper Jones by Kate Mulvany](https://australianplays.org/script/CP-3125)
* [OffStage](https://www.youtube.com/channel/UCrePVYlbJQG_DAIbOH5iapA/feed)  YouTube channel
* [Prediction Bingo handout (PDF 3.09MB](https://schoolsequella.det.nsw.edu.au/file/de072a20-4cb0-43fe-a9ee-aae70e49fbf8/1/kascasequences-drama-prediction-bingo.pdf))
* [Structuring Stories handout (PDF3.11MB)](https://schoolsequella.det.nsw.edu.au/file/de072a20-4cb0-43fe-a9ee-aae70e49fbf8/1/kasca-sequences-drama-structuringstories.pdf)
* [Writing monologues PowerPoint (PPTX 2.88MB)](https://schoolsequella.det.nsw.edu.au/file/de072a20-4cb0-43fe-a9ee-aae70e49fbf8/1/kascasequences-drama-monologues.pptx).

### Model 2 – Sharing resources for students to view/read and reflect on.

Using the asynchronous discussion activity from the [Digital learning selector – Learning activities](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=240cd). Editable templates are included for both Google G Suite and Office 365. Below is an example of an adapted template.

#### Brecht – Political theatre, Stage 4, 5 or 6

Political theatre is a term that has been used to refer to different forms, theatrical styles or performances that comments on political/social/cultural issues, political action or protest that has a theatrical quality to it. Within this lesson sequence student's learn about Bertolt Brecht's notion of Epic theatre. They learn about the Verfremdungseffekt and act as practitioners to explore ways of balance between disengagement and distancing.

The following learning experiences are structured to provide students with a practical and theoretical understanding of Political theatre.

**Who is Bertolt Brecht and what are the conventions of Epic Theatre?**

Students define political theatre and understand theatre as a powerful vehicle for communicating social, political, cultural and historical messages. They learn to adjust self-devised performances based on the theatrical conventions and techniques of Epic theatre and analyse how the Verfremdungseffekt changes the audience's experience of a theatrical work.

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| Lesson sequence |  |  |
| One | **Connect and predict**Students will:* Create an option in your online tool for shared viewing and discussion of a clip
* watch [Protest Montage](https://www.youtube.com/watch?v=a7Tv_HbCvcY) (duration 3:27)
* research the concept of ‘foreshadowing’.

**Defining political theatre**Students will:* Review the definition of political theatre provided on slide 3 of the [KASCA Political Theatre - Brecht PowerPoint (PPTX 11.93MB)](https://schoolsequella.det.nsw.edu.au/file/de072a20-4cb0-43fe-a9ee-aae70e49fbf8/1/kascasequences-dramapoliticaltheatrebrecht.pptx)
* Complete the think, pair, share exercise in groups online on slide 3 and create a list of words and definitions.
 | **Connect and predict*** As they are watching the video students are to use their logbooks to predict what the content of this lesson sequence will involve. Common responses include:
	+ protest
	+ socio-political issues
	+ political issues
	+ inequity
	+ war
	+ social unrest
* Introduce students to the concept of foreshadowing and highlight how this video highlights the style of theatre they will be exploring.

**Defining political theatre*** Monitor students' understanding of key words by defining any unfamiliar words and recording definitions in their logbooks.
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| Two | **Finding issues**Students will:* brainstorm social and political issues collaboratively online
* share their findings with a partner and add to any new findings to their brainstorm
* share their findings with the class and add any new findings to their brainstorm
* using the internet – find, review and interpret a range of images exploring the social, cultural and political issues.
* after students have a varied list of political issues to choose from, divide them into groups of three to six and ask them to select one issue, research it and devise a short one-minute performance to film and upload online, that has a linear narrative using this issue as a stimulus.
* Discuss/write feedback on performances in an online forum.
 | **Finding issues*** Remind students that political theatre is good political theatre reflects current social, cultural or historical issues as it makes the performance more engaging and relevant for the audience.
* Social, political and cultural issues for posters might include:
	+ political posters
	+ images of war
	+ images of poverty
	+ images of homelessness
* Discuss/write feedback on performances in an online forum through the elements of drama.
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| Three | **Understanding Brecht**Students will:* access [Bite Size - Epic Theatre and Brecht link](https://www.bbc.co.uk/education/guides/zwmvd2p/revision) study guide
* students are to summarise the information presented by completing the [Epic theatre - conventions handout (PDF 3.09MB)](https://schoolsequella.det.nsw.edu.au/file/de072a20-4cb0-43fe-a9ee-aae70e49fbf8/1/kascasequences-drama-epic-theatreconventions.pdf)

**Non-linear narrative performance task**Students will:* re-structure the work wrote in sequence two to be a non-linear narrative
* perform live or pre-record their non-linear works and share with peers
* write reflections in their logbooks on the difference between the linear and non-linear performances.
 | **Understanding Brecht*** Summarise information on the web and complete research of Brecht and Epic theatre.
* Consider varying viewpoints or sides to an argument and the role of the audience in Brechtian theatre.

**Non-linear narrative performance task*** Re-structure the work they devised in sequence two, converting it from a linear narrative into a non-linear narrative
* While watching each other's work students will reflect on the impact a non-linear narrative has on the audience
* Reflect and record their findings in their logbook.
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| Four | **Conventions performance task**Students will:* adjust the work they devised at the beginning of the sequence by selecting up to four conventions listed on the [Epic theatre - conventions handout (PDF 3.09MB)](https://schoolsequella.det.nsw.edu.au/file/de072a20-4cb0-43fe-a9ee-aae70e49fbf8/1/kascasequences-drama-epic-theatreconventions.pdf) and apply them to their performance
* watch and discuss each other’s work online
* reflect and record their findings in their logbook.

**Reflection**Students will:* write a letter to a friend describing what political theatre is.
* in their response include an example of how/why/when they might use political theatre
* use examples from the workshop as evidence.
* Discuss in an online forum how the language within the letter would change if it was an email.
 | **Conventions performance task*** Explore conventions in making and performing.
* Discuss the impact these conventions have on audience engagement.
* Reflect and record their findings in their logbook.

**Reflection*** Direct students to use the conventions of a letter, which include:
	+ a postal address followed by date in top right corner
	+ a greeting which is typically 'Dear Sir' or 'Dear Madam' or their full title if they have met, spoken, or written before. For example, 'Dear Mr Brown' or 'Dear Dr Jones'
	+ ending is always 'Yours faithfully' if you have opened with 'Sir' or 'Madam' or 'Yours sincerely' if you have used a name.
* In their response include an example of how/why/when they might use political theatre.
* Use examples from the workshop as evidence.
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#### Resources

* [Brecht – Political theatre KASCA sequence](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/stages-4-and-5/drama/brecht-political-theatre)
* [Drama 7-10 Syllabus](http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/drama-7-10-syllabus) copyright NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.
* [Handout: Epic theatre - conventions handout](https://schoolsequella.det.nsw.edu.au/file/de072a20-4cb0-43fe-a9ee-aae70e49fbf8/1/kascasequences-drama-epic-theatreconventions.pdf) (PDF 3.09MB)
* [Presentation: Political theatre - Brecht](https://schoolsequella.det.nsw.edu.au/file/de072a20-4cb0-43fe-a9ee-aae70e49fbf8/1/kascasequences-dramapoliticaltheatrebrecht.pptx) (PPTX 11.93MB)
* YouTube [Protest Montage](https://www.youtube.com/watch?v=a7Tv_HbCvcY) (duration 3:27)