



UNSW
A U S T R A L I A

Arts & Social
Sciences

School of Education

EDST6701
Drama Method 1

Semester 1

Contents

1. LOCATION	2
2. STAFF CONTACT DETAILS	2
3. COURSE DETAILS	2
Summary of Course	2
Aims of the Course	2
Student Learning Outcomes	3
Program Learning Outcomes (AITSL Professional Graduate Teaching Standards) ...	4
National Priority Area Elaborations	6
4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH	6
5. TEACHING STRATEGIES	6
6. COURSE CONTENT AND STRUCTURE	7
7. ASSESSMENT	12
8. RESOURCES	24

IMPORTANT :

For student policies and procedures relating to assessment, attendance and student support, please see website, <https://education.arts.unsw.edu.au/students/courses/course-outlines/>

The School of Education acknowledges the Bidjigal and Gadigal people as the traditional custodians of the lands upon which we learn and teach.

1. LOCATION

Faculty of Arts and Social Sciences
School of Education
EDST 6701 Drama Method 1 (6 units of credit)
Semester 1, 2015

2. STAFF CONTACT DETAILS

Course Coordinator: Constantine Loucopoulos
Office Location: Tutorial room
Email: costa@unsw.edu.au
Phone: 9385 8856
Availability: After tutorials

3. COURSE DETAILS

Course Name	Drama Method 1
Credit Points	6 units of credit (uoc)
Workload	Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.

Schedule	
Lecture	Thursday 17.30 (w1-4,5-10,N4, Mat 107)
Tutorial/s	Thursday 18.30-20.30 (w1-4,5-10,N4, Mat 107)

Summary of Course

This course is designed to increase a student's pedagogical content knowledge for drama teaching in secondary schools. It acknowledges the practical, reflexive, reflective and theoretical aspects of drama pedagogy through an in depth study of the Drama 7-10 Syllabus and the Drama Stage 6 Syllabus. The key elements of pedagogy and drama content knowledge, especially the core content of improvisation and playbuilding, are examined and developed. Students will critically address how these elements can then be combined into effective classroom practice through planning and programming for addressing the requirements and philosophy of these NSW Drama syllabuses as a priority for teaching in NSW, as well as the Australian Curriculum: The Arts to gain a national perspective.

Aims of the Course

For each student, the aims of this course are to:

- increase a student's pedagogical content knowledge for drama teaching
- develop a student's understanding of what comprises effective classroom practice.

The main ways in which the course has changed since last time as a result of student feedback

There will be more content delivery allocated to workshop format and detailed unpacking of assessments.

Assessment: Please note that all students must pass all assignments to pass the course, and they must pass the course to go on placement for PE 1.

Attendance: Students are expected to give priority to university study commitments. Unless specific and formal permission has been granted, attendance at less than 80% of classes in a course may result in failure.

Student Learning Outcomes

Outcome	Assessment/s	
1	Demonstrate knowledge and understanding of the NSW Board of Studies Drama Syllabuses for Years 7-10 and Stage 6 and various policies within the Department of Education and Communities, particularly those relating to ICT, Literacy, Aboriginal Education and Cultural Diversity.	1a, 1b, 2
2	Plan and teach effective lessons and design lesson sequences that engage all students and address syllabus outcomes	2
3	Demonstrate knowledge of the essential link between outcomes, assessment, teaching strategies and lesson planning	1a, 2
4	Identify the characteristics of an effective teacher and the standards of professional practice in teaching	1a, 1b, 2
5	Demonstrate the characteristics of effective teaching in drama performance, composition or appreciation	1a, 1b, 2
6	Plan for and implement a range of literacy strategies to meet the needs of all students	2
7	Discuss classroom strategies that recognise different approaches to learning	1a, 1b, 2
8	Analyse specific strategies for teaching Aboriginal and Torres Strait Islander students, students with Special Education Needs, Non-English Speaking Background students, Students with Challenging Behaviours	2
9	Develop appropriate and engaging resources for the drama classroom that take into account students' skills, interests and prior achievements and that respect the social, ethnic and religious backgrounds of students	2
10	Investigate and discuss a variety of strategies to develop rapport with students, a positive classroom learning environment and approaches to managing student behaviour	1a, 1b, 2
11	Recognise a range of professional organisations that can contribute to the on-going professional development of drama teachers	1a, 1b, 2
12	Investigate the National Professional Standards For Teachers ' standards for Graduate teachers	2

Program Learning Outcomes (AITSL Professional Graduate Teaching Standards)

Standard		Assessment/s
1.1	Demonstrate knowledge and understanding of physical, social and intellectual development and characteristics of students and how these may affect learning	1, 2, Microteaching
1.2	Demonstrate knowledge and understanding of research into how students learn and the implications for teaching	1, 2, Microteaching
1.3	Demonstrate knowledge of teaching strategies that are responsive to the learning strengths and needs of students from diverse linguistics, cultural, religious and socioeconomic backgrounds	1, 2, Microteaching
1.4	Demonstrate broad knowledge and understanding of the impact of culture, cultural identity and linguistic background on the education of students from Aboriginal and Torres Strait Islander backgrounds	1, 2, Microteaching
1.5	Demonstrate knowledge and understanding of strategies for differentiating teaching to meet the specific learning needs of students across the full range of abilities	1, 2, Microteaching
2.1	Demonstrate knowledge and understanding of the concepts, substance and structure of the content and teaching strategies of the teaching area	1, 2, Microteaching
2.2	Organise content into an effective learning and teaching sequence	1, 2, Microteaching
2.3	Use curriculum, assessment and reporting knowledge to design learning sequences and lesson plans	2
2.4	Demonstrate broad knowledge of, understanding of and respect for Aboriginal and Torres Strait Islander histories, cultures and languages	1, 2, Microteaching
2.5	Know and understand literacy and numeracy teaching strategies and their application in teaching areas	2
2.6	Implement teaching strategies for using ICT to expand curriculum learning opportunities for students	1, 2, Microteaching
3.1	Set learning goals that provide achievable challenges for students of varying characteristics	2
3.2	Plan lesson sequences using knowledge of student learning, content and effective teaching strategies	1, 2, Microteaching
3.3	Include a range of teaching strategies	1, 2, Microteaching
3.4	Demonstrate knowledge of a range of resources including ICT that engage students in their learning	1, 2, Microteaching

3.5	Demonstrate a range of verbal and non-verbal communication strategies to support student engagement	1, 2, Microteaching
3.6	Demonstrate broad knowledge of strategies that can be used to evaluate teaching programs to improve student learning	2
4.1	Identify strategies to support inclusive student participation and engagement in classroom activities	1, 2, Microteaching
4.2	Demonstrate the capacity to organise classroom activities and provide clear directions	1, 2, Microteaching
4.3	Demonstrate knowledge of practical approaches to manage challenging behaviour	2 Microteaching
4.5	Demonstrate an understanding of relevant issues and the strategies available to support the safe, responsible and ethical use of ICT in learning and teaching	2
5.1	Demonstrate understanding of assessment strategies, including informal and formal, diagnostic, formative and summative approaches to assess student learning	2
5.3	Demonstrate understanding of assessment moderation and its application to support consistent and comparable judgements of student learning	2
5.4	Demonstrate the capacity to interpret student assessment data to evaluate student learning and modify teaching practice	2
6.2	Understand the relevant and appropriate sources of professional learning for teachers	2
6.3	Seek and apply constructive feedback from supervisors and teachers to improve teaching practices	Microteaching
7.1	Understand and apply the key principles described in codes of ethics and conduct for the teaching profession	1, 2, Microteaching

National Priority Area Elaborations

Priority area		Assessment/s
Aboriginal and Torres Strait Islander Education	A1, 2, 3, 4, 5, 6, 8,11	2 Micro-teaching
Classroom Management	B1, 2, 3, 5, 6, 8, 9	1a, 1b, 2 Micro-teaching
Information and Communication Technologies	C1, 2, 3, 4, 5, 6, 7, 8, 10,11,12,13	1a, 1b, 2 Micro-teaching
Literacy and Numeracy	D1, 2, 3, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19	2 Micro-teaching
Students with Special Educational Needs	E1, 2, 3, 6, 7, 8	2 Micro-teaching
Teaching Students from Non-English Speaking Backgrounds	F1, 2, 3, 4, 5, 6, 7, 9	1a, 2 Micro-teaching

4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH

This subject aims to develop each student's ability to teach Drama effectively to secondary school students with an emphasis on the NSW Drama curriculum. During the course, students will develop their knowledge of the New South Wales syllabus documents for stages 4, 5 and 6. Lectures, tutorials and assignments will explore current practices in drama teaching and develop in students, the skills and knowledge required to teach drama effectively to a variety of students. Teaching in this course will be both theoretical and experiential. Emphasis will be given to viewing Drama as an art form with a discrete body of knowledge including conventions, history, skills and methods of working and the role and value of Drama in the curriculum and the community.

Student centered activities will form the basis of the course. These activities will draw on the prior knowledge of the students and will allow them to engage in relevant and challenging experiences that mirror those they will be expected to design for the secondary students they will later teach.

5. TEACHING STRATEGIES

- Pair, small-group and large-group cooperative learning experiences, to understand the importance of collaboration in an educational drama context and to demonstrate the use of group structures as appropriate to address teaching and learning goals
- Explicit teaching, including lectures, to demonstrate different approaches to learning, the mandatory components of the drama curriculum and the use of a range of teaching strategies to foster interest and support learning
- A range of drama specific workshops which model experiential learning through enactment when teaching theoretical components of the course
- Collaborative projects which mirror those in the Drama Syllabus, Year 7-10 and in the Stage 6 Drama Syllabus, for example playbuilding in Years 7-10 and the Group Presentation in the HSC Course

- Viewing student samples of work and simulated marking experience especially of Year 9 Playbuilding, Year 10 dramatic form and Year 12 HSC Projects
- Simulations and 'teacher-in-role' experiences
- Keeping a logbook of class experiences mirroring a drama logbook in stage 4, 5 and 6
- Structured occasions for reflections on learning, encouraging critical reflection and improved teaching practice. Also, these allow students opportunities to demonstrate their capacity to communicate and liaise with the diverse members of an education community, and to demonstrate their knowledge and understanding of method content
- Extensive opportunities for whole group and small group dialogue and discussion, allowing students to demonstrate their capacity to communicate and liaise with the diverse members of an education community, and show knowledge and understanding of method content
- Online learning from readings on the Moodle website
- Peer teaching in a simulated classroom setting

6. COURSE CONTENT AND STRUCTURE

Week	Lecture Topic	Tutorial Topic
<p>1 Feb 29</p>	<p>Introduction to drama in secondary school</p> <ul style="list-style-type: none"> • studying drama; a rationale for drama in NSW schools • knowing the structure of the NSW Curriculum – aim, objectives and outcomes • understanding the place of drama in the curriculum; school structures e.g. KLA's, Stages, Electives etc. and outcomes based education • using the key components of the Years 7-10 Drama Syllabus such as • drama practices; making, performing and appreciating • elements of drama – what are they and why are they important? • drama contexts – playbuilding as the mandated form; dramatic forms and performance styles <p>NATIONAL PRIORITIES: A1 B1, 2, 3, 5 C1, 2 D1, 3, 7, 8, 9, 10, 11, 12 E2 F1, 3</p>	<ul style="list-style-type: none"> • exploring the collaborative process; group and ensemble work – how drama is taught in the classroom through experiential pedagogies • using improvisation, warm ups and games in the classroom to gain work state over social state. (e.g. icebreakers, communication games, team building, theatre sports etc.) <p>Reading</p> <ul style="list-style-type: none"> • <i>Years 7-10 Drama Syllabus</i>, Rationale (June 2003). • Ensemble Playbuilding, in <i>Living drama</i>, Pages 112-126. <p>Task for next week</p> <ul style="list-style-type: none"> • <i>Write up directions for a warm-up game in 3 of these categories; Icebreaker, team building, communication, voice & physical warm-up.</i> <p><i>(Resources; Living Drama, Theatre Sports, Games for Actors & Non-actors)</i></p>

<p>2 Mar 7</p>	<p>Scope and sequence in Years 7-10</p> <ul style="list-style-type: none"> Advice on Programming and Assessment Document (OBOS) – looking at the way a drama program is written in the BOS document teaching essential and additional content in lesson sequences converting syllabus material into units of work and looking at sample lesson sequences in stages 4 and 5 understanding and planning Scope and Sequence – devise and evaluate samples teaching essential content; dramatic contexts – playbuilding; the core of the junior curriculum Aboriginal and Torres Strait Islander content in junior programming (Mask traditions of the North West) <p>NATIONAL PRIORITIES: A1, 2 B 1, 2, 3, 5 C1, 3, 4, 12 D1, 3, 5, 7, 9, 10, 11, 12, 17, 18, 19 E1, 2, 3 F1, 4, 7</p>	<ul style="list-style-type: none"> Stage 4/5 Scope and Sequence – looking at examples elements of drama – script work and traditional scene structures – students use traditional techniques to structure drama works (writing outcomes for units after participating in the activities) practices: making – a range of making activities, improvisation and playbuilding, the basis for the junior curriculum allocation of texts for Microteaching assignment and groups for Assessment <p>Readings</p> <ul style="list-style-type: none"> Advice on Programming and Assessment – Scope and Sequence, pages 10-17 Young at Art, Chapter 1 – ‘Playbuilding at the centre of classroom drama’ plus any one unit of work from Chapter 4 - Level 1: Beginner Play-builders <p>Task for next week</p> <ul style="list-style-type: none"> Log notes from ‘Young at Art’
<p>3 Mar 14</p>	<p>How to Assess Playbuilding in Stage 5</p> <ul style="list-style-type: none"> assessment of playbuilding – film example and simulated marking Year 9 work samples understanding weightings, marking guidelines, marking criteria and feedback assessment <i>for learning</i> and assessment <i>learning</i> definitions and examples. <p>NATIONAL PRIORITIES: B1, 2,3,5 C1, 2,3,4,5,7,8,10,12 D13, 14, 18 E1, 3 F 5, 7, 9</p>	<ul style="list-style-type: none"> elements of drama – script work and non-traditional scene structures – students use non-traditional techniques to structure drama works (writing outcomes for units after participating in the activities) ICT in playbuilding <p>Readings</p> <ul style="list-style-type: none"> Young at Art, Chapter 2 - Teaching and learning issues plus any one unit of work from Chapter 5 - Level 2: intermediate play-builders Advice on Programming and Assessment – Playbuilding unit, pages 20-31 <p>Tasks for next week</p> <ul style="list-style-type: none"> Research and collect information for your playbuilding group performance. Complete review of literature on playbuilding notes in your logbook
<p>4 Mar 21</p>	<p>How to Assess Playbuilding in Stage 5</p> <ul style="list-style-type: none"> assessment of playbuilding – film examples and simulated marking Year 10 work samples understanding weightings, marking guidelines, marking criteria and feedback 	<ul style="list-style-type: none"> exploring the teaching of drama techniques such as: body bags, expert double figures, fabric, masks, mime, symbols, chanting, chorus etc. conveying issues/themes through playbuilding e.g. Stolen Generation ,peer pressure etc teaching transitions and linking devices

	<p>NATIONAL PRIORITIES: B5, 7 C3, 4, 5,13 D13, 14, 18 E 1,3 F 5, 7, 9</p>	<ul style="list-style-type: none"> Digital assessment <p>Readings</p> <ul style="list-style-type: none"> Transitions in Drama, Errol Bray, Playbuilding, pages 37 - 46 Young at Art, Chapter 8 - Working with narrative Bruce Burton, Living Drama, Australian Drama, pages 269-278 Bruce Burton, Living Drama, Deconstructing texts, pages 136 – 153 <p>Tasks for next week</p> <ul style="list-style-type: none"> Write an assessment task for Year 10 playbuilding in your logbook. Include all details such as weighting, marking criteria etc. Devise activities for the assessment workshop. Finish review of playbuilding for assessment.
<p>Mar 28 April 1</p>	<p>Mid Semester Break</p>	
<p>5 April 4</p>	<p>Managing ‘the process’ in drama ASSESSMENT 1A DUE – PLAYBUILDING REVIEW,</p> <ul style="list-style-type: none"> Managing the drama process; monitoring as a key strategy in process The role of the workbook and examples of workbook tasks e.g. research in playbuilding – marking research collages Choosing appropriate/different groups to achieve your outcomes Assessment for learning tasks (Advice on Programming & Assessment) <p>NATIONAL PRIORITIES A1 B5, 7 C3, 4, 8 D13, 14, 18 E6 F3, 6</p>	<ul style="list-style-type: none"> devising Playbuilding - assessment task preparation - all students must be present to work in groups <p>Readings</p> <ul style="list-style-type: none"> Young at Art, Chapter 3 - Teaching playbuilding creatively plus any one unit of work from Chapter 6 - Level 3: experienced play builders Handout from lecture, “How to use your Drama Workbook” Notes OBOS CD Rom, Advice on Programming and Assessment <p>Task for next week</p> <ul style="list-style-type: none"> Meet with your group to finalize your playbuilding assessment.
<p>6 April 11</p>	<p>Stage 6 – Year 12; The HSC ASSESSMENT 1B DUE – PLAYBUILDING PERFORMANCE.</p> <ul style="list-style-type: none"> The structure of the Year 12 Course; the written components Australian Drama and Theatre, the topics and texts – scripts and texts Studies in Drama and Theatre, the 7 topics 	<ul style="list-style-type: none"> Playbuilding – assessment performance and managing performance assessment <p>Reading</p> <ul style="list-style-type: none"> Bruce Burton, Living Drama, Contemporary Australian Theatre pages 279 -316 Read your allocated text for micro-

	<ul style="list-style-type: none"> Teaching texts experientially in sequential lesson sequences Introduction to Contemporary Australian Drama and Theatre (Aboriginal content focus) Year 12 - teaching the drama essay for Australian Drama and Theatre What is a drama workshop and how do you write about it? Teaching texts experientially and a focus on literacy <p>NATIONAL PRIORITIES: A1, 2, 3,5,6 B1,3 C3, 4, 8 D13, 14,16,18 E6 F3, 6</p>	<p>teaching</p> <ul style="list-style-type: none"> Course Prescriptions 2010-2012, rubrics OBOS download www.boardofstudies.nsw.edu.au <p>Task for next week</p> <ul style="list-style-type: none"> Read your Year 12 text for the next assessment.
<p>7 April 18</p>	<p>Differentiation and Micro-teaching</p> <ul style="list-style-type: none"> Differentiation of process, content, product Sample of a differentiated Drama unit – Teaching Indigenous Narratives <p>NATIONAL PRIORITIES: A1, 2, 3, 4, 5, 6 B1, 5, 9 C3,4 D13, 14, 18, 19 E1, 2, 3, F2, 5, 6</p>	<ul style="list-style-type: none"> Micro-teaching of Year 12 Topics – all students must be present <p>Reading</p> <ul style="list-style-type: none"> Differentiation, class handout <p>Task for next week</p> <ul style="list-style-type: none"> Devise the differentiated lesson for your Year 12 text for the next assessment.
<p>8 April 25</p>	<p>Classroom Management in Drama and Micro teaching</p> <ul style="list-style-type: none"> Identifying your teaching style Creating a positive teaching environment – preventative management strategies Strategies for dealing with challenging students in drama <p>NATIONAL PRIORITIES: B1, 2,4, 6,8 C3, 4, 11 D13, 14, 18 ,19 E7, 8 F5 ,6, 7</p>	<ul style="list-style-type: none"> Micro-teaching – all students must be present ICT as a teaching tool to support students with special needs in drama <p>Reading</p> <ul style="list-style-type: none"> 'Classroom Management', class handout
<p>9 May 2</p>	<p>Introduction to the Preliminary Course and Micro teaching</p> <ul style="list-style-type: none"> Introduction to the Preliminary Course; content and outcomes 	<ul style="list-style-type: none"> Microteaching - all students must be present for every presentation <p>Readings</p>

	<ul style="list-style-type: none"> • Scope and sequence for Year 11 (lesson sequences) • Content Area 1 – Improvisation, playbuilding, acting; focus on improvisation <p>NATIONAL PRIORITIES: A1 B1, 2,3,5 C3, 4, 11 D1, 3, 7, 9, 10, 11, 12 E2 F1, 3</p>	<ul style="list-style-type: none"> • Bruce Burton, Living Drama, pages 156 – 163 • Augusto Boal, Games for Actors and Non-Actors, selection of activities • Lyn Pierce, Theatre Sports, selection of activities
<p>10 May 9</p>	<p>The Preliminary Course and Micro-teaching ASSESSMENT TASK 2 – UNIT OF WORK DUE.</p> <ul style="list-style-type: none"> • Content Area 2 & 3 – Elements of Production & Theatre Traditions and Performance Styles • Focus on Forum Theatre as an example of a theatrical style Case Study: Leah Purcell (Aboriginal Director) <ul style="list-style-type: none"> • Script analysis for design (Focus on Director's folio) <p>NATIONAL PRIORITIES: A1,8, 11 B1, 2,4,5,6,9 C1, 2, 3,4, 6, 7, 8, 9, 10, 11, 12 D1, 2, 3, 5 E1, 2, 3, 7, 8 F1, 3, 5, 7</p>	<ul style="list-style-type: none"> • Microteaching - all students must be present for every presentation • CATEI Online Evaluation (if available) <p>Reading</p> <ul style="list-style-type: none"> • Bruce Burton, Living Drama, Theatrical traditions, pages 103-155 and 171-212 • Applying a design concept to text in Stage 5 (Symbol and cultural significance) • Script Analysis for Design (Director's Folio Marking) •
<p>May 23 – June 17</p>	<p>PROFESSIONAL EXPERIENCE</p>	
<p>11 June 21</p>	<ul style="list-style-type: none"> • Feedback and Reflection on PE1: highs and lows; areas you improved the most; areas you still need to work on; useful strategies; inspiring use of ICT and other contemporary teaching resources. • CATEI Online Evaluation (if not already completed) 	

7. ASSESSMENT

Assessment Task	Length	Weight	Learning Outcomes Assessed	Graduate Attributes Assessed	National Priorities	Due Date
Assessment 1a Playbuilding Literature Research and review	1,000 words	15%	1, 6, 7, 8, 9, 11, 16	1.2, 2.1, 3.1, 3.2, 3.4, 4.5, 5.3	A1, 3 B1, 2 C1, 3 D1, 8 E2, 3	4 April 2016 5:00 pm
Assessment 1b Playbuilding Performance Workshop Reflection & Logbook	6-7 minutes 20 minutes 3 minutes	35%	1, 2, 3, 5, 6, 7,8,9, 10,13	1.2, 1.3, 2.1, 2.2, 2.3, 3.1, 3.2, 3.4, 4.2, 5.1	A1, 6 B1, 3, 4, 8 C2, 3, 10, 12, D13 F1, 3, 9	11 April 2016 5:00 pm
Assessment 2 Unit of work for a HSC Drama class (4 lesson plans) Microteaching	3,500 words	50%	1, 2, 3, 4, 5, 6, 7, 8, 9, 10,	1.2, 1.3, 1.1.4, 2.1, 2.2, 2.3, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 4.2, 4.3, 4.1.5, 5.1, 5.3, 5.4, 6.3	A1,2, 4, 5, 8, 11 B1, 2, 4,5,6,9 C1, 3, 4, 5, 6, 7, 8, 11, 13 D1, 2,3,5,7,9, 10, 11,12,14, 16, 18,19 E1, 6, 7, 8 F2, 3 4, 5, 6, 7, 9	9 May 2016 5:00 pm N.B. Microteaching is negotiated and begins in Week 7

Students are required to follow their lecturer's instructions when submitting their work for assessment. All assessment will be submitted online via Moodle by 5pm. Student no longer need to use a cover sheet. Students are also required to keep all drafts, original data and other evidence of the authenticity of the work for at least one year after examination. If an assessment is mislaid the student is responsible for providing a further copy. Please see the Student Policies and Procedures for information regarding submission, extensions, special consideration, late penalties and hurdle requirements etc. <https://education.arts.unsw.edu.au/students/courses/course-outlines/>

Assessment Details

Assessment 1a

Present a review of your professional reading from the 2 Drama texts books, *Living Drama*, a text book for school students and *Young at Art, Classroom playbuilding in practice*, a resource book for teachers, by answering the following question:

“What are the key features of the playbuilding process outlined in each text? What specific aspects did you find helpful in light of the performance task and workshop you are planning?”

You should focus on at least 3 of the following;

- What is an acceptable process of devising playbuilding?
- How can you scaffold experiences differently for beginners or experienced play builders?
- How can you structure playbuilding to respect and understand the social, ethnic, cultural and religious backgrounds of students (especially Indigenous) and how these factors may affect learning
- What are the advantages of incorporating aspects of various dramatic forms and styles in playbuilding?
- How can the elements of drama be incorporated into playbuilding?
- How can ICT be incorporated into Playbuilding?
- Do activities take into account diverse social, cultural and religious backgrounds or special needs of students or can they be adjusted to do so?
- How can playbuilding enhance literacy?
- What text books are recommended by Drama NSW or by other professional organisations or schools

Assessment criteria for the review

Assessment criteria as per the Graduate Teacher Standards outlined earlier and

- Perceptive understanding of the central concepts and pedagogies of playbuilding
- Judicious choice of research based knowledge and examples selected for discussion
- Perceptive evaluation of the texts as appropriate and engaging resources/materials to support students' learning.
- Sophisticated analysis and critical evaluation
- Understanding of how theoretical material in the books can be applied to a teacher's own practice
- Clarity, flair and accuracy of expression
- Comprehensive knowledge of the NSW Years 7-10 Drama Curriculum

UNSW SCHOOL OF EDUCATION
 FEEDBACK SHEET
 EDST6701 DRAMA METHOD 1

Student Name:

Student No.:

Assessment Task 1a

SPECIFIC CRITERIA	(-) → (+)				
Understanding of the question or issue and the key concepts involved <ul style="list-style-type: none"> • Perceptive understanding of the central concepts and pedagogies of playbuilding in each text • Judicious choice of examples (researched based knowledge) to discuss the central concepts adequately • Comprehensive knowledge of the NSW Years 7-10 Drama Curriculum 					
Depth of analysis and/or critique in response to the task <ul style="list-style-type: none"> • Perceptive evaluation of the texts as appropriate resources to support teachers and assist student learning • Sophisticated analysis and critical evaluation of specific strategies for playbuilding for a variety of students • Understanding how theories from texts can be applied to your own practice 					
Written Expression <ul style="list-style-type: none"> • Clarity, flair and accuracy of expression 					
GENERAL COMMENTS					

Lecturer Costa Loucopoulos

Date

Recommended: /20 (FL PS CR DN HD)

Weighting: 15%

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend these specific criteria. **The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.**

Assessment 1b

Part 1 Practical Component – Playbuilding Performance

Imagine you are a Theatre in Education company. Select an appropriate youth issue to be explored through drama. Devise and perform a piece of playbuilding to your peers on the chosen topic, which is appropriate for a class of Year 9 or 10 mixed ability students of diverse back-grounds. Incorporate a number of dramatic devices to enhance the drama. Record the process in your logbook including photos. Attach a photo of your group with each student's name. Duration: 6 – 7 minutes. You will be assessed individually within your group.

Part 2 Practical Component - Workshop and Reflection

Workshop - Devise and conduct a workshop with the class following your performance to enhance and stimulate learning of the chosen topic. Your group should adopt the role of schoolteachers who prepare a follow up workshop after the performance. The focus is on the teachers' strategies, actions, questions etc. (Duration: 20 minutes).

Take into account material covered in your combined method lectures.

Reflection - The workshop should be followed by a brief critical reflection of the suitability of the chosen topic, the suitability of the methodology chosen for the presentation, and the content and success of the workshop activity as a learning medium for young people. (3 minutes)

Assessment Criteria for the practical component;

- Use varied research creatively, to develop playbuilding on a youth related issue
- Collaborate and use positive group strategies as essential drama pedagogies creating and sustaining dynamic characters/roles & managing the elements of drama
- Perform dynamic, original playbuilding using a range of drama techniques
- Use sophisticated acting/performance techniques and expressive skills In playbuilding
- Conduct a dynamic Drama workshop which enhances learning of the chosen topic
- Devise appropriate teaching and questioning strategies in a drama workshop
- Record and critically reflect on the process, using a logbook as an integral tool of drama
- Complete the reflection/evaluation pro forma in the logbook
- Align with the Graduate Teacher Standards as per the Course Outline

Part 3 Written Component – Log Book and Reflection Pro forma

Present your logbook including all process work and information on devising the playbuilding and workshop with conclusions. Complete the Reflection/Evaluation Pro forma

Features to include in the log;

- * Details of key devising strategies, improvisations undertaken, research incorporated
- * Dramatic forms, performance styles and dramatic devices used
- * Reflections on collaboration, group dynamics, problems encountered, problem-solving
- * A rationale for the workshop and aspects of the syllabus addressed
- * A detailed lesson plan with intended outcomes, time allocated and roles

Assessment Criteria for the written component;

- * Concise, insightful critical reflections of the process using clear, accurate expression
- * Complete the reflection/evaluation pro forma

UNSW SCHOOL OF EDUCATION
 FEEDBACK SHEET
 EDST6701 DRAMA METHOD 1

Student Name:

Student No.:

Assessment Task 1b

SPECIFIC CRITERIA	(-) → (+)				
Understanding of the key concepts involved in the task – developing playbuilding <ul style="list-style-type: none"> • Use varied research creatively, to develop playbuilding of a youth related issue • Collaborate and use positive group strategies as essential drama pedagogies 					
Performance <ul style="list-style-type: none"> • Perform dynamic, original playbuilding using a range of drama techniques • Use sophisticated acting/performance techniques and expressive skills In playbuilding • Create and sustain dynamic characters/roles & manage the elements of drama 					
Workshop <ul style="list-style-type: none"> • Conduct a dynamic Drama workshop which enhances learning of the chosen topic • Devise appropriate teaching and questioning strategies • Include a detailed rationale and lesson plan for the workshop 					
Logbook <ul style="list-style-type: none"> • Concise, insightful critical reflections of the process using clear, accurate expression when using a logbook as an integral tool of drama • Complete the reflection/evaluation proforma 					
Syllabus Links <ul style="list-style-type: none"> • Manage all aspects of playbuilding, the mandatory component of the drama syllabuses 					
GENERAL COMMENTS					

Lecturer Costa Loucopoulos

Date

Recommended: /20 (FL PS CR DN HD)

Weighting: 35%

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend these specific criteria. **The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.**

DRAMA METHOD 1 - PLAYBUILDING REFLECTION/EVLUATION

STUDENT NAME:

Playbuilding Title:

1. How did your group chose the topic and content for your piece?

2. What collaborative strategies did your group employ?

2. What problems, if any, arose in the group? How were they dealt with?

3. What was the most effective piece of research used to develop the piece?

4. What elements of drama were used effectively in your piece? Discuss 2 specific examples.

5. What dramatic techniques enhanced the piece? Which were discarded and why?

6. What transitions were used? Why?

7. Photocopy a significant page from your logbook and attach it. Explain its significance.

8. What was the rationale behind your workshop?

9. What specific ideas or activities did you adapt from *Young at Art* or other professional reading?

10. Having devised and performed in the playbuilding and run the workshop, what implications can you see for the teaching of a unit of playbuilding in Stage 5?

Assessment 2

You will be allocated a text from either Australian Drama or Studies in Drama and Theatre.

Devise 4 one-hour lessons, incorporating the 3 drama practices – making, performing, critically studying for your allocated text (4 workshops in total). The 4 lessons would form a part of a wider unit of 14 lessons and may be from any point in the unit. Assume the class is of mixed ability and from diverse backgrounds.

Include a worksheet, ICT activity, assessment task, differentiation and background research.

Provide detailed lesson plans with a clearly stated aim and projected outcomes for each lesson and the unit as a whole. Draw on your knowledge of Combined Method Lectures and the Professional Experience Lectures throughout the task.

You must include:

- your name, student number and a current phone number on the cover sheet
- a paragraph clearly outlining the context and position of the lessons in the unit
- a unit overview paragraph (showing how the lessons fulfil the appropriate rubric)
- a rationale paragraph in which you:
 - justify your choices/strategies by reference to readings, research and material from lectures
 - demonstrate how you provide for diverse learning approaches and abilities
 - detail students' prior knowledge to begin this unit and how you determined it
- background research on the topic and evidence of reading the text
- at least one worksheet (beyond simple questions) to be distributed to the class
- an activity **or** worksheet which may be connected to Aboriginal and Torres Strait Islander students and 1 other of; students with Special Education Needs; NESB students; students with Challenging Behaviours
- all lessons should be differentiated and one lesson with that uses ICT as its core.
- an assessment task with outcomes, criteria and marking guidelines
- any resources required for the lessons and bibliography of references and sources used.

Assessment Criteria for the written component

- * design effective lesson sequences suitable for a variety of HSC students
- * plan a logical, sequential, cohesive unit of work
- * write with clarity and accuracy of written expression in sufficient detail to show understanding of each activity
- * show evidence of critical reflection and evaluation of the allocated text
- * use a variety of drama pedagogies appropriate to the material to be delivered
- * show knowledge of the NSW HSC Drama Stage 6 syllabus and curriculum documents

Part 2 - Written Component - HSC DRAMA - Microteaching Lesson Plan

- * Write a rationale discussing the lesson's context and position in the unit. Write a detailed plan for the microteaching lesson. Hand this in on the day.

Part 3 – Practical Component – HSC Drama - Microteaching Experience

- * Teach a sequence from one lesson you have devised to your peers. There must be an aspect of literacy or numeracy evident in the sequence. It should mirror a real class as much as possible. Include a 1 minute introduction, 10 minutes teaching and 4 minutes feedback by the lecturer and your peers.

Microteaching is the planning, presentation and evaluation of a lesson in a shortened period of time - a 'mini-lesson'. It is an essential competency that must be reached before student teachers are permitted to start their Teaching Experience. An important aspect of microteaching is observing other student teachers and engaging in peer review.

Assessment for Microteaching GRADE - *Satisfactory or Unsatisfactory*

To be graded as satisfactory, students must satisfy ALL three of the following categories during the presentation: *Professional Knowledge; Professional Practice; Professional Commitment*. Any student whose first microteaching lesson is judged **unsatisfactory** will be given a further opportunity (1 only) to gain a satisfactory grade. If a student is assessed as unsatisfactory in microteaching s/he will automatically fail method overall.

UNSW SCHOOL OF EDUCATION
 FEEDBACK SHEET
 EDST6701 DRAMA METHOD 1

Student Name:

Student No.:

Assessment Task 2

SPECIFIC CRITERIA	(-) —————> (+)				
Understanding of the question or issue and the key concepts involved <ul style="list-style-type: none"> Design effective, creative lesson sequences for a variety of HSC Drama students, (in sufficient detail to show knowledge and understanding of concepts and strategies, using key drama terms and concepts) Use a variety of drama pedagogies appropriate to the material to be delivered 					
Depth of analysis and/or critique in response to the task <ul style="list-style-type: none"> Recognise and respect students' diverse social, ethnic, cultural and religious backgrounds and their effect on learning (explicit or implicit) Devise specific strategies (activity or worksheet) for teaching: Aboriginal and Torres Strait Islander students and 1 other of the following; Students with Special Education Needs; Non-English Speaking Background students; Students with Challenging Behaviours 					
Familiarity with and relevance of professional and/or research literature <ul style="list-style-type: none"> Reference specific material, research and ideas presented in Drama Method, Combined Method and the Professional Experience lectures Research and show evidence of reading the allocated text and topic 					
Rationale for the unit <ul style="list-style-type: none"> Justify your approach throughout and describe prior knowledge students have to begin this unit & how it could be pre-tested 					
Structure and organization of unit <ul style="list-style-type: none"> Plan a logical, sequential, cohesive unit of work 					
Syllabus Links <ul style="list-style-type: none"> State syllabus outcomes and specific learning goals for each lesson showing knowledge of the appropriate rubric 					
Teaching Strategies <ul style="list-style-type: none"> Devise a variety of dynamic teaching strategies for the HSC text and topic to maximise student engagement Incorporate relevant ICT, both as a teaching strategy and as a student skill to be acquired Devise an appropriate worksheet, literacy strategies and questioning Differentiate at least 1 lesson to cater for diverse learning approaches and needs 					
Assessment <ul style="list-style-type: none"> Devise an appropriate Year 12 assessment task (using relevant documents) Show understanding of formative and summative assessment, weightings, marking criteria, links to syllabus outcomes and learning goals 					
GENERAL COMMENTS					

Lecturer Costa Loucopoulos

Date

Recommended: /20 (FL PS CR DN HD)

Weighting: 50%

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend these specific criteria. **The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.**

DRAMA METHOD SEMESTER 1
MICROTEACHING PRESENTATION

HURDLE REQUIREMENT

MICROTEACHING

Microteaching is the planning, presentation and evaluation of a lesson over a shortened period of time (a 10 minute mini-lesson). It is a critical aspect of method as it provides students with the opportunity to demonstrate key competencies that must be achieved before student teachers are permitted to undertake Professional Experience 1, at the same time observing other student teachers and engaging in peer review. It is recommended that students read widely on effective classroom strategies and practise aspects of their mini-lesson with a small group of peers prior to assessment.

The assessment process will consist of the following two components:

1. A detailed **lesson plan using the prescribed template**, including a statement of expected learning outcomes
2. A 10 minute mini-lesson

Initial Lesson Plan: All students must submit to the method lecturer their proposed lesson plan at least one week prior to the presentation. This will be returned with comments on the suitability of the proposal.

Microteaching: This will be assessed according to the attached criteria, and will be graded as **Satisfactory or Unsatisfactory**. Any student whose first microteaching episode is judged as unsatisfactory will be given a further (one only) opportunity to gain a satisfactory grade.

NOTE: If a student is assessed as unsatisfactory in microteaching s/he will automatically fail Method 1 overall, and not be permitted to undertake Professional Experience or any further method work in that teaching area until the key concerns have been resolved.

Microteaching Feedback Form for Pre-service Teacher



STUDENT TEACHER

Name:	zID:	Date:
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Details	
Method	Topic/level

Standards	Comments
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<p>A. Teachers know their subject content and how to teach that content to their students (AITSL Standard 2)</p> <ul style="list-style-type: none"> • Was the lesson or unit of work relevant to the needs of the students and based on the appropriate syllabus document requirements? (1.3.1, 2.3.1) • Was knowledge of relevant concepts, topics and themes demonstrated, including ATSI perspectives? (2.1.1, 2.4.1) • Were relevant linguistic structures and features and literacy /numeracy knowledge and skills integrated into the lesson? (2.5.1) • Was a clear and coherent sequence of activities undertaken to engage and support the learning of all students within a class or cohort? (2.2.1, 3.2.1) • Were the teaching resources and materials suitable for the aims of the lesson? (2.1.1) • Were tasks required of students modelled and scaffolded? (2.1.1, 3.3.1) 	
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<p>B. Teachers plan for and implement effective teaching and learning (AITSL Standard 3)</p> <ul style="list-style-type: none"> • Were challenging yet realistic and achievable goals in teaching and learning activities planned? Were these explicitly articulated in the lesson plan/to students? (3.1.1) • Were instructions, explanations and questioning techniques effective? (3.3.1) • Were verbal and non-verbal communication strategies used effectively in the classroom to support student understanding of content and encourage participation and engagement of students? (3.5.1) • Was students' understanding continually monitored and students' achievements of the learning outcomes noted? (3.6.1) 	
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<p>C. Teachers create and maintain supportive and safe learning environments (AITSL Standard 4)</p> <ul style="list-style-type: none"> • Was rapport with the learners established and responsiveness to their needs in the class demonstrated? (4.1.1) • Were activities well organised and direction clear? (4.2.2) • Was respect and appreciation of others demonstrated through active listening, being accessible to all students and exhibiting a caring attitude? (4.1.1, 4.4.1, 1.1.1) 	
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<p>Comments:</p> 	
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Lecturer: _____ Date: _____ Satisfactory /Unsatisfactory (circle)

8. RESOURCES

Recommended Text Books (these must be purchased as they are used for assessment)

Burton, Bruce; *Living Drama*, 4th Edition, Pearson, ISBN 978-1-4425-3388-2

Hatton, Christine & Lovesy, Sarah, *Young at Art*, Routledge, 2008

Compulsory Weekly Reading - As outlined weekly in the Course Outline

Compulsory Syllabus Documents

NSW Board of Studies, *Drama 7-10 Syllabus*, June 2003

NSW Board of Studies, *Stage 6 Syllabus, Drama, Preliminary and HSC Courses*, June 1999

Students can download these from the Board of Studies website www.boardofstudies.nsw.edu.au

or purchase hardcopies from the UNSW Bookshop on lower campus

Professional websites for Drama teachers

www.boardofstudies.nsw.edu.au

The NSW Board of Studies. The BOS decides what is to be taught and examined, so it writes the syllabuses and the examinations. The main function of this site is to keep teachers, students and parents informed about syllabus development, examination information etc. There are also some useful reference material, links to various related sites and an annotated bibliography of texts relevant to the syllabus and to Drama teaching.

Professional Associations

Drama NSW, P.O. Box 872 Leichardt, 2040 Ph 9560 4966 www.dramansw.org.au

Further Reading

Attwood, B. (2005). *Telling the truth about Aboriginal history*. All and Unwin, Crows Nest.

Board of Studies NSW. (2003, 1999). *Drama Stages 4,5,6 Syllabuses*
<http://www.boardofstudies.nsw.edu.au/syllabus>

Board of Studies NSW *Education Resources: Mapping of Information and Communications Technologies in Revised Mandatory Stages 4 and 5 Syllabuses*. Retrieved May 11, 2007
http://www.boardofstudies.nsw.edu.au/syllabus_sc/mapping_information.html

Buckingham, D. (2003) *Media Education: Literacy, Learning and Contemporary Culture*. London: Polity Press

Carroll, J. (2008). "Mediated performance: Video production in the English Classroom" in Anderson, M, Manuel, J and Hughes, J (Eds.) *Drama in the English Classroom*. Melbourne: Oxford University Press.

Carroll, J, Anderson, M and Cameron, D. (2006). *Real Players? Drama, education and technology*. Stoke on Trent: Trentham Books.

Cope, B and Kalantzis, M. (Eds) (2000). *Multiliteracies: Literacy learning and the design of social futures*. Melbourne: Macmillan.

Friere, P. (1972). *The Pedagogy of the Oppressed*. Harmondsworth : Penguin

Greenwood, D.J and Levin, M (2005) "Reform of the Social sciences, and of Universities through Action Research" in Denzin, N.K and Lincoln, Y.S. (Eds.). *The Sage Handbook of Qualitative*

Heathcote, D., Johnson, L. & O'Neill, C. (1984). *Collected Writings on Education and Drama*. London:

Kolb, D.A. (1984). *Experiential Learning: experience as the source of learning and development*. New

Luke, A., Freebody, P. and Muspratt, S. (1997). *Constructing Critical Literacies: Teaching and Learning Textual Practice*. Aust: Allen & Unwin

New London Group. (1996). A Pedagogy of Multiliteracies: Designing Social Futures. *Harvard Educational Review*. 66(1), 60-92

O'Neill, C. (1995). *Drama Worlds: A Framework for Process Drama*. Portsmouth NH: Heinemann

Vygotsky, L. S. (1978). *Mind in society*. Cambridge, MA: Harvard University Press.