



Sample assessment task	
Year level	9
Learning area	The Arts
Subject	Drama
Title of task	Devised drama
Task details	
Description of task	<p>Students will plan and develop, through a series of workshops, multi-form, group-devised performances that culminate in a whole-class ensemble piece based on an interpretation of Leunig’s <i>Sea Shell</i> cartoon. The performance will demonstrate effective use of the elements of drama and drama conventions.</p> <p>Students will reflect upon their work in a structured reflective process based on a digital recording of their own work.</p>
Type of assessment	Making and Responding
Purpose of assessment	To assess the development of students’ knowledge and skills in Drama and to inform reporting at the end of the learning cycle.
Assessment strategy	Improvised/devised drama
Evidence to be collected	<ul style="list-style-type: none"> <li>• Student notes on the ‘Student booklet for Drama Year 9 task’</li> <li>• Video of student performances, including rehearsals</li> <li>• Student response on the proforma with their short-answer responses</li> </ul>
Suggested time	10 hours (600 minutes)
Content description	
Content from the Western Australian Curriculum	<p><b>Voice and Movement</b> Voice and movement techniques for selected drama forms and styles</p> <p><b>Drama Processes and the Elements of Drama</b> Drama processes through shaping one or more elements of drama (role, character and relationships; voice and movement; time, space and situation; mood, atmosphere and dramatic tension) to shape dramatic meaning and engage audiences in different relationships Approaches to characterisation suited to the demands of the text or devised drama</p> <p><b>Drama Conventions</b> Devised drama exploring national themes based on research and selected drama forms and styles Drama conventions controlled for selected drama forms and styles Improvisation conventions (creating dramatic tension, building to a climax) Imaginary spaces controlled by stage components and properties; the elements of drama and audience</p> <p><b>Self-Management and Group Management Skills and Processes</b> Effective group work processes (giving and receiving critical feedback) in drama</p> <p><b>Drama Reflections</b> Reflective writing, on their own and others’ work, evaluating the impact of choices in drama making and using specific drama terminology and language</p>

<b>Task preparation</b>	
<b>Prior learning</b>	Students are familiar with group-devised drama skills and conventions in Drama. Students will have learned about the meaning of key drama terms, including the elements of drama, drama conventions, drama processes and dramatic meaning.
<b>Assessment differentiation</b>	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.
<b>Assessment task</b>	
<b>Assessment conditions</b>	<ul style="list-style-type: none"> <li>• Students will plan and develop, through a series of workshops, multi-formed group-devised performances based on an interpretation of Leunig’s human rights cartoon. The performance area will be a found space, i.e. site-specific.</li> <li>• Students have 45 minutes in test conditions to write their short-answer responses to questions about the process and final result of their performances.</li> </ul>
<b>Resources</b>	<ul style="list-style-type: none"> <li>• Copies of Leunig’s Sea Shell cartoon</li> <li>• Copies of ‘Student booklet for Drama Year 9 task’</li> <li>• Video camera and tripod to record the performances</li> <li>• Copy of protocols for videoing student performances</li> <li>• Proforma for short-answer response questions</li> </ul>

## Instructions to students:

### Making

Students plan and develop, through a series of workshops, multi-form, group-devised performances that culminate in a whole-class ensemble piece based on an interpretation of Leunig's Sea Shell cartoon.

- Use the 'Student booklet for Drama Year 9 task'.
- Suggested resources for devised drama:
  - Brook, P. (1995). *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate*. New York, NY: Touchstone.
  - McKeown, M. (2008). Max Stafford Clark: Education Resource Pack [PDF] Retrieved from <http://www.outofjoint.co.uk/wp-content/uploads/2010/09/Max-Stafford-Clark-Workpack.pdf>
- Identify the important themes in the image using 'visual literacy' (visual elements and principles of design) for your development of plot, character, dramatic tension, mood/s and theme/s.
- Devise tableaux in groups in response to the image.
- From the group's tableaux, construct a mimed performance with an exposition, conflict, climax and resolution – exploring an Aristotelian, 'well-made play' structure.
  - In groups, students choose stories about immigrants from Immigration Place: Immigration Place Australia. (2015). Immigration Stories Retrieved December, 2015, from <http://immigrationplace.com.au/immigration-stories/>
  - Based on their transcript in small groups apply those 'real voices' to the tableaux they have previously created – adjusting tableau, where necessary. Manipulate these using first-, second- and third-person narration.
  - Select appropriate music without words or appropriately selected lyrics and use as a score to enhance the sensory environment of the piece.
  - Perform the small-group pieces in a variety of found spaces.
- Brainstorm, improvise and refine 5–7 minute scenes in groups, selecting from the above workshop techniques that explore the elements of drama to present to an audience character, dramatic tension, mood/s and theme/s from the text.
- Rehearse each scene 'actioning' dialogue (an action identifies what a character 'wants to do to' the character to whom he/she is speaking. Thus, it develops plausible, motivated, psychologically driven action. The *subject* does something to the *object* so the subject must use a transitive verb).
  - Perform individual groups scenes to the whole class.
  - Rehearse the performance in the found space.
- Present a polished version of the whole-class ensemble scene, using appropriate drama conventions and an Aristotelian structure. The performance will be filmed to enable students to review their performance.

### Responding

Use these ideas to prepare your reflective response to your ensemble performance.

- Describe two examples of how you used specific elements of drama to communicate the themes and issues of the Leunig image.
- Describe two sections in the ensemble performance that effectively created dramatic tension building to a climax.
- Describe how the workshop process contributed to the final performance.
  - What processes were effective?
  - What would you do differently in the future?

## Stimuli

### Extract 1: *Sea Shell* by Michael Leunig



[Leunig.M. (n.d.).*Sea Shell* [Cartoon]. Retrieved September, 2015, from <http://leunig.com.au/cartoons/cartoons>]

## Drama Year 9 student booklet: reflective response

- You will have 45 minutes to write your responses to the following reflective questions.
- Use the answer form stipulated in the question. Remember to use specific drama terminology and examples to support your ideas. You may not use any notes from your work in class.
- If you cannot answer a question, do the best you can or move on to another question.
- Manage your time carefully to ensure you finish this task in the time allocated.

Describe two examples of how you used specific elements of drama to communicate the themes and issues of the Leunig image. (6 marks)


Describe two sections in the ensemble performance that effectively created dramatic tension building to a climax. (6 marks)


Describe how the workshop process contributed to the final performance. What processes were effective? (3 marks)


What would you do differently in the future with your process or your final performance? (3 marks)


Illustrate and annotate a floor plan, including a blocking map of the multi-form, group-devised performances. Include an elevation plan of how you used the space to communicate place and time.

**Floor plan**

**(3 marks)**

**Elevation**

**(3 marks)**

<b>Sample marking key</b>	
<b>Part 1: Making</b>	
<b>Description</b>	<b>Marks</b>
<b>Voice</b>	
Applies voice techniques creatively, purposefully and with effectiveness.	4
Uses voice techniques purposefully and with some effectiveness.	3
Uses voice techniques, with some purpose.	2
Uses voice techniques, with unclear purpose.	1
<b>Subtotal</b>	<b>4</b>
<b>Description</b>	<b>Marks</b>
<b>Movement</b>	
Applies movement techniques creatively, purposefully and with effectiveness.	4
Uses movement techniques purposefully and with some effectiveness.	3
Uses movement techniques, with some purpose.	2
Uses movement techniques, with unclear purpose.	1
<b>Subtotal</b>	<b>4</b>
<b>Description</b>	<b>Marks</b>
<b>Spaces of performance</b>	
Applies the performance space creatively, purposefully and with effectiveness.	4
Uses the performance space purposefully and with some effectiveness.	3
Uses the performance space, with some purpose.	2
Uses the performance space, with unclear purpose.	1
<b>Subtotal</b>	<b>4</b>
<b>Description</b>	<b>Marks</b>
<b>Role, character and relationships</b>	
Shapes and presents role, characters and relationships, with creativity, control and some insight.	4
Presents roles, characters and relationships, with creativity and control.	3
Presents role, character and relationships, with some control.	2
Presents role, character and/or relationships in performance.	1
<b>Subtotal</b>	<b>4</b>
<b>Description</b>	<b>Marks</b>
<b>Elements of drama</b>	
Applies the elements of drama creatively, purposefully and effectively to create dramatic meaning and impact on audience.	4
Uses the elements of drama purposefully and mostly effectively to create dramatic meaning and impact on audience.	3
Uses the elements of drama, with some effect to create dramatic meaning and/or impact on audience.	2
Uses elements of drama, with limited meaning or effect.	1
<b>Subtotal</b>	<b>4</b>

Description	Marks
Devised drama	
Structures devised drama to build a compelling sequence of ideas, including extending dramatic tension and building a climax.	4
Structures devised drama to build an engaging sequence of ideas, including establishing dramatic tension and signalling a climax.	3
Structures devised drama to build a sequence of ideas, with an awareness of dramatic tension and climax.	2
Structures devised drama, with minimal dramatic tension and/or climax.	1
<b>Subtotal</b>	<b>4</b>
<b>Part 1 total</b>	<b>20</b>



<b>Sample marking key</b>	
<b>Part 2: Responding</b>	
<b>Description</b>	<b>Marks</b>
Two examples of how you used specific elements of drama to communicate the themes and issues of the Leunig image	
For each example:	
Describes in detail, giving clear examples of how you used elements of drama to communicate the themes and issues of the Leunig image.	2
Makes some relevant comments about how you used elements of drama to communicate the themes and issues of the Leunig image.	1
<b>Subtotal</b>	<b>4</b>
<b>Description</b>	<b>Marks</b>
Two sections in the ensemble performance for creating dramatic tension building to a climax	
For each main section:	
Explains in detail two sections in the ensemble performance that reflected effective demonstration of creating dramatic tension building to a climax.	2
Provides some relevant details about the ensemble performance that describe the structure of the performance.	1
<b>Subtotal</b>	<b>4</b>
<b>Description</b>	<b>Marks</b>
Workshop processes and the final performance	
For each of the workshop processes:	
Outlines in detail the way they used workshop processes to contribute to the final performance.	3
Outlines some relevant details as to how they used workshop processes to contribute to the final performance.	2
Makes superficial comments about the workshop process.	1
<b>Subtotal</b>	<b>6</b>
<b>Description</b>	<b>Marks</b>
Drama terminology and language	
Comprehensively uses pertinent drama terminology and appropriate language.	4
Consistently uses drama terminology and language.	3
Makes some use of drama terminology and language.	2
Makes imprecise and infrequent use of drama terminology and language.	1
<b>Subtotal</b>	<b>4</b>
<b>Part 2 total</b>	<b>18</b>

## Checklist for self-management and group-management skills and processes

Checklist	Comments
<p>Listening skills:</p> <ul style="list-style-type: none"><li>• Allows other group members to speak</li><li>• Contributes and gives feedback in a positive, constructive and non-personal manner</li><li>• Pays attention and gives respect to other group members</li></ul>	
<p>Problem solving:</p> <ul style="list-style-type: none"><li>• Actively seeks the opinions of others</li><li>• Looks for ways of utilising the suggestions of others</li><li>• Stays on task and contributions directly link to the problem</li></ul>	
<p>Safe practices in drama, including backstage management to ensure safe movement:</p> <ul style="list-style-type: none"><li>• Creates a safe emotional environment, allowing others to take risks</li></ul>	