



# SENIOR DRAMA FORUM

DSA Supporting teachers with the new Stage 1 Drama course



THANK YOU

for making the time to come today,  
we hope you enjoy the sessions and  
connecting with others.

We hope it gives you breathing space,  
clarity and resources.

Please collect some handouts that you may find helpful.



# AIMS FOR TODAY

- 1 To provide input on 'developing a theatre company' one of the new concepts .....Claire Glenn
- Roles and responsibilities, the process of building and structuring it, ensemble activities, problems that arise and strategies to cope, documenting the process
- 2 Looking at skills being developed through production and how we can define these
- 3 Capturing evidence ideas and using technology
- 4 The performance standards language at stage 1 and 2
- 5 Aligning Stage 1 and 2 tasks and criteria
- 6 A chance to share thoughts and ideas for planning for 2020

# CLAIRE GLENN

- Claire Glenn is an inclusive Theatre Maker, Youth Arts Facilitator and Actor based in Adelaide, South Australia.
- Claire is a passionate advocate for Theatre for Young People and believes that children and young people have an extraordinary capacity for extending their imaginations through play, experimentation and risk taking. Claire sees herself as a conduit for their artistic expression and big thoughts about the world around them. She has worked with leading Youth Arts Institutions including Carclew, South Australian Youth Arts (SAYarts), Patch, Riverland Youth Theatre, Urban Myth Theatre for Young People, Act Now, D'Faces of Youth Arts, Expressway Arts, Prospect Youth Theatre, Portland Arts Centre and the Fairfax Festival.
- From 2008-2014, Claire was the Artistic Director of the Fairfax Festival, a Youth Arts Festival for Young People based in regional and remote areas of Victoria and New South Wales. Claire is in demand as a Theatre Maker and Facilitator and has been a Finalist and/or winner of the prestigious Arts South Australia Ruby Award (2015, 2017, 2019), TropJr (2015) and a Curtain Call Award Winner (2016) for her work in the Theatre for Young People Sector.
- Claire is also a graduate of the University of Otago Theatre Studies Program and is an experienced theatre performer, having worked in New Zealand, Australia and the UK. She has been nominated and won numerous awards for her performances. Notable roles include Caitlin in *An Air Balloon Across Antarctica* by Darragh Martin, Eve in *Muff*, Her in *Notoriously Yours*, and Xavie in *Late Night Story* all by Van Badham. In the course of her career, Claire has worked with STCSA, Malthouse Theatre, On Invisible Wings, Sixsters Grimm, Three To A Room and five.point.one.
- Claire loves non-traditional forms of theatre with a particular interest in site-specific and immersive work and has a growing reputation in Australia and Scotland for her skill in these areas.
- Claire has just been appointed as artistic director for SAYARTS

## QUESTIONS WE'D LIKE SACE TO ANSWER

- If teacher opts for Type 1 Performance “presentation of evidence” being presented as a group, rather than individual, is each person in group allowed 6 mins or the total group given 6 mins and are SACE specifying group nos ? “PLATO social”



# META-LANGUAGE

- Meta –language definition; A form of language or set of terms used for the description or analysis of another language.
- Skills and their description, creating a glossary we can all use.

## LOOKING AT “EVIDENCE “ AND “TECHNOLOGY”

- What ways can we think of to record evidence using technology?

What ways can we embed technology in performance work?

<https://youtu.be/cgD6BUwdijs> GSCE multimedia and National theatre ; Making  
Brainstorm production





# STAGE 1 ASSESSMENT CRITERIA

## UNDERSTANDING and EXPLORATION

UE 1 of dramatic roles, conventions and processes

UE 2 of dramatic ideas, texts, styles and/or innovations

## CRITICAL AND CREATIVE THINKING

CCT 1 creative thinking and experimentation in dramatic ideas

CCT 2 analysis and evaluation of dramatic ideas, products and technologies

## CREATIVE APPLICATION

CA 1 Application of dramatic skills

CA 2 Collaborative application of dramatic elements, ideas, processes to realise outcomes





## STAGE 1 AND 2 ASSESSMENT CRITERIA

- You have hard copies of these to work with.
- Work on translating them into student friendly language.

# CONNECTING CRITERIA STAGE 1 AND 2

• Stage 1



Stage 2

Understanding and **Exploration**  
UE1 and UE 2

**Knowledge** and Understanding  
KU 1 and KU 2

Creative and Critical Thinking  
CCT 1 and CCT 2

Creative and Critical Thinking  
CCT 1 and CCT 2

Creative Application  
CA1 and CA 2

Creative Application  
CA1 CA2 **and CA3**

# STAGE 1 ASSESSMENT TYPE 1: PERFORMANCE

- Assessment Type 1; Performance ( full year 2 of these, semester 1)
- Performance and process in a company, providing evidence of skill development, creativity, understanding, analysis and evaluation.
- Can be in the form of an individual or a group/class performance.
- On-stage or off stage role for 5 mins focus time
- Many alternative formats suggested
- Presentation is Evidence of Learning, is 6 mins if oral/multi modal or written (1000 words)
- Can be group or individual presentation,
- All 3 criteria; UE, CCT, CA

# EXEMPLAR TASK FOR PERFORMANCE

- Task: Students apply the dramatic process to develop their individual and collaborative contributions to small group performances of excerpts from the play *Grail* by Rosalba Clemente, our shared text for study. Students develop their learning and skills throughout their process and during the final performances in one or more roles, e.g., actor, designer, director, etc. They keep records of development through video, photographs, and verbal reflection through the process and performance. Students perform their pieces to the class during the double lesson on Friday. Their performance should be between 5 to 10 minutes. After the final performance, each student assembles and presents evidence of their learning and skills development in one of two choices:
  - an oral presentation – video recorded by the student 6 mins
  - a *video essay* 6 mins
- Each student demonstrates their analysis and reflection of their process, choices and outcome through their presentation of evidence

## ASSESSMENT TYPE 2: RESPONDING TO DRAMA

- Assessment Type 2; Responding to Drama ( Full year- 2, Semester- 1 task)
- About genuine personal connections using analysis, evaluation, intention, realisation and creative choices
- Choose one or more works or experiences in response,
- Many options suggested
- Presentation is 5 mins oral/ multi modal or written 800 words plus optional images
- Individual task
- Criteria; UE 1 and 2 ,CCT 1 and 2

# EXEMPLAR TASK FOR RESPONDING

- Task: Students create a written or oral reflection which links their dramatic learning from one or more drama events they have experienced, with their own learning in a role or roles, (e.g., actor, director, designer, filmmaker, scriptwriter, etc.)
- This can be one of several live productions we will view as a class at State Theatre company SA and at the Adelaide Fringe, or the Adelaide Festival Centre's 'Take the Stage' Workshop with professional actors. (Students may choose to include other professional drama events by negotiation.)
- Students analyse, and reflect on the ideas, techniques, skills, choices, and artistic impact of the event on its audience and the student's on own individual development as either an actor, designer or director. Each student explicitly draws links and makes connections between aspects and key moments of the events, and their own specific development as a dramatic artist.
- ASSESSMENT: Oral response on video 5mins or 800 words written

# ASSESSMENT TYPE 3: CREATIVE SYNTHESIS

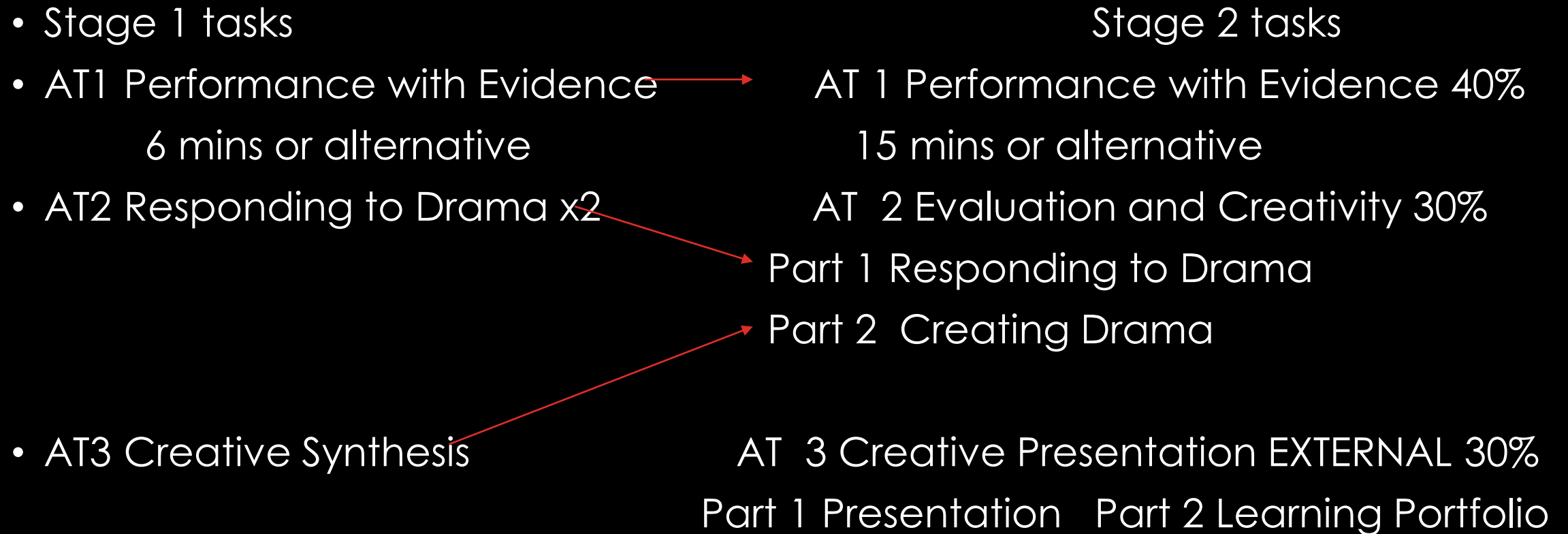
- Presenting a hypothetical dramatic product
- Can be dramatic text or self –devised piece
- Apply technology imaginatively and innovatively, take creative risks
- Students adopt dramatic role (listed) discuss intentions, ideas, rationale, use of innovative technology in hypothetical staging or screening of product
- Presentation is 6 mins oral/multi –modal or 1000 words written plus optional images
- Individual task
- Criteria UE, CCT, CA

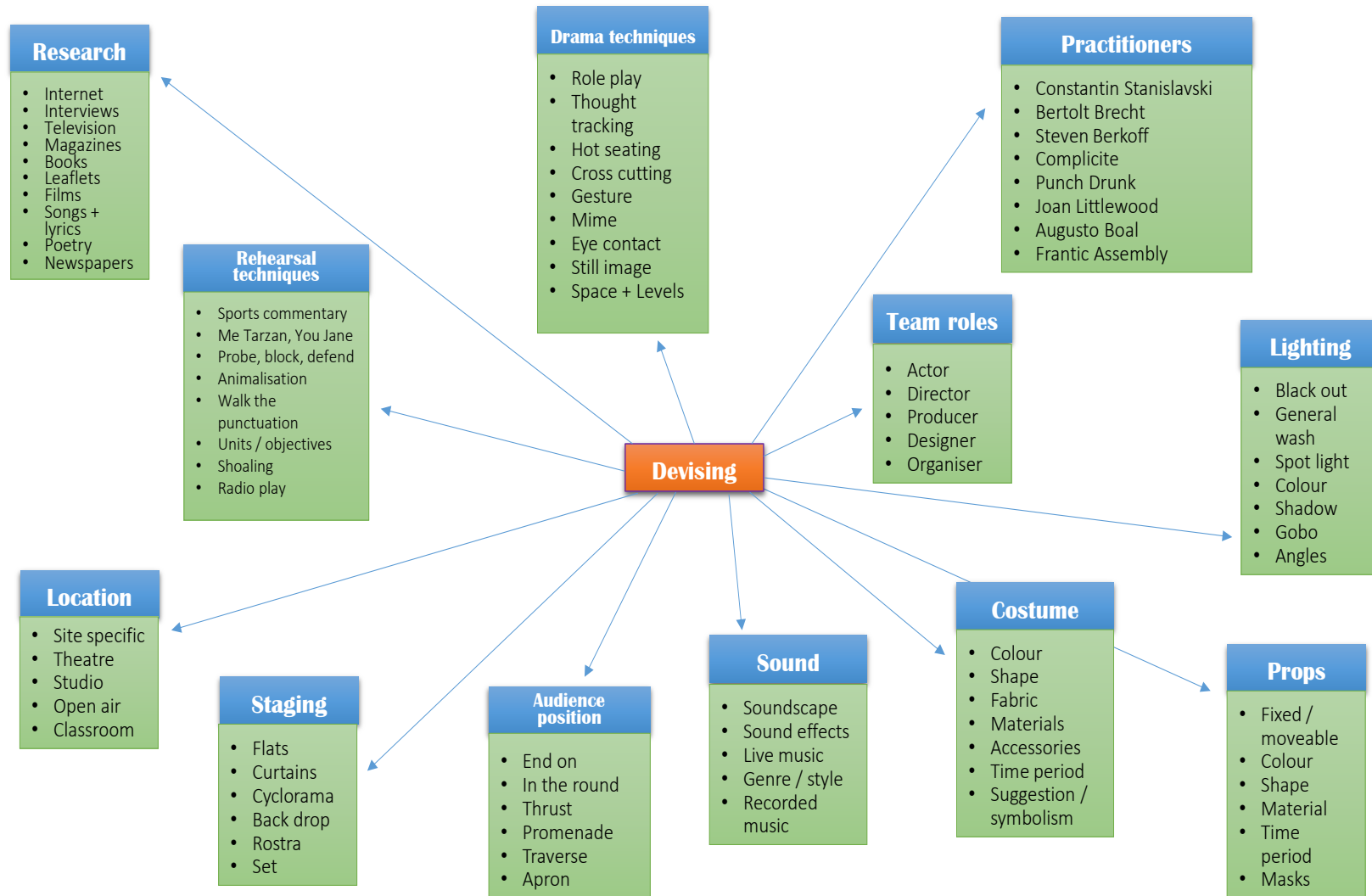


# EXEMPLAR TASK FOR CREATIVE SYNTHESIS

- Students choose to be either the director or designer of a hypothetical production of Sally MacKenzie's *Scattered Lives*, and explore and experiment with possibilities for how they would use new technologies in their production. The technologies they explore can include one or more of:
- innovative interaction between live performers and video projections, including use of live on-stage camera and projection
- use of headphones and smart phones to individualise the audio experience for viewers of the production
- performing the play in real-time over the internet with a sister school in Canada using filmmaking techniques and live streaming
- applying an intelligent lighting design to the production
- ASSESSMENT Oral presentation to class of 6 mins

## CONNECTING STAGE 1 AND 2 TASKS FOR SCAFFOLDING





# RESOURCES

- Technology embedded in performance;
- <https://youtu.be/miNHkzTTZjk> Technology changing theatre
- <https://youtu.be/vlj9aPKB9m0> TED talk Natasha Tsakos' multimedia theatrical adventure
- [https://youtu.be/E5wVN\\_BwUkY](https://youtu.be/E5wVN_BwUkY) 'Up Awake" by Natasha Tsakos
- National Theatre; Ugly Lies the Bone; Designing a projected landscape
- National theatre; Devising a multimedia production: The Waves
- Projection Workshop- Complicite; Projection in the devising process
- <https://youtu.be/TM8DA830xng> an advert for shoes
- <https://youtu.be/syCH3VZwbel> Company "1927" The animals and children took to the streets
- <https://youtu.be/I0w3Hhudmbs> "As the world tipped"

# RESOURCES

- The Kennedy Center- arts edge –teacher resources
- “Scribed” 30 day free trial amazing access to play scripts and resources
- <https://youtu.be/4ubwNdL1UI4> Thought tracking video
- [https://youtu.be/0-\\_QltaSa4I](https://youtu.be/0-_QltaSa4I) National Theatre Masterclass devising
- <https://youtu.be/LC8KYm85zig> Cinefix you tube channel ; eg 3 brilliant moments of blocking
- Rocket Jump you tube channel a film school all sorts of videos on filming techniques
- [http://www.visiblethinkingpz.org/VisibleThinking\\_html\\_files/03\\_ThinkingRoutines/03a\\_ThinkingRoutines.html](http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03a_ThinkingRoutines.html) This is about different ways of thinking and creativity I found it interesting.
- <https://www.artsonthemove.co.uk/> a very helpful site
- I also have word docs On a) resource link guide b) Theatre vocabulary glossary EXCELLENT! C) teaching strategies using Mike Alfred's d) Building the Ensemble parts 1 and 2. You can look at these today and then we will put them on dsa website.

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- <http://www.scriptrehearser.com/> easy way for kids to learn lines

# WHAT ELSE DO WE NEED TO ADDRESS?

We've covered

- Theatre company
- Questions to SACE
- Technology
- Evidence collection
- Skills glossary
- Assessment criteria
- Connecting Stage 1 and 2 tasks
- Other things??