

# KAMO HIGH SCHOOL DRAMA

## Internal Assessment Resource

Subject Reference: **Drama 2.3**

### **“Inside Out – Devised Stories”**

Supports internal assessment for:

Achievement Standard 90301 version 2

**Structure, record and perform devised drama using elements and conventions**

Credits: 4

### ***Student Instructions Sheet***

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This activity will take place over five to six weeks and will involve in-class and out-of-class time. Your teacher will inform you of the time of the final performance.

#### **Introduction**

The teacher will introduce a wide range of drama elements and conventions. You will structure a devised drama based on a given myth or story, using elements and conventions to create dramatic meaning.

For this activity you will work in both small groups and as a whole class to:

- explore appropriate structures
- devise drama for performance
- critique the work of others

**You will record the process, your intentions and key decisions in your portfolio.**

***Your performance will take place at night in Week 3 of Term 2.***

#### **Task One – Choosing Starters**

The teacher will read a myth or story with your whole group: e.g.

“Procris and Cephalus” (Greek, with a theme of trust and betrayal) or “Tiddalick” (Australian Aboriginal)

Listen to and/or discuss the story again in order to gain a deeper understanding of it.  
Record or sketch key moments in the action in your portfolio.

## **Task Two – Exploring Elements and Conventions**

Apply the following activities to moments or ideas suggested by the story you have chosen. Record what you did for each activity in your portfolio.

- A dream sequence representing a particular character's experiences to create tension. Small group, show the whole class.
- A sequence of five improvised frozen moments – each seeking to convey a point of focus. Small group, show the whole class.
- A devised monologue exploring the thoughts of a character at a decisive moment to convey a mood. Individually, show a partner.
- A chorus of voices speaking a devised diary entry or poem to establish situation
- A devised moment 10 years in the future or the past to explore time.
- An improvised moment in which one character must ask a searching question of another.
- A devised dance or movement sequence to sign meaning
- Improvise a short scene from the story using no dialogue, only movement and body language. Use this to build tension.
- Improvise two possible endings to explore the outcome of the performance.
- Experiment with use of space – large area and small area - to see which works better at a particular moment.

## **Task Three – Structuring your Devised Drama**

Choose a group of people who can work together.

In your group,

- discuss the myth/story
- write a sentence that captures the **key idea** you want to convey
- **record the key idea**. This idea needs to relate to the chosen myth.

Structure a version of the myth, or a scenario based on an idea from the myth, using a range of elements and conventions. You may want to use some of the moments from Task two. Your devised drama should be approximately 10 minutes in length (or longer if your group is large).

**Each member of the group needs to contribute to the discussion and take an active part in the devising and the performance.**

## **Task Four - Further Improvisation**

**(a)** Try out a variety of improvisations, using different conventions, such as split stage, action playing/narration, cannoned flocking around the space, chorus delivery of a poem, flash forward/back, thoughts in the head, song etc. Add in any other conventions you may wish to trial.

**(b)** Use these improvisations to develop further your thinking on the message, story or theme, and the use of elements and conventions.

Record these developments in your portfolio. You may record work as annotated diagrams or bullet points.

**(c)** Continue to improvise,

- experimenting with and exploring the effective use of the **elements and the conventions** as you develop the structure for your drama.
- Think about an **effective beginning and ending** for your drama
- Also think about how you will make the **transitions** from one scene or section to the next within the drama. Where you place the conventions within the drama will alter the shape or structure of the drama.
- Record your **reasons** for making these choices.

**(d) Record all decisions in your portfolio:**

- An outline of scenes for your chosen version.
- The range of elements and conventions chosen and why
- A list of characters
- Your dramatic intention
- A working play script (this can be a story board, sketches, written dialogue – it does not have to be your entire dialogue).

### **Task Five – Rehearsal**

Rehearse your devised myth or story. During the rehearsal process you will need to make changes to your devised drama, e.g. connecting existing sequences through entrances/exits, blocking moves for actors, editing weaker sections of performance. Record the changes you make on your script and the reasons for the changes in your portfolio.

### **Task Five – Presentation**

As a group, present your devised drama to an invited audience. Each student in the group needs to take an active part in the drama.

### **Task Six – Reflection**

Record your answers to the following questions in your portfolio:

- Which elements and conventions worked to create the most powerful impact?
- How well did your changes to the structure of the performance work in practice?
- What were the most significant moments in your devised drama and why?
- What difficulties did you experience in the devising process?
- What were the most successful aspects of the devising process?

### **You will be assessed on**

- **your ability to demonstrate an understanding of the ways in which to selectively structure devised work using elements and conventions**
- **your record of the process, intentions and key decisions made, and your working play script**
- **your ability to communicate your ideas through performance of your devised drama**

Your portfolio should be complete, except for your post-performance reflection, **before your final performance**. It will be handed in 2 days after your performance.

### **Portfolio Checklist**

	<b>Your key idea</b>
	<b>Evidence for improvised action used in developing the drama</b>
	<b>List of roles and scenes</b>
	<b>Record of elements and conventions chosen and why</b>
	<b>Record of selection process – this could include notes, storyboard, chart, sketches etc</b>
	<b>Reasons for changes made during rehearsal</b>
	<b>Your dramatic intention</b>
	<b>Your working play script</b>
	<b>Reflection</b>



**Assessment schedule Drama 2.3 Inside Out – Devised Stories**

Judgement towards Achievement with Excellence	Judgement towards Achievement with Merit	Judgement towards Achievement
<p>The student has participated in coherently and perceptively structuring a devised drama by selecting appropriate elements and conventions to create dramatic meaning</p> <ul style="list-style-type: none"> <li>The student has recorded the following:</li> </ul> <ol style="list-style-type: none"> <li>Devised Drama <ul style="list-style-type: none"> <li>key idea</li> <li>outline of scenes</li> <li>reasons for elements and conventions chosen</li> <li>list of characters</li> <li>intentions</li> <li>reasons for changes in structure or performance made during rehearsal process</li> <li>working play script</li> </ul> </li> <li>Activities <ul style="list-style-type: none"> <li>Record of activities exploring elements and conventions</li> </ul> </li> </ol> <ul style="list-style-type: none"> <li>The student has performed in a devised drama to realise an effective and clear production concept using the starter of a myth or story</li> </ul> <p>E.g. the student has taken a performance role in a devised version of the myth “Procris and Cephalus”, exploring the concepts of betrayal, loss and trust through several contexts and relating to the modern world.</p>	<p>The student has participated in coherently structuring a devised drama by selecting appropriate elements and conventions to create dramatic meaning</p> <ul style="list-style-type: none"> <li>The student has recorded the following:</li> </ul> <ol style="list-style-type: none"> <li>Devised Drama <ul style="list-style-type: none"> <li>key idea</li> <li>outline of scenes</li> <li>reasons for elements and conventions chosen</li> <li>list of characters</li> <li>intentions</li> <li>reasons for changes in structure or performance made during rehearsal process</li> <li>working play script</li> </ul> </li> <li>Activities <ul style="list-style-type: none"> <li>Record of activities exploring elements and conventions</li> </ul> </li> </ol> <ul style="list-style-type: none"> <li>The student has performed in a devised drama to realise a clear production concept using the starter of a myth or story.</li> </ul> <p>E.g. the student has taken a performance role in a devised version of the myth “Procris and Cephalus”, exploring the concepts of trust and betrayal in more than one context.</p>	<p>The student has participated in structuring a devised drama by selecting appropriate elements and conventions to create dramatic meaning</p> <ul style="list-style-type: none"> <li>The student has recorded the following:</li> </ul> <ol style="list-style-type: none"> <li>Devised Drama <ul style="list-style-type: none"> <li>key idea</li> <li>outline of scenes</li> <li>reasons for elements and conventions chosen</li> <li>list of characters</li> <li>intentions</li> <li>reasons for changes in structure or performance made during rehearsal process</li> <li>working play script</li> </ul> </li> <li>Activities <ul style="list-style-type: none"> <li>Record of activities exploring elements and conventions</li> </ul> </li> </ol> <ul style="list-style-type: none"> <li>The student has performed in a devised drama to realise a production concept using the starter of a myth or story.</li> </ul> <p>E.g. the student has taken a performance role in a devised version of the myth “Procris and Cephalus” exploring the concepts of trust and betrayal.</p>

