



| Sample assessment task                                |   |
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| <b>Year level</b>                                     | 2   |
| <b>Learning area</b>                                  | The Arts  |
| <b>Subject</b>  | Drama   |
| <b>Title of task</b>                                  | Peter and the Wolf  |
| Task details  |   |
| <b>Description of task</b>                            | <p>Students will explore personal experiences from a known story to create drama and develop improvisation skills.</p> <p>This unit has a focus on musical theatre as a style and uses the piece of music <i>Peter and the Wolf</i> by Sergei Prokofiev. After hearing the music and exploring movement, students are encouraged to explore some dialogue and improvised movement to the music that tells a part of the story.</p>  |
| <b>Type of assessment</b>                             | Formative   |
| <b>Purpose of assessment</b>                          | <p>To provide formative assessment evidence of students' ability to explore some dramatic action to present drama narratives.</p> <p>To assess students' ability to use voice and movement techniques in improvised drama to create drama ideas.</p> <p>To assess students' ability to follow teacher-directed rehearsal processes to prepare and present drama ideas for improvised performance.</p>   |
| <b>Assessment strategy</b>                            | Improvisation performance, teacher observation (anecdotal notes), student reflection  |
| <b>Evidence to be collected</b>                       | <p>Video of group performance</p> <p>Student reflection</p>   |
| <b>Suggested time</b>                                 | 4 x 1 hour lessons  |
| Content description                                   |   |
| <b>Content from the Western Australian Curriculum</b> | <p><b>Ideas</b></p> <p>Use of dramatic action to sequence events communicating an idea, message or story</p> <p><b>Skills</b></p> <p>Exploration and experimentation of four (4) elements of drama:</p> <ul style="list-style-type: none"> <li>• voice (loud, soft, varying loud and soft; pace and pitch)</li> <li>• movement (big, small; use of facial expressions; gestures; posture)</li> <li>• role (fictional character; listening and responding in role)</li> <li>• situation (establishing a fictional setting and relating to it in role)</li> </ul> <p>to create drama</p> <p>Development of drama to communicate important personal events or fictional stories using objects, puppets, images and/or available technologies</p> <p>Improvisation skills (establishing a situation) to develop dramatic action and ideas</p> |

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|                                       | <p><b>Performance</b></p> <p>Performance of drama to an audience demonstrating story structures to set the scene, link action and create an ending</p> <p>Performance skills (suitable openings and conclusions to performances, appropriate stage crosses) when sharing drama with familiar audiences</p> <p><b>Responding</b></p> <p>Personal responses using the elements of voice and movement in drama they view and make</p>   |
| <b>Early Years Learning Framework</b> | <p><b>Outcome 4 – Children are confident and involved learners</b></p> <p>Children develop dispositions for learning, such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity</p> <p><b>Outcome 5 – Children are effective communicators</b></p> <p>Children interact verbally and non-verbally with others for a range of purposes</p> <p>Children express ideas and make meaning using a range of media</p> <p>[Commonwealth of Australia. (2009). <i>Belonging, being &amp; becoming – The Early Years Learning Framework for Australia</i>. Canberra: Australian Government Department of Education, Employment and Workplace Relations.]</p> |
| <b>National Quality Standard</b>      | <p><b>Quality Area 1 – Educational program and practice</b></p> <p>1.1 Program – The educational program enhances each child’s learning and development.</p> <p>1.1.3 Program learning opportunities</p> <p>All aspects of the program, including routines, are organised in ways that maximise opportunities for each child’s learning.</p> <p>[Based on: Guide to the National Quality Standard (ACECQA). Used under Creative Commons Attribution 3.0 Australia licence.]</p>  |
| <b>Task preparation</b>               |  |
| <b>Prior learning</b>                 | <p>Students have had previous opportunities to explore improvisation skills (accepting offers) and have demonstrated the ability to sequence events to communicate an idea or message through simple drama routines and short improvisations, such as role plays of stories, songs, poems and given situations based on these stimulus sources.</p> <p>Students have an awareness of voice, movement and role in creating drama and will be introduced to the concept of setting based on this prior knowledge.</p>  |
| <b>Assessment differentiation</b>     | <p>Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.</p>   |
| <b>Assessment task</b>                |  |
| <b>Assessment conditions</b>          | <p>Large open space. The performance space should allow students to demonstrate performance skills, such as suitable beginnings and conclusions to performances when sharing drama with familiar audiences.</p> <p>It is recommended that the performance space is clearly marked out, with a front-of-stage area and a back or side-of-stage area so that students can demonstrate appropriate stage crosses in performance and to indicate the start</p>   |

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|                  | and end of the performance, allowing students to freeze and bow to the audience.  |
| <b>Resources</b> | <ul style="list-style-type: none"> <li>• space, classical music, video or story book of <i>Peter and the Wolf</i> and a device to play the music</li> <li>• stage area, with curtains, black screen or to indicate on and off stage, front and back stage areas</li> <li>• simple costume/props and sound effects/music to assist the students in creating a fictional setting of a pond, forest and meadow.</li> </ul> |

## Instructions for teacher

Based on 'iSTAR - A model for connected practice with classrooms'. Western Australian Primary Principals' Association.

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| <p><b>Inspire/inform</b></p> | <ul style="list-style-type: none"> <li>• Listen to parts of <i>Peter and the Wolf</i> or another piece of appropriate classical music.</li> <li>• Watch and discuss interpretations of the musical sounds by performers.</li> <li>• Suggested resource:<br/> <i>Platypus Theatre – Peter and the Wolf</i><br/> <a href="https://youtu.be/HTZDO7llcw4">https://youtu.be/HTZDO7llcw4</a><br/> <i>Peter and the Wolf – Pierino e il lupo. Part 1</i><br/> <a href="https://www.youtube.com/watch?v=iCoBFTw64b0">https://www.youtube.com/watch?v=iCoBFTw64b0</a><br/> <i>Peter and The Wolf – Disney Story</i><br/> <a href="https://www.youtube.com/watch?v=Ot7m9i70JDg">https://www.youtube.com/watch?v=Ot7m9i70JDg</a> </li> <li>• Focus questions: <ul style="list-style-type: none"> <li>▪ Why do you think the performers move like this?</li> <li>▪ Do you think the fast and slow movements suit the sound effects?</li> <li>▪ Where do you think this story is set? How can you tell this?</li> <li>▪ Who are the characters in the story?</li> <li>▪ Grandpa is trying to keep Peter safe and out of harm's way. What kind of things do your parents do to keep you safe?</li> <li>▪ What do wolves, ducks, cats and birds eat?</li> </ul> </li> <li>• Teachers can use a listening map to further explore the sounds of the music and link these to the characters in the story.<br/> Suggested resource:<br/> <a href="https://thepreschooltoolboxblog.com/introducing-prokofievs-peter-and-the-wolf-to-young-kids/">https://thepreschooltoolboxblog.com/introducing-prokofievs-peter-and-the-wolf-to-young-kids/</a> </li> <li>• When listening to <i>Peter and the Wolf</i>, ask the students how each of the instrumental themes makes them feel. Help the students use descriptive words as they listen to each of the characters and their corresponding instruments, e.g. does the instrument sound happy, sad, heavy, loud, light, soft, strict, harsh, smooth, sneaky, slow, strong, determined, fast, or relaxed? What would the character's body or voice look like if they felt this way?<br/><br/> Adapted from: The preschool toolbox. (2013). <i>Introducing Prokofiev's Peter and the Wolf to young kids</i> [Blog post]. Retrieved April, 2019, from <a href="https://thepreschooltoolboxblog.com/introducing-prokofievs-peter-and-the-wolf-to-young-kids/">https://thepreschooltoolboxblog.com/introducing-prokofievs-peter-and-the-wolf-to-young-kids/</a> </li> </ul> |
| <p><b>Show</b></p>           | <ul style="list-style-type: none"> <li>• Discuss and revise the basics of the story (character traits, plot development).</li> <li>• Discuss the fact that there is no speech in the story and that we are going to create some speech for the characters.</li> <li>• Give students one image (freeze frame) from the Disney animation viewed prior. Students are asked to think of a description for what is happening in the photo, and then with assistance, will develop this into one or a few lines of dialogue.</li> <li>• Engage the students in spontaneous improvisation with movement using these lines to develop dialogue. Start by copying the pose in the photo image and then encourage them to explore different ways of moving, such as using different levels (high/medium/low), leading with different body</li> </ul>   |

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|              | <p>parts (head/knee/stomach). This will introduce them to the idea of moving as different characters, as leading with body parts changes their usual way of moving and helps them to think about how to develop a character.</p> <ul style="list-style-type: none"> <li>• Play a part of the music and model an interpretation of the music through your movements. Encourage the students to join in with you. This will give students the confidence to try it for themselves. Think about adjectives to describe the characters.</li> <li>• Move around the room in a way that suggests: <ul style="list-style-type: none"> <li>▪ the free and easy spirit of Peter</li> <li>▪ a fluttering bird</li> <li>▪ a swimming and waddling duck</li> <li>▪ a creeping hunter</li> <li>▪ a slinky cat</li> <li>▪ a sly, cunning wolf</li> <li>▪ a gentle, old grandfather.</li> </ul> </li> <li>• Next, add the lines of dialogue, with students saying their lines as they cross from one side of the room to the other. Try to develop a sequence of events communicating parts of the story in order. Rehearse the timing, entry and exits of the movement with the concept of being on stage and off stage.</li> </ul>   |
| <b>Tell</b>  | <ul style="list-style-type: none"> <li>• Ask students to listen to the music and respond according to how the music makes them feel. Encourage them to be brave and think about what the music makes their body feel like doing, e.g. does it make just your arms move or your whole body move? What type of movement (flowing, jumpy, zippy)? What emotion does the music make you feel? How do you show that emotion whilst moving?</li> <li>• Teacher to demonstrate a tableaux and ask student to create the following frozen pictures with their bodies. <ul style="list-style-type: none"> <li>▪ The Wolf trying to reach Cat and Bird with Peter (who is holding a rope) sneaking up behind the Wolf.</li> <li>▪ A Hunter peering into the distance looking for the Wolf with the Wolf behind the hunter peering over the Hunter's shoulder, and Peter behind the wolf, peering over the wolf's shoulder.</li> <li>▪ Duck in the safety of his pond with Cat on one side and the Wolf on the other, both thinking about eating Duck.</li> <li>▪ Peter after he has caught the Wolf in the rope with Cat, Bird and Duck all holding onto the rope behind Peter.</li> </ul> </li> </ul> <p>Teacher can ask students to add sound effects to the tableaux, if appropriate for this group.</p> |
| <b>Apply</b> | <ul style="list-style-type: none"> <li>• Students improvise a short scene with dialogue and movement to the music in groups or pairs. The focus is on using texts to create opportunity to interpret, through movement, voice and gesture to create role and setting of the pond, the meadow and the forest. Suggested style is narrative pantomime and contains a chase scene which can be created through this genre. Instructions for setting up the narrative pantomime are as follows: <ul style="list-style-type: none"> <li>▪ in pairs, have one student act as the Duck and the other act as the Wolf. The teacher reads the stage directions whilst the two students use pantomime and movement to enact the scene</li> <li>▪ throughout the scene the teacher calls out the following commands: fast, slow, high, low. Duck and Wolf comply with each direction</li> </ul> </li> </ul>  |

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|                | <ul style="list-style-type: none"> <li>▪ teacher narrates: Duck is running (in place); Wolf runs after (also running in place), then overtakes Duck, who drops back and is now chasing Wolf. They both realize what has happened and they both stop and play a quick game of Paper, Scissors, Rock. Duck wins, shakes Wolf's hand (good game) and runs offstage</li> <li>▪ Students can explore different endings and may introduce characters from the play to extend or develop the story.</li> <li>• Teacher can extend the performance aspects to include reading the story and allocating parts to the students who perform the movements and spoken short lines of dialogue developed in rehearsals and workshops. Performance should be videoed to allow students to watch it back and reflect on their performance.</li> </ul> |
| <b>Reflect</b> | <ul style="list-style-type: none"> <li>• Watch the video back as a class group. Ask the students to share how they felt about the performances in an interview.<br/>Focus questions: <ul style="list-style-type: none"> <li>▪ What do you want the audience to think about your drama?</li> <li>▪ What did this drama make you think about?</li> <li>▪ How did you feel when making/watching the drama?</li> <li>▪ What did you like best in the drama? Why?</li> <li>▪ How did the other performers use their voices?</li> <li>▪ What sort of movements did the performers use?</li> </ul> </li> </ul>  |

| <b>Sample marking key</b>  |               |
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| <b>Description</b>   | <b>Record</b> |
| <b>Ideas – exploring ideas in the storyline</b>  |               |
| Uses improvisation skills to create dramatic meaning and develop the storyline.  |               |
| Uses some improvisation skills to create dramatic meaning and develop the story line.  |               |
| Uses improvisation skills at times to show drama ideas.  |               |
| Uses some improvisation skills with assistance to show limited drama ideas.  |               |
| Teacher observations   |               |
| <b>Description</b>   | <b>Record</b> |
| <b>Skills – voice and movement</b>   |               |
| Explores a range of voice and movement techniques to create a clear character, establish a fictional setting and relate to this in role.       |               |
| Explores voice and movement techniques to create character through role play in a fictional setting.   |               |
| Explores voice and movement to create character with some awareness of fictional setting.  |               |
| Uses voice and movement to create some role traits with limited awareness of setting.  |               |
| Teacher observations   |               |
| <b>Description</b>   | <b>Record</b> |
| <b>Performance – prepare and present a performance</b>   |               |
| Effectively uses specified rehearsal processes to prepare and present a performance. Sustains audience awareness throughout performance.       |               |
| Follows specified rehearsal processes to prepare and present a performance. Demonstrates audience awareness in performance.                    |               |
| Follows specified rehearsal processes to prepare and present a performance. Inconsistently demonstrates audience awareness during performance. |               |
| Follows rehearsal processes to improve performance, with prompting. Demonstrates some audience awareness in some parts of the performance.     |               |
| Teacher observations   |               |

| Description  | Record |
|--|--------|
| <b>Response – Reflection</b>   |        |
| Describes, in some detail, the intended use of voice and movement in performance |        |
| Describes the intended use of voice and movement in performance                  |        |
| Outlines a limited plan behind use of voice and movement in performance          |        |
| Teacher observations   |        |



## Making connections across learning environments

### National Quality Standard: Quality Area 1 – Educational program and practice

#### 1.1 – Program enhances each child’s learning and development

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#### Observations of individual learning behaviours

|  | Provocations  | Resources   |
|--|---|---|
| Inside and outside performance spaces/environments | <p>Provides opportunities to explore different identities through role-play and explore different points of view through play and everyday experiences.</p> <p>Provides opportunities for discussion and reflection throughout the learning experience, noticing and listening carefully to children’s concerns and discussing diverse perspectives on issues of inclusion and exclusion and fair and unfair behaviour as they explore the role-play.</p> | <p>Various texts, including big books, PowerPoint slides or videos so children can see a large image in both animated and realistic styles of the narrative.</p> <p>Provide different interpretations of the narrative, such as opposing viewpoints, and/or the opportunity to explore pictures of inclusion and exclusion.</p> <p>Various simple objects to assist exploring narrative, such as sound effects, costume or simple set/prop items that are appropriate for the background, culture and learning stage.</p> |