



Sample assessment task

Year level	6
Learning area	The Arts
Subject	Drama
Title of task	Growing up

Task details

Description of task	<p>Students work in small groups to explore key themes from the topic 'Growing up' based on the play script <i>Lockie Leonard Human Torpedo</i> by Paige Gibbs, adapted from the novel by Tim Winton.</p> <p>Students will review, workshop, rehearse and perform a script interpretation based on one of the following;</p> <ul style="list-style-type: none"> • a guided reading of an excerpt from the scripted play • a reading of the novel • viewing the TV version of the story.
Type of assessment	Summative (Making and Responding)
Purpose of assessment	To inform the teacher of the current level of achievement for each student and to assess the development of students' knowledge and skills in Drama. This assessment will inform reporting at the end of the teaching and learning cycle.
Assessment strategy	<p>Scripted and/or devised drama (depending on what form of the text is used) and reflective practice</p> <p>Teacher observation/anecdotal notes and video of final performance</p>
Evidence to be collected	<p>Stage movement notes, script notes</p> <p>Photographic/video rehearsal evidence to document process</p> <p>Performance video</p> <p>Interview video or written reflection</p>
Suggested time	6 x 1-hour lessons, plus performance time (this may require more or less time, depending on particular needs of individual cohorts)

Content description

Content from the Western Australian Curriculum	<p>Ideas</p> <p>Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p>Skills</p> <p>Experimentation and refinement of ten (10) elements of drama:</p> <ul style="list-style-type: none"> • voice (loud, soft, varying loud and soft; pitch variation; pace; volume; clarity; projection) • movement (facial expressions and gestures to create belief in character and situation) • role (taking on the point of view of a fictional character; listening and responding in role; adopting a role and maintaining focus) • situation (establishing and sustaining a fictional setting) • space (establishing a clear setting) • character (communicating character traits; developing relationships between characters)
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	<ul style="list-style-type: none"> • time (sense of time to create belief in drama) • tension (factors that contribute to suspense in stories; tension in characters' relationships) • mood (describes the feelings and attitudes, often combined of the roles or characters involved in dramatic action) • relationships (how relationships influence character development) <p>when creating improvised, devised or scripted drama, script formatting and conventions, including planning and documentation</p> <p>Performance</p> <p>Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p> <p>Performance skills and audience awareness (where performers make connections and build trust with the audience)</p> <p>Responding</p> <p>Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>
Task preparation	
Prior learning	<p>Students have previously explored improvisation and devising skills and will have experience with applying the elements of drama. Students may be familiar with the meaning of some key drama terms, including some parts of the stage. Students will have limited understanding of mood and may have explored a range of voice and movement techniques. Students should have experienced reflection processes, such as giving and receiving feedback, to improve drama.</p> <p>Workshops, including formative assessment feedback will occur prior to this assessment, which will allow students to access the content at an appropriate level for their prior knowledge.</p>
Assessment differentiation	<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>
Assessment task	
Assessment conditions	<p>An open space is needed, such as a specific drama, music, and dance or sport undercover area. Areas where assemblies are held are useful to use for dress rehearsals and/or for performance assessments. Students can use a classroom space when needed, if desks and chairs are pushed off to the side to create a space to move.</p> <p>In class, students will plan, rehearse and present a script interpretation based on one of the provided script scene extracts. The performance area should model a traditional stage area (proscenium arch stage) marked with white tape. Students will have access to a set of teacher-selected costume and prop items for the performance. Students may also bring in items from home to assist with characterisation.</p>
Resources	<p>Episode 1 – 'The Human Torpedo'</p> <p>https://www.bing.com/videos/search?q=lochie+leonard+human+torpedo+episode+1+the+human+torpedo&view=detail&mid=172F8504A9DC097B3AFE172F8504A9DC097B3AFE&FORM=VIRE</p>

Episode 2 – ‘Stormy Mondays’

<https://www.bing.com/videos/search?q=lochie+leonard+episode+2+the+first+day&view=detail&mid=BF9459CDCB7972200967BF9459CDCB7972200967&FORM=VIRE>

- A range of simple props from the location of the part of the text that is being focused on, such as fabric, suitcases, body boards, school uniforms, school bags, sleeping bags, pillow cases, moving boxes, seats, desks
- Students may create set design elements if time permits (in collaboration with the Visual Art program as a set design project) by drawing onto large sheets of cardboard for the waves (surf) or the fence of the new house, the shape of the house, car or new school as suggestions
- Paper, highlighters and pens for script annotations/writing
- Graphic organisers for stage diagram/layout
- Labels/posters or PowerPoint slides of the ten drama elements
- Excerpt from the scripted play, novel or TV version of *Lochie Leonard Human Torpedo*
- Video camera, or appropriate device, to record the performances of students

Teacher Instructions

- Teachers should ensure that students have the opportunity to create a short scripted drama excerpt based on the text *Lockie Leonard Human Torpedo* to present to an audience. It is suggested to focus on scenes one to three in the text, as this covers a full range of characters. Scene fifteen is also a good classroom scene with opportunity for many 'student' roles.

The following episodes are good starting points to inspire and engage students in the narrative and make a good starting point for leading student discussion

Episode 1 – 'The Human Torpedo'

<https://www.bing.com/videos/search?q=lochie+leonard+human+torpedo+episode+1+the+human+torpedo&view=detail&mid=172F8504A9DC097B3AFE172F8504A9DC097B3AFE&FORM=VIRE>

Episode 2 – 'Stormy Mondays'

<https://www.bing.com/videos/search?q=lochie+leonard+episode+2+the+first+day&view=detail&mid=BF9459DCB7972200967BF9459DCB7972200967&FORM=VIRE>

- The purpose of the drama performance is to educate the audience about issues or concerns agreed to by the student group assisted by the teacher, e.g. new house, new school, new friends. Try to focus on one narrative (linear narrative where the events take place continuously and sequentially from beginning to end) to focus on the dramatic action, assisting students to discover key points of conflict, tension and resolution in the short scenes. Teachers can 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, by introducing extra scenes, and exploring non-linear narratives, such as disrupted or discontinuous sequence of events in a story, including flashback, flash forward and circular narrative structures.
- Teachers should ensure that students have participated in the prior learning in class workshops on warm-ups, voice and movement, physicalisation, representing stereotypes, ways to explore character development, realistic acting style, gesture, voice techniques, and movement techniques prior to exploring the script text.
- Students should participate in improvisations, role plays, voice and movement workshops, and pair/class discussion when structuring scenes from the play in rehearsal to explore ways to engage the audience.

Instructions to Students

Explanation of task

You will explore the use of drama elements in a realistic performance based on the text *Lockie Leonard Human Torpedo* by Paige Gibbs. You will work in groups to create, perform and respond to a short excerpt from the play and individually reflect on what you have learnt about your drama.

Your performance will be in the style of realistic drama. You will be given a character from the play to perform and will have lines to try to memorise for your performance. In the performance, you must clearly demonstrate the setting, point of conflict, tension and the resolution that the characters come to, creating an ending for your short play. Your teacher will select the scene from the text that you are going to perform.

Part 1 (one lesson)

- After viewing the following link to the ABC Television performance of *Lockie Leonard Human Torpedo*, work individually to reflect on and evaluate the actor's use of drama elements: Episode 1 – 'The Human Torpedo' OR Episode 2 – 'Stormy Mondays' (*teacher to choose*).
- In your drama journals or on paper, analyse the performance. Discuss and explain how the actors used their voice, bodies and movement to express ideas to the audience. Focus questions:
 - Are they happy to be moving house?
 - Why or why not?
 - What is the setting?
 - How can you tell?
 - What are the character relationships like? Be specific and refer to particular characters.
 - What is the mood like? Is there any tension? How can you tell this?

You must use correct drama terminology provided by your teacher and give examples from what you have seen.

Part 2 (five lessons)

- Working in small groups, identify three important moments in the performance. These should be from the beginning, middle and end of the scene. Document these in your drama journals.
- Now, recreate each moment as tableaux. When you have done this, put the three freeze frames together to make a moving tableaux. You may use sound effects to help to create the setting and mood. Give this moving series of tableaux a title like 'Moving house is awful' or 'New places can be scary'. Your teacher will take a photo of this freeze-frame for you to reflect on later.
- In your groups, choose a character. Think about what they want, where they are (setting) what the mood of the setting is (feels like) and any blocks or challenges (obstacles) they might have to face in the scene. Record this in your drama journal.
- In your groups recreate the scene, regularly pausing to make notes and discussing and planning your blocking as you go. Ensure you make comprehensive notes throughout this process.
- Rehearse and polish your performance by rehearsing with props and costumes. Gather feedback from your teacher and other groups to improve your performance.

Sample marking key

Description	Marks
Ideas – Dramatic action	
Consistently and effectively uses structure to create dramatic narrative through conflict, which concludes with an appropriate ending.	4
Effectively uses structure to build dramatic conflict, which concludes with an appropriate ending.	3
Uses script structure to present dramatic conflict, creating an ending.	2
Attempts to sequence dramatic action and requires assistance to bring narrative to an ending.	1
Subtotal	4
Rehearsal processes	
Collaboratively works with all others in group rehearsal contexts, with clear evidence of active listening to all group members to enhance performance.	4
Collaboratively works with others in group rehearsal contexts, with evidence of active listening to all group members' contributions.	3
Works with others in rehearsals in a constructive way, with some evidence of active listening to group members' contributions.	2
Attempts to work with others during rehearsals and sometimes listens to others' contributions.	1
Subtotal	4
Description	
Skills – ten (10) elements of Drama	
Consistently uses the range of ten (10) elements of drama purposefully and with strong impact to communicate dramatic meaning.	4
Effectively uses most of the ten (10) elements of drama purposefully to communicate dramatic meaning.	3
Uses many of the ten (10) elements of drama to communicate some dramatic meaning.	2
Uses few of the ten (10) elements of drama to communicate meaning.	1
Subtotal	4
Description	
Marks	
Performance skills	
Consistently presents, both in performance and rehearsals, an identifiable, well-developed and believable character.	4
Effectively presents, both in performance and in most rehearsals, an identifiable and believable character.	3
Creates a character with some identifiable features.	2
Creates a superficial character for some parts of the performance.	1
Subtotal	4

Description	Marks
Audience awareness	
Establishes a strong connection and gains trust with the audience through their performance and the portrayal of their character.	4
Establishes a connection with the audience through their portrayal of their character.	3
Establishes some connection with the audience through their portrayal of their character.	2
Establishes little connection with the audience.	1
Subtotal	4
Description	Marks
Reflection	
Makes clear links, using specific examples, between performance choices and the effect of this on creating dramatic meaning.	4
Makes clear links between performance choices and their effect on dramatic meaning.	3
Makes links between performance choices and dramatic meaning.	2
Inconsistently identifies some performance choices.	1
Subtotal	4
Description	Marks
Reflection	
Reflects on the performance of self and others using detailed drama terminology with accurate and detailed examples to support observations.	4
Reflects on the performance of self and others using generalised drama terminology with accurate and relevant examples.	3
Reflects on the performance of self and others using generalised drama terminology with some accuracy and few examples.	2
Reflects in a general way on the performance of self or others with prompting.	1
Subtotal	4
Total	28

What I think and feel about my performance

Name: _____



Participation: _____



Elements included: _____



Challenges and moments of awesome: _____



Future goal:

Teacher's inspiring comment: