

The Chosen
**A Playful Exploration of the Elements of
Drama**

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Our teaching contexts:

Katrina : Junior and Senior Drama at a large, inner-city State School

Scott: Drama Head of Department teaching Junior and Senior at an all-boys Catholic School

Class contexts:

Katrina Year 8 Drama Class:

Students (27)

Indigenous (1)

EAL/D (6)

Personalised Learning (6)

Anxiety (1)

DDA Disability (6)

Scott's Year 10 Drama Class:

Students (21)

Mixed Ability

Personalised Learning (8)

By the end of this Unit, your students will

1. Have had an embodied, shared experience of each of the Elements of Drama
2. Experienced the Process Drama Conventions (From Cecily O’Neal’ *Drama Worlds*)

Process Drama Conventions:

- Making maps
- Defining Space
- Co-constructing Narrative
- Diary Writing
- Still images
- Small-Group playmaking
- Prepared Roles
- Ritual
- A Day in the Life
- Tteacher-in-role
- Overheard conversations
- Conscience Alley
- Moment of Truth

ACARA V.9 General Capabilities:

- Critical and creative thinking
- Personal and social capability
- Ethical understanding

ACARA V.9 Content Descriptors:

Band 7-8

AC9ADR8E01
AC9ADR8D02
AC9ADR8E01
AC9ADR8D02
AC9ADR8E01
AC9ADR8D02
AC9ADR8C01
AC9ADR8C02
AC9ADR8D02
AC9ADR8C02

ACARA V.9 Content Descriptors:

Band 9-10

AC9ADR10D02
AC9ADR10E01
AC9ADR10D02
AC9ADR10E01
AC9ADR10D01
AC9ADR10D02
AC9ADR10C01
AC9ADR10D01
AC9ADR10D02
AC9ADR10C01

To note:

- **While each 'Phase' is designed to happen within a lesson, the Phases could be spread over more than one lesson depending on lesson length, group size and contextual factors.**
- **There can be a balance of teacher-in role and not in-role. We will demonstrate different options throughout – adjust to suit your style.**
- **This session moves very quickly, which can feel overwhelming. The 'real thing' moves a lot slower.**
- **Ensure you include a *What is a Process Drama* Check-in.**

Before we start...

- Andrew Martin Load Reduction Instruction

- *Load reduction instruction (LRI) is an instructional approach aimed at managing the cognitive burden on students in the initial stages of learning; then, as fluency and automaticity develop, students are encouraged to engage in guided independent learning.*

- LRI comprises five factors:

This is how they show up in The Wall

- difficulty reduction  Learning through doing (Do first, 'learn' later!)
 - support and scaffolding  Revisiting concepts and linking them to collective experience
 - Practice  Embodied Learning
 - Feedback  Peer and teacher – organic and nonjudgemental
 - Guided independence  Independent decision making and deepening challenge

The Elements Dance (Reducing Difficulty)

Load Reduction Instruction Mantra: How can I reduce the cognitive load of this learning for my students?

Remembering them all is hard!

Remember an embodied series of actions is easy 😊

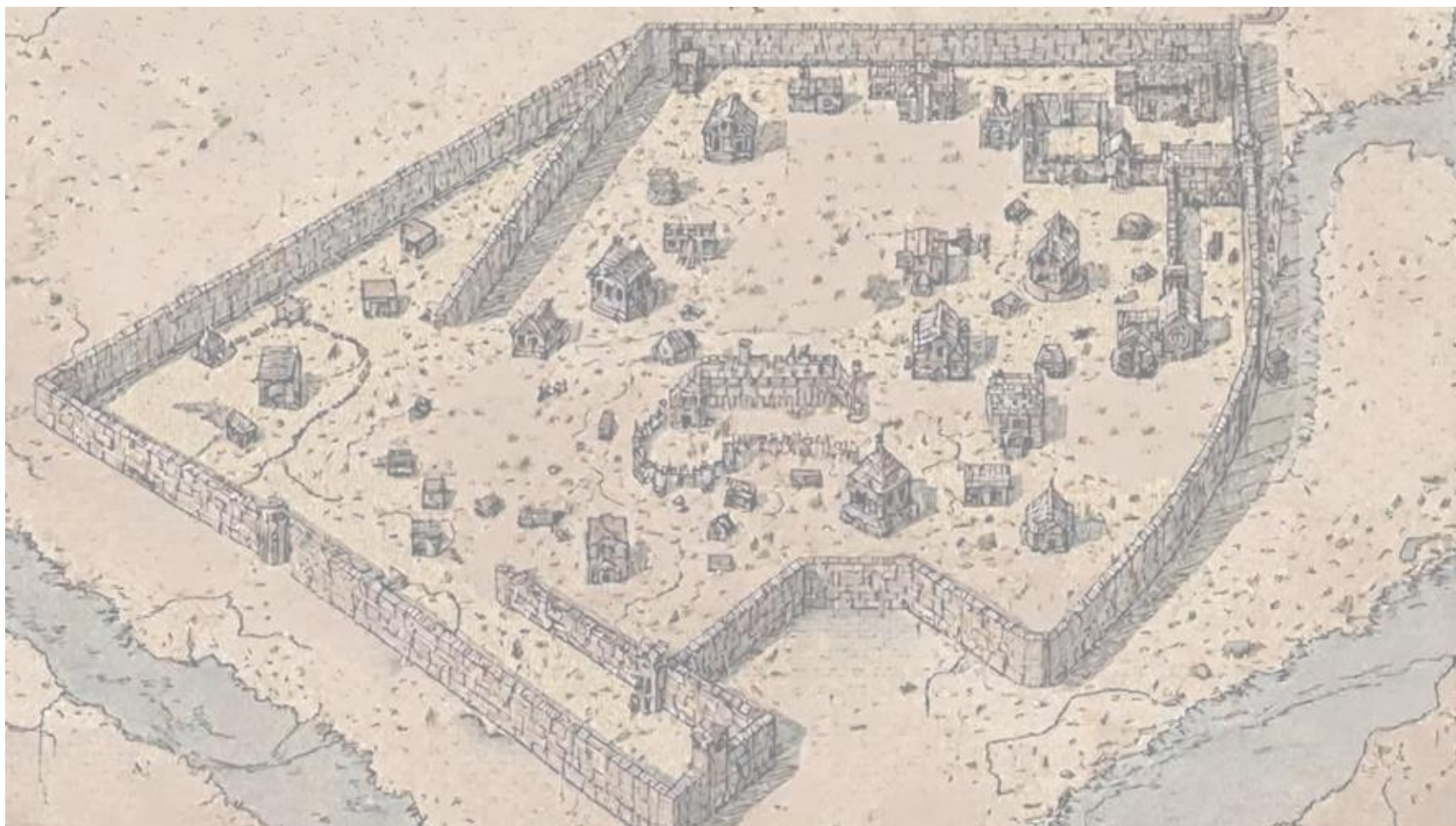
Have your students invent the actions to match each of the Elements of Drama. This can be used from Year 7–Year 12!

Tip: Finish the list with “Dramatic Focus” as a way to have your students focused and ready to listen at the end of the list.



Welcome to *The Chosen*

Less detailed Map Option:



See? (Everything you see)

Think? (What is the day-to-day life like of people who live there?)

Wonder...?

1. What is the name of this place?
2. What Year was the map drawn?
3. What are some words used to describe this place?
4. What do citizens value about living there?

***The year is _____ in the city of _____. It is a place which is described as _____, _____ and _____ by those who live there. The Chosen shared the story that many years ago, before any citizen's living memory the wall was built to surround the city. There are no doors in and no doors out. It seems impossible to climb, see over, burrow under or break through. No one comes in and no one goes out. Even though it is a closed society the citizens value the _____
_____, _____ and
_____.***

Time and Place – Think, Pair, Share Reflection

If an audience watched some of our performance work today, where would they think we were?

What time period would they think we were in?

How could we manipulate the onstage action to make the time period clearer?

NO BUDGET LIMIT 🤪: What could we add to the set to make the Place clearer?

The Creed of The Chosen

- 1. The writing on the wall = Truth.***
- 2. Unity = Prosperity.***
- 3. Independence = Destruction.***
- 4. No one in + no one out = Survival.***
- 5. Disobedience = Consequence.***
- 6. The Chosen's Word is Absolute***

Symbol, Movement and Space - Reflection

In this phase, the *Movement* was *Symbolic*. Is it okay to combine Elements of Drama like that? Discuss.

We added entrances and exits, making shapes and techniques like canon and unison. How did that impact our use of *Space*?

If we took the words of the Creed away, would the audience know what sort of a society this is? How?

NO BUDGET LIMIT 💰: Design a set that is *Symbolic* and manipulates *Space* to show power, control and oppression.

CHARACTER, ROLE, REALATIONSHIP & SITUATION

Think Pair Share Reflection

A Member of The Chosen

Role or Character?

A spiteful, devious liar.

Role or Character?

A strict, overbearing Uncle

Role or Character? (Both!)

- How can *Movement* be used to show *Relationship*? Give an example from today's work.
- In a performance how much of the *Situation* does the audience need to understand? Decide where on the below spectrum is correct:

Audience should be given as little information as possible – figuring it out is the fun!

Audience should know just enough to understand each scene.

Audiences need to know the who, what, where, when, how and why of every character in every scene.

Language and Mood - Think Pair Share Reflection



What words did you hear today that manipulated the Element of *Language* most successfully? Explain your choice.

Experiment: Can you manipulate the way you say this Language to create an sombre, reflective *Mood*?

Joy and Lightness, Bubbles and Clouds!



Label the *Mood* of the candle-lit alley.

Experiment: Can you manipulate the way you say this Language to create a jovial and triumphant *Mood*?

Defeat and Despair. Death and Destruction!



The volume and emotion of the *Language* in the candle-lit alley helped to impact the *Mood*. What other production elements or performance skills could we use to manipulate *Mood*.

Experiment: Can you manipulate the way you say this Language to create a jovial and triumphant *Mood*?

Tension and Dramatic Focus - Think Pair Share Reflection

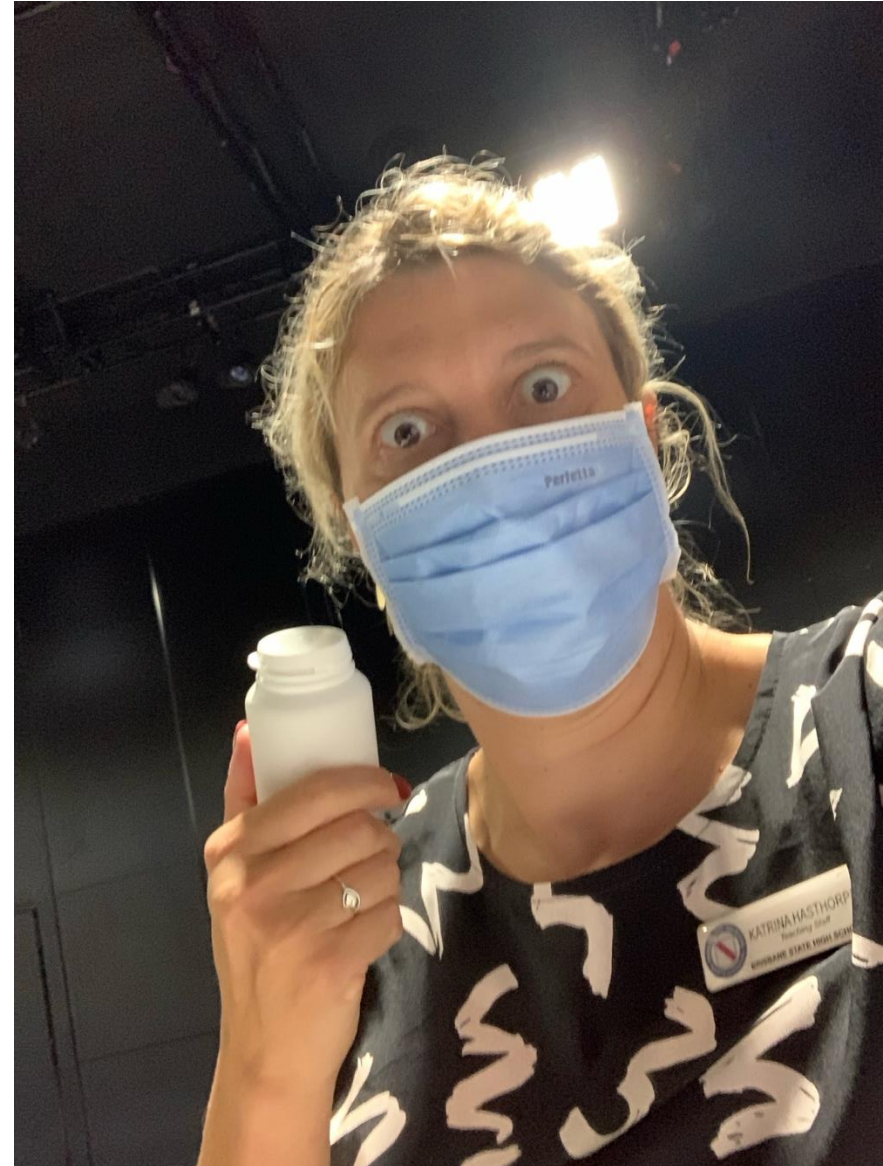
What part of our Process Drama has had the most Tension so far? Discuss why you chose that moment. BONUS – can you think of a way we could have increased the Tension?

The gunshot created tension – but which? Tension of Task? Mystery? Surprise? Relationships? A combination?

To draw the audience's attention to something in a movie, the camera might zoom in. How can we Zoom In onstage to create Dramatic Focus?

An actor needs to have focus onstage to stay in character. Is this the same as Dramatic Focus? Discuss.

The Final
Choice:



Contrast – Think Pair Share Reflection



We saw a contrast today between the Old Creed and the New Creed. What were the major differences?



NO BUDGET LIMIT 🥳: Imagine you can have two onstage sets to show the Walled City and Utopia. How would you use colours, textures and symbols to create the most *Contrast*.



Contrast helps us to see more clearly the differences between two things of more things. Can you think of a third society that would Contrast the Walled City and the Utopian society?



“The Mood of a play that gets more and more desperate in each scene has more impact than a play with desperate scenes interspersed with scenes of hope.” Do you agree? Discuss.

Check Out – Rose, Thorn, Snip

- Share a rose (positive thing) from your journey with The Chosen
- Share a thorn (something that you wish was different or that you didn't like) about your journey with The Chosen
- Snip your rose into the pile (so you can leave all the thoughts and feelings in the room when you go 😊)