

AGES  
10+



# DRAMA



Learning through  
movement,

improvisation,



mime

and speech





# DRAMA

Ages 10+

Learning through

## Low resolution

movement,

improvisation,

mime

and speech

© Macmillan Education Australia

Julie Chiert  
Becky Hunsberger

## DEDICATION:

Thank you for your love and support, Mark and Steve.  
For all our children, thank you for the inspiration.

MACMILLAN EDUCATION AUSTRALIA PTY LTD  
627 Chapel Street, South Yarra 3141

Visit our website at [www.macmillan.com.au](http://www.macmillan.com.au)

Associated companies and representatives throughout the world.

Copyright © Julie Chiert/Becky Hunsberger/Macmillan Education  
Australia 2004

All You Need to Teach Drama Ages 10+  
ISBN 0 7329 9266 4

Edited by Helena Newton  
Design by Trish Hayes  
Illustrations by Stephen Michael King

Printed in Australia by Gillingham Printers

### Copying for educational purposes

The Australian *Copyright Act 1968* (the Act) allows a maximum of one chapter or 10% of this book, whichever is the greater, to be copied by any educational institution for its educational purposes provided that that educational institution (or the body that administers it) has given a remuneration notice to Copyright Agency Limited (CAL) under the Act.

For details of the CAL licence for educational institutions contact:

Copyright Agency Limited,  
Level 19, 157 Liverpool Street  
Sydney NSW 2000  
Telephone: (02) 9394 7600  
Facsimile: (02) 9394 7601  
Email: [info@copyright.com.au](mailto:info@copyright.com.au)

### Copying for other purposes

Except as permitted under the Act (for example, any fair dealing for the purposes of study, research, criticism or review) no part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means without prior written permission. All inquiries should be made to the publisher at the address above.

### Copying of the blackline master pages

The purchasing educational institution and its staff are permitted to make copies of the pages marked as blackline master pages or task card pages, beyond their rights under the Act, provided that:

1. the number of copies does not exceed the number reasonably required by the educational institution to satisfy its teaching purposes;
2. copies are made only by reprographic means (photocopying), not by electronic/digital means, and not stored or transmitted;
3. copies are not sold or lent;
4. every copy made clearly shows the footnote (eg © Macmillan Education Australia 2004. This page may be photocopied by the original purchaser for non-commercial classroom use).

For those pages not marked as blackline master pages or task card pages the normal copying limits in the Act, as described above, apply.

Display copy  
© Macmillan Education Australia  
K1110

# CONTENTS



HOW TO USE THIS BOOK.....	4
CURRICULUM LINKS CHART.....	6
<b>ALL THE TEACHING TIPS YOU NEED.....</b>	<b>8</b>
GETTING READY FOR DRAMA.....	9
IN ROLE.....	10
THEATRICAL TERMS GLOSSARY.....	11
ASSESSING DRAMA.....	13
ASSESSMENT RECORD SHEET.....	14
STUDENT SELF-ASSESSMENT SHEET.....	15
IN THE SPOTLIGHT AWARD SHEET.....	16
<b>ALL THE LESSON PLANS YOU NEED.....</b>	<b>17</b>
1. Gold Discovery!.....	18
2. Artists at Work.....	20
3. An Ocean of Emotions.....	22
4. Still Life.....	24
5. Life Imitates Art.....	26
6. Directing Traffic.....	28
7. Attention to Detail.....	30
8. Number Challenge.....	32
9. Giggle Box.....	34
10. Now I Know My ABCs.....	36
11. Puzzling Times.....	38
12. Surf's Up!.....	40
13. Going on a Summer Holiday.....	42
14. Shape Up or Ship Out!.....	44
15. Ice House.....	46
16. All Aboard!.....	48
17. Sensational!.....	50
18. Babysitting Blunders.....	52
19. Destination Unknown.....	54
20. An Apple a Day.....	56
21. Boot Camp.....	58
22. Bad Hair Day.....	60
23. Break a Leg!.....	62
24. Escape to the Other Side.....	64
25. Working in a Coalmine.....	66
<b>ALL THE TASK CARDS YOU NEED.....</b>	<b>68</b>

Display Copy  
 Low resolution  
 © Macmillan Education Australia



# HOW TO USE THIS BOOK



*All You Need to Teach Drama Ages 10+* is the last in a series of three texts designed to give teachers the tools to develop students' dramatic abilities. Drama can be a hugely enriching and cultivating experience. Students learn through movement, improvisation, mime and speech. They learn to appreciate the dramatic abilities of their peers and also gain confidence in themselves. By participating in varied independent, paired and group activities, students will develop self-esteem, trust and cooperation skills.

The *All You Need to Teach Drama* series is a teacher-friendly resource. Activities have been written in an easy-to-follow format that all teachers – regardless of their dramatic expertise – can use. This book caters for teachers of students in the last two years of primary school and is divided into three parts.

**All the Teaching Tips You Need** presents useful advice on preparing for drama, encouraging students to perform for others, and reflecting on learning. This section also contains a handy theatrical terms glossary and suggestions for assessing students' development in drama. Reproducible assessment sheets for both teachers and students are included to facilitate the assessment process. 'In the Spotlight' awards are provided to encourage students to build on their dramatic skills.

**All the Lesson Plans You Need** contains 25 lesson plans providing interesting and engaging ways for students to learn through drama. Each lesson is divided into a warm-up, speech and enunciation practice, a movement activity and a drama activity.

**All the Task Cards You Need** contains 12 pages of scenarios and activities designed to be photocopied, cut out, laminated and reused. These are linked to the drama activities and students can use the scenarios, pictures or questions as starting points for developing creative pieces.

## WORKING IN GROUPS

Some activities involve students working in pairs or groups. You can decide how the class will be divided. You may decide to allow the students to choose their own groups or pairs. This fosters maturity by putting the onus on the students to act responsibly. You may need to select collaborative groups of varied levels of expertise to allow students to positively influence each other. The more enthusiastic students may encourage shy students to express themselves.

Sometimes students will act as the audience for another group. This encourages students to appreciate the performances of their peers. When activities involve both performers and audience members, teachers should praise and encourage appropriate audience behaviour, including active listening and offering positive feedback to the performers when required, for example 'I liked the way you hopped like a frog when you were acting as a frog.'

## LESSON STRUCTURE

Drama lessons can be incorporated into the class timetable for approximately 45 minutes each week. A recommended approach to this book is to go through each lesson in order. The earlier lessons expand on basic dramatic skills, experiences and knowledge students may already have. The lessons gradually become more challenging, building on skills previously learnt.

*All You Need to Teach Drama Ages 10+* includes three lessons that introduce theatresports. In lessons 6, 7 and 17, a form of theatresports is the main drama activity. Students can be very motivated when participating in theatresports, and for this reason you may decide to include this activity more often. Providing more exposure to theatresports will enable students to develop and perfect the relevant skills. Eventually they may participate in the classical form of theatresports where all improvisation is performed spontaneously.



The activities in each lesson maximise students' motivation and heighten interest while developing drama skills. Should students show extreme interest or enthusiasm for a particular activity, you may decide to repeat or extend it. You may wish to complete specific activities over a number of lessons if you feel that this will invite more creative work from the students.

Each lesson in this book is broken up into four parts: warm-up, speech and enunciation, movement and a drama activity.

### WARM-UP

Warm-ups allow students to actively engage in introductory drama activities, as well as establishing an energy level for the rest of the lesson. It is important that students are relaxed and focussed at the beginning of a lesson. Therefore, warm-up activities consist mainly of games that teach children control, initiative, support for peers and confidence.

### SPEECH AND ENUNCIATION

Actors warm up and train their voices so that they can clearly convey messages to an audience without damaging their vocal cords. Activities in this book teach techniques to exercise jaw muscles, alter pitch, emphasise for effect and articulate clearly. Students will develop their enunciation skills, integrating this clarity into other drama activities, as well as improving their eloquence and communication skills.



### MOVEMENT

Movement is a form of dramatic expression. This book focusses on three different types of movement: body awareness, spatial awareness and dance drama.

- © Body awareness allows students to manipulate their bodies to create an image or effect.
- © Spatial awareness makes students aware of their physical environment, be it real or imaginary.
- © Dance drama allows students to use both body and spatial awareness skills to create short drama enactments based on a piece of music.

These three forms of movement allow students to deliver a performance with minimal speech. Students can then focus on body movements and facial expressions to get their message across. Movement is as important as speech for creative expression. If emphasis is placed on movement exercises, students will move more naturally during dramatic performances when the focus is on the whole piece.

### DRAMA ACTIVITY

Each lesson builds up to the major drama activity. The drama activities vary, furthering the many theatrical skills needed when performing. Students will evolve as actors through non-threatening experiences. For your convenience, reproducible task cards linked to drama activities have been included for some lessons. These can be found on pages 68 to 80.

At the end of each lesson are suggestions on how to link the drama lessons with other creative arts lessons, such as art and music.

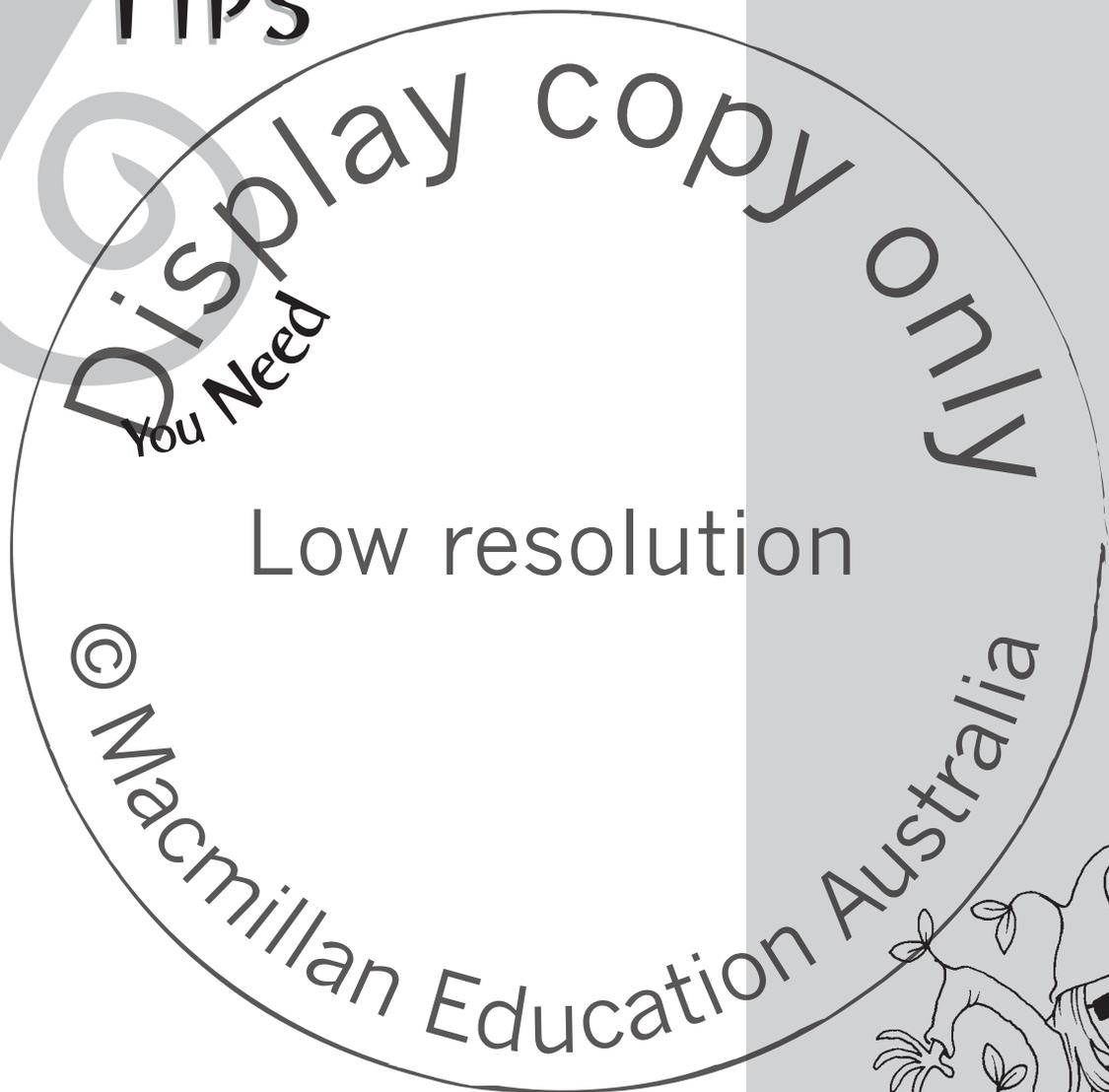
# CURRICULUM LINKS CHART

Lesson Plan	Drama Skills	Qld Outcomes	NSW Outcomes	Vic Outcomes	SA Outcomes	WA Outcomes	Key Words
1. Gold Discovery!	mirroring, role-playing, performing	DR4.1	DRAS3.1, DRAS3.2, DRAS3.3	4.1, 4.2	3.1, 3.2	CAI, STP	parachutes, gold
2. Artists at Work	sculpting, role-playing	DR4.1	DRAS3.1	4.2	3.1, 3.4	CAI, STP	careers, artists
3. An Ocean of Emotions	interpreting, improvising, performing dance drama	DR4.1	DRAS3.1, DRAS3.2, DRAS3.3	4.2	3.1, 3.2	CAI, STP	careers, ocean, emotions, machines
4. Still Life	improvising, role-playing, forming frozen images	DR4.1	DRAS3.1, DRAS3.2, DRAS3.3	4.2	3.1, 3.2	CAI, STP	ice-cream, still-life photos
5. Life Imitates Art	improvising, role-playing, forming frozen images	DR 4.1	DRAS3.1, DRAS3.3	4.2	3.1, 3.2	CAI, STP	still life, paintings
6. Directing Traffic	improvising, playing theatre-sports, performing dance drama	DR4.1	DRAS3.1	4.2	3.1, 3.2, 3.4	CAI, STP	traffic rules, dinosaurs, household chores
7. Attention to Detail	improvising, playing theatresports	DR4.1	DRAS3.1	4.2	3.2, 3.4	CAI, STP	memory, disco, theme parks
8. Number Challenge	role-playing, forming frozen moments, tapping in	DR4.1	DRAS3.1, DRAS3.2	4.1, 4.2	3.2, 3.4	CAI, STP	charades, letters, numbers
9. Giggle Box	speaking, performing, forming frozen moments, tapping in, performing dance drama	DR4.1	DRAS3.1, DRAS3.2	4.1	3.2, 3.3, 3.4	CAI, STP	animals, wedding
10. Now I Know My ABCs	improvising, sculpting	DR4.1	DRAS3.2	4.2	3.3	CAI, STP	alphabet, ducks
11. Puzzling Times	improvising, hot seating, role-playing	DR4.1	DRAS3.1, DRAS3.2	4.2	3.1, 3.2, 3.4	CAI, STP	bugs, fireworks, news
12. Surf's Up!	improvising, hot seating, role-playing, performing dance drama	DR4.1	DRAS3.1, DRAS3.2	4.2	3.1, 3.2, 3.4	CAI, STP	school, beach, news
13. Going on a Summer Holiday	miming, improvising, participating in vox pop	DR4.1	DRAS3.1, DRAS3.2	4.2	3.1, 3.3	CAI, STP	planes, media

Lesson Plan	Drama Skills	Qld Outcomes	NSW Outcomes	Vic Outcomes	SA Outcomes	WA Outcomes	Key Words
14. Shape Up or Ship Out!	spacing, improvising, participating in vox pop	DR4.1	DRAS3.1, DRAS3.2	4.2	3.1, 3.3	CAI, STP	obstacle course, 3D shapes, media
15. Ice House	sculpting, moving, performing, improvising, performing dance drama	DR4.1	DRAS3.1, DRAS3.2, DRAS3.3	4.1, 4.2	3.2, 3.3, 3.4	CAI, STP	mannequin, ice-skating, chores, problem solving
16. All Aboard!	improvising, role-playing, freezing	DR4.1	DRAS3.1, DRAS3.2, DRAS3.3	4.1, 4.2	3.2, 3.4	CAI, STP	television, trains, chores, problem solving
17. Sensational!	improvising, assuming frozen positions, playing theatresports	DR4.1	DRAS3.1, DRAS3.2	4.2	3.2, 3.4	CAI, STP	senses, emotions, shadows
18. Babysitting Blunders	role-playing, moving, improvising, performing, performing dance drama	DR 4.1	DRAS3.1, DRAS3.2, DRAS3.3	4.1, 4.2	3.2, 3.4	CAI, STP	holidays, shopping, babysitting
19. Destination Unknown	improvising, role-playing, freezing, tapping in	DR4.1	DRAS3.1, DRAS3.2, DRAS3.3	4.1, 4.2	3.1, 3.2, 3.4	CAI, STP	cooking
20. An Apple a Day	speaking, role-playing, performing	DR4.1, DR4.3	DRAS3.1, DRAS3.2, DRAS3.3, DRAS3.4	4.1, 4.2	3.2, 3.3, 3.4	CAI, STP	orchestra, apple trees, law
21. Boot Camp	moving, role-playing, performing, performing dance drama	DR4.1, DR4.3	DRAS3.1, DRAS3.2, DRAS3.3, DRAS3.4	4.1, 4.2	3.2, 3.3, 3.4	CAI, STP	camp, musical band, law
22. Bad Hair Day	understanding stage directions, role-playing	DR4.1, DR4.2	DRAS3.1, DRAS3.2, DRAS3.3	4.1, 4.2	3.2	CAI, STP	bees, personal hygiene
23. Break a Leg!	understanding stage directions, hot seating, improvising	DR4.1	DRAS3.1, DRAS3.2, DRAS3.3	4.1, 4.2	3.1	CAI, STP	utensils, interviews
24. Escape to the Other Side	moving, playbuilding, improvising, performing dance drama	DR4.1, DR4.2	DRAS3.1, DRAS3.2, DRAS3.3	4.1, 4.2	3.2, 3.4	CAI, STP	video clip, escape
25. Working in a Coalmine	playbuilding, improvising	DR4.1, DR4.2	DRAS3.1, DRAS3.2, DRAS3.3	4.1, 4.2	3.2, 3.4	CAI, STP	yachts, coalmines, pocket money

All the

# TEACHING TIPS



# GETTING READY FOR DRAMA

## SPACE

Hold drama lessons in the school hall, in an empty room or have students move the furniture to the side of the classroom. An empty space allows for different areas to be used for group and paired work, as well as enabling you to allocate stage and audience areas. A clear, open space ensures that students are safe while they perform and allows them to move freely.

## CUES

Familiarise students with a cue, such as calling out the word 'freeze' or ringing a bell. The cue has two purposes. It signifies that the students need to stop and listen to the next set of instructions. It also lets the students know that they are expected to freeze in their current position. Cues need to be explained to students before they commence drama lessons.

## LESSON PREPARATION

Read each lesson plan prior to teaching so that you are confident about teaching the lesson. Obtain any necessary task cards, resources or props in advance. For example, you may wish to use masking tape to mark out performance boundaries, stage areas, an audience area, where a particular character needs to stand or different scene and activity locations.

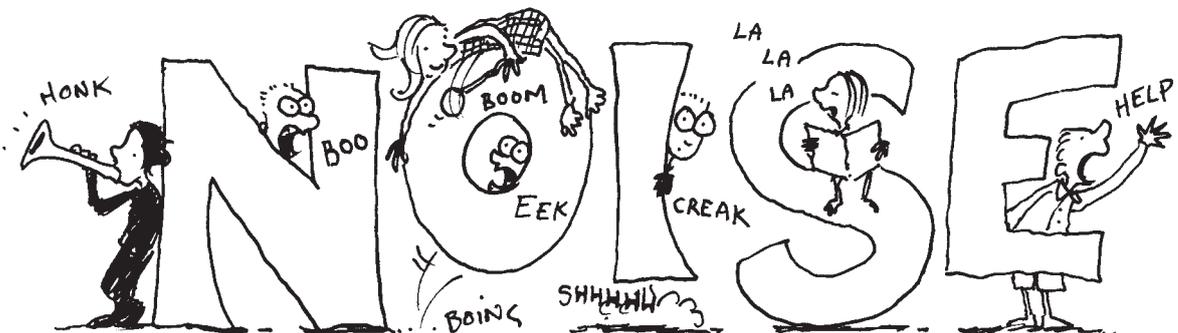
## STAGE DIRECTIONS

Students should learn to understand stage directions. Lessons 22 and 23 introduce students to the nine stage areas. Students should also learn to use the stage appropriately, for example they must face the audience at all times. This means that their voices can be heard more clearly. It also means that the audience can see the actors' facial expressions. Getting students into good habits early will ensure successful performances later.

## DISCUSSION

Don't be afraid of noise as long as it is constructive, particularly during group work. Constructive noise includes students discussing and practising their performances. It also includes sound effects during drama activities. If students appear to be off-task, use a cue, such as calling out 'freeze' or ringing a bell. When you have the students' attention again, learning can be reinforced by asking the students questions or initiating a whole-class discussion. This is also an opportunity to compliment any positive work observed.

Allow students discussion time. When students work in groups to plan and create a performance, always give them an allotted timeframe to discuss their ideas and potential activities. Remind students that it is discussion time and ensure all students have an opportunity to participate. Tell students that after discussion time, they will have a chance to put their ideas into practice. Having a plan for a performance better prepares all actors to play their part, unless the drama activity specifically requires improvisation.





## TEACHER IN ROLE

'Teacher in role' means that the teacher becomes a part of the dramatic play. You may choose to use an identifying feature, such as wearing a hat or scarf, as a physical sign to show students you are participating. 'Teacher in role' can happen in any drama lesson. All lessons in this series are flexible, allowing you to be the lesson facilitator or to participate.

Should you need to step out of role for any reason, you can become the facilitator again. This could be symbolised by removing the physical sign or simply stating that you are out of role. However, you may find another means of steering the lesson in a more desirable direction by maintaining 'teacher in role' and inviting student input to help guide the dramatic play.

## STUDENT PERFORMANCES

When students create their own dramatic performances, they are likely to want to share them with others. Public performances need to be initiated by the teacher with an understanding of how students feel as performers. There are students who love to perform and take any opportunity to do so; those who feel comfortable performing in front of their own class, but not in front of anyone else; and those who are reluctant to perform in front of anyone.

Introduce students to the idea of performing for their classmates first. As they become comfortable in this safe environment, arrange for students to perform for individual classes, then for a school assembly and finally for parents.

Most activities in this series involve students creating their own drama piece. Students are given a short amount of time to practise their performance before presenting it to the class. When students are preparing to perform for a wider audience, they will need extra time for rehearsal. There is no need to write a script – students can continue to improvise. They will be more motivated and excited by their own dialogue than somebody else's and will have a greater understanding of what happens in their play.



## REFLECTION

Reflection should be encouraged both during the creation of a dramatic performance and at the end of a drama lesson. If the students or teacher stop an activity because it needs to be improved, this would be a good time to reflect. Encourage students to suggest why the lesson needed to stop, for example everybody needs to participate, more emphasis needs to be placed on speech than actions, students need to know when to progress to the next scene and so on. Also encourage students to make positive comments on their dramatic works.

Role-playing activities such as freeze frames, frozen moments, tapping in and hot seating should include time for discussion and reflection. This allows students to understand their character's thoughts and feelings while in role. They will then be better equipped to continue in the role when the activity resumes.

Reflection can also take place after a successful performance in a drama lesson. This allows students to discuss the aspects of the performance that made it so successful.

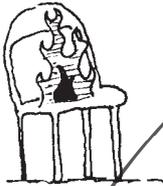
# THEATRICAL TERMS GLOSSARY



**dramatisation** Students interpret a scenario by creating a performance using speech and theatrical movements appropriate to the theme.

**frozen moments** Students freeze in a carefully prepared position that indicates a scene they will perform. The audience should be able to decipher these poses – like reading the images in a picture book – to anticipate what is about to be performed.

**hot seating** A group of students volunteer to be characters and sit on chairs (the hot seats) in front of the class. The rest of the class interview the characters through questions based on a scenario presented by the teacher. The interviewers and characters hold an improvised conversation. The teacher explains that students need to avoid questions that can be answered with 'yes' or 'no'. All questions need to make the character elaborate and explain their responses. In this book, the hot seating technique can be developed in the 'Newsflash' drama activities in lessons 11 and 12.



**improvisation** This involves students creatively responding to various scenarios or statements. They do not prepare the performance in advance.

**mime** This is acting through movement and facial expression only. There is no speaking and no sound effects. The message the performer is trying to convey needs to be carefully planned and rehearsed through exaggerated movement. It is a method of acting that is much slower and more concentrated than acting using speech.



**mirroring** This is a form of acting involving two people. The actors face each other. One actor copies the exact movements of the other as if looking into a mirror. The 'mirror image' must copy all movements using every part of their body.

**playbuilding** This is when students create their own play without a script. That is, after students have been taught a number of theatrical skills they work in cooperation to build a play with minimal involvement from the teacher. Students are given freedom of expression in this activity. Once students have completed and rehearsed their play they may wish to perform it for a school assembly.



**role** This involves the student assuming a character's persona. The student needs to think, move and speak like that character so that they become the character.

**role-play** This involves the student playing the role of a character in a performance. This is the actual interpretation of the character in role.

**scenario** This involves the teacher or a group of students suggesting the details of a particular activity or situation – including time and place – that the students need to role-play. Students will therefore have a clear idea of the scene they are about to participate in.

# THEATRICAL TERMS GLOSSARY – continued

**sculpting**



This involves two students cooperatively creating a human sculpture. The teacher tells the students what they are creating. One student acts as the sculptor; the other is the end product. The sculptor moves the other student into position, imagining that they are a piece of clay.

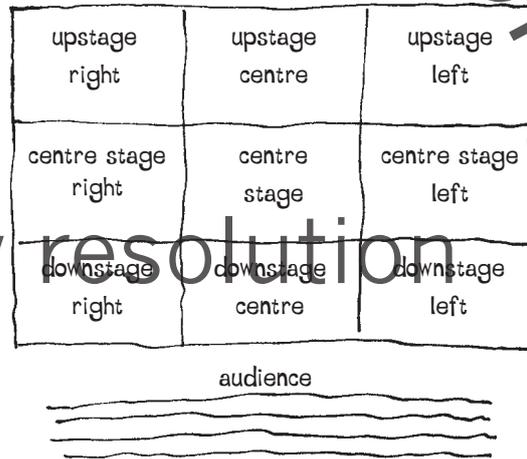
**shadowing**



This is a form of acting that involves two people. One actor stands behind and slightly to the side of the other actor. This actor is the shadow. The shadow copies the exact movements of the actor in front of them, just like a real shadow. The shadow must copy all movements using every part of their body.

**stage directions**

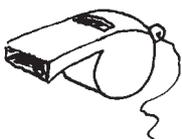
These are the nine allocated areas of a stage. They indicate the exact position of the stage on which props and actors are positioned. The diagram below illustrates each allocated position and names the nine stage areas.



**tapping in**

This is a cue using the method of tapping a student on the shoulder in the middle of a performance. It signifies that the student needs to freeze in character. When the teacher taps the student again, this indicates that the student begins performing again. This may be after the teacher has asked the character a question such as, "What are you thinking at this exact moment?" The student answers the question in role.

**theatresports**



Theatresports uses the improvisation technique. Two actors perform a scene. The teacher instructs the actors to freeze in the position they are in and then selects a third actor to take the place of one of the original two. This actor approaches the performers and nominates which player they will replace. The new actor assumes the frozen position of the original actor, then initiates a new activity based on the frozen positions. The remaining actor needs to adapt their performance to the new activity.

**vox pop**

The teacher provides students with a current affairs question. One student acts as a media reporter and interviews a panel of students who are acting as community members. Improvisation is the technique used in this dramatisation.

## ASSESSING STUDENTS

Assessing students in a drama class need not be a laborious task. It involves both ongoing teacher observation and a more formal recording process. Once you and the class are familiar and comfortable with drama lessons, you will inevitably observe a number of changes in students' drama skills. This may include increased confidence and self-esteem, the ability to speak loudly and clearly in front of an audience, cooperating with others to develop performances and good use of improvisation. Teacher observation should never be underestimated; it is a relevant form of assessing student progress.

A more formal assessment process may also be used as shown in the **Assessment Record Sheet** on page 14. Formal assessments should be completed over a number of lessons so that the teacher can focus on one indicator at a time. It is recommended that each area below is assessed.

**Speech and enunciation** could be assessed by asking each student to repeat a statement from the lesson clearly, one at a time. Speech and enunciation could also be assessed through listening to students speaking during their dramatic performances.

**Improvisation** – Students need to show that they can come up with a convincing and immediate response to a scenario presented to them. The lessons in this book provide ample opportunities for improvisation; you do not need to come up with new assessment tasks.

**Group cooperation** – One student may take on a leadership role in a group. However, group cooperation is still taking place if the rest of the students are actively engaged in the processes of planning, discussing, creating and performing.

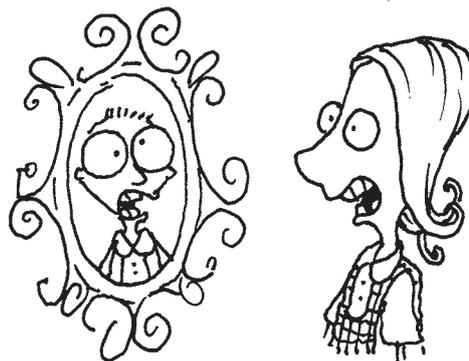
**Confidence** – Increased self-confidence can be measured through observation and intuition. Self-confidence may increase gradually. A student may begin to speak more loudly and clearly, may develop positive relationships with peers, and may begin looking up at the audience, rather than fidgeting and looking elsewhere due to nerves.

**Willingness to perform** – While some students demonstrate increased self-confidence, they may still be reluctant to perform. They may work well in pair or group activities and planning, but prefer not to perform for an audience. Willingness to perform may gradually increase over time. Assessment is based on students becoming more willing to perform in front of an audience. You may find that some students are successful in this area from the beginning of drama lessons.

**Audience skills** – Performers require a respectful audience. That is, audience members should be actively engaged in listening to and observing the performances of their peers. Teachers should encourage the audience to support performers by clapping and giving positive comments. When this occurs, students have succeeded in this area of assessment.

## STUDENT SELF-ASSESSMENT

A **Student Self-Assessment** form is included on page 15. By assessing themselves, students may become more aware of their own abilities as performers and more appreciative of the performances of others. Students should assess themselves at least three times during the year: at the beginning, middle and end. This allows students to observe and reflect on growth in their drama skills over time.





# Student Self-Assessment

Circle the number that best describes your performance.

Refer to the number key. Be honest.

1 = Not up to scratch

2 = Needs improvement

3 = Average applause

4 = Take a bow

5 = Encore! Encore!



My performance portrayed my character realistically.

1 2 3 4 5

My speech and enunciation were clear.

1 2 3 4 5

## Low resolution

My drama performance was improved by my facial expressions and movements.

1 2 3 4 5

I feel that my drama skills have improved.

1 2 3 4 5

During group work I was involved in the planning.

1 2 3 4 5

I was considerate of my peers during group work.

1 2 3 4 5

As an audience member I listened and was appreciative of the performers.

1 2 3 4 5



# In the SpOtlight Award

Presented to \_\_\_\_\_

For \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Class \_\_\_\_\_ Date \_\_\_\_\_

Display Copy

Low resolution

# In the SpOtlight Award

Presented to \_\_\_\_\_

For \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Class \_\_\_\_\_ Date \_\_\_\_\_

© Macmillan Education Australia

All the

# LESSON PLANS

Display copy

You Need  
IT

Low resolution

© Macmillan Education Australia



# Gold Discovery!

## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3
- © VIC: 4.1, 4.2
- © SA: 3.1, 3.2
- © WA: CAI, STP

INDICATORS: plans and plays a role in a performance



- © DRAMA SKILLS: mirroring, role-playing, performing
- © KEY WORDS: parachutes, gold

RESOURCES NEEDED: Task Card 1

## WARM-UP

### MIRRORING

Divide students into pairs. Explain that student A is the person looking in the mirror and student B is the reflection. Tell student B to copy all of student A's movements. Inform pairs that student A is looking in the mirror, getting ready for a wedding. They are either applying their make-up or carefully shaving.

Tell students to swap roles. Student A must copy student B's movements. Inform pairs that student B is a puppy that has just worked out what a mirror is. They are having a great time looking at their reflection and performing in front of the mirror.

Tell students to swap roles again. Student B must copy student A's movements. Inform pairs that student A is in a dance studio practising in front of the mirrors for a ballet recital.

Tell students to swap roles again. Student A must copy student B's movements. Inform pairs that student B is rehearsing in front of the mirror for an opera-singing performance.

## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly and with actions: 'Spring is here. Do you notice the moths and mozzies?' Students should slap one arm as if swatting a mozzie.

### FORWARD PLACING

Have students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Naturally mangoes go nicely with fresh cream. Mmmm.' Emphasise that any time they say the letters 'm' and 'n', the students must hum those letters, for example 'Nnnnnaturally mmmangoes go nnnicely with fresh creammm. Mmmm.'



## JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following statement: 'Open wide so I can see inside.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

## ARTICULATION

Have students practise articulating the digraph 'ck' by repeating this statement, emphasising the letters in bold: 'Just my luck, I'm stuck with a **ck**.' Students put their hands on their hips in protest as they speak.

## MOVEMENT

### SPATIAL AWARENESS

Tell students to imagine they are a parachute. Have them begin as a parachute that is still wrapped up in the airtight bag it came in. This means that the students start off as small as they can. They could crouch on the ground with their arms wrapped around their bodies.

Tell students they are attached to someone jumping from a plane. Give them a cue to signify their release from the bag. Tell them to open up quickly and hover in the air, then expand to maximum capacity, so that the parachute is completely opened. Ensure that students demonstrate this expansion through large, extended body movements.

Emphasise that the parachutes need to glide to the ground slowly and delicately to eventually fall on top of the imaginary person they are attached to.

## DRAMA ACTIVITY

### GOLD!

Divide students into groups of three or four. Explain that they will receive a scenario card (from **Task Card 1**) presenting a situation during the gold rush. Students must keep their scenario a secret from the other groups.

Allocate each group an area of the room. Give the groups approximately five minutes to discuss and plan how best to present their scenario. Give the students five minutes to practise their performance. Also instruct students to decide who and what their characters will be. This is up to their discretion; it is an opportunity for the students to be involved in the planning of their own performances. Encourage students to speak clearly and use exaggerated movements.

Have groups volunteer to present their performance. Explain that the other groups will have to guess the scenario presented.

## LINKS WITH OTHER CREATIVE ARTS AREAS

**Visual Arts:** Use modelling clay to make gold nuggets. Ask the students to paint the nuggets with gold paint and gold glitter. Disperse the gold nuggets throughout the playground after they have dried. Allow students to conduct a treasure hunt to look for the gold.

**Music:** Select a variety of pieces of music appropriate to the scenarios in the warm-up activity. Have students do each of the warm-up exercises to music. Ensure that students move and mirror each other to the rhythm of the music.



Open wide  
so I can  
see inside.

# Artists at Work

## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1
- © VIC: 4.2
- © SA: 3.1, 3.4
- © WA: CAI, STP

INDICATORS: takes on a range of character stereotypes



- © DRAMA SKILLS: sculpting, role-playing
- © KEY WORDS: careers, artists

RESOURCES NEEDED: none

## WARM-UP

### CHARACTER CAREERS

Discuss different sports careers with the class, for example footballer, basketball player, cricketer, swimmer, surfer, gymnast, bowler, skier, archer, sailor and so on. Brainstorm the different roles and activities involved in each of the sports careers.

Have students find a spot in the room. Name a sports career. Explain that students need to act out these careers independently, for example a footballer would pass an imaginary ball to an imaginary team-mate.

Have students suggest other sports careers for the class to perform.

## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly and with actions: 'Spring is here. Do you notice the moths and mozzies?' Students should slap one arm as if swatting a mozzie.

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Naturally mangoes go nicely with fresh cream. Mmmm.' Emphasise that any time they say the letters 'm' and 'n' in the sentence, students must hum those letters, for example 'Nnnnnaturally mmmangoes go nnnicely with fresh creammm. Mmmm.'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following statement: 'Open wide so I can see inside.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the 'ck' digraph by repeating this statement, emphasising the letters in bold: 'Just my luck, I'm stuck with a duck.' Students put their hands on their hips in protest as they speak.



## MOVEMENT

### BODY AWARENESS

Explain that students need to imagine they are brand new pencils in a box. Explain that they need to role-play being tipped out of the box. Tell them that they have to clatter to the ground, moving around in the shape of a pencil until they are still.

Give students a cue to signify that they are being sharpened. Tell them that this involves spinning around until they have a pointy end. They also need to represent parts of them flaking off as they are sharpened.

Tell students to imagine that someone has picked them up to use them, and is writing their name. Tell them that they need to move in order to become the letters of the name being written, and they must become blunt as they are used.

Tell students that they must now imagine they are the name that has been written on the paper. Have them form themselves into the lead pencil markings on the paper. Have the students imagine and role-play that someone is slowly rubbing them off the page, letter by letter.

## DRAMA ACTIVITY

### ARTISTS AND WORKS OF ART

Divide students into groups of three. Tell groups that one student is the artist, while the other two are part of an artwork. Tell them they will have the opportunity to swap roles.

Tell the artists that they are painters. The other two students are the figures that are being painted on the canvas. The artists need to imagine they have a paintbrush in one hand and a palette in the other hand. They need to paint their subjects into a position of their choice. In order to do this they must pretend to touch the paintbrush on the body part that they want the subjects to move. Tell students that the subjects are just as important because they have to move as the paintbrush moves. For example, if the artist wants to move a hand above one subject's head, they must use large brushstrokes with their imaginary paintbrush to indicate where they want the hand moved. They need to do this without actually touching the subject. They are also not allowed to speak. The subject needs to respond by moving their hand in the direction of the brushstrokes.

Get the students to swap roles. Tell students the artist is a clay sculptor and the other two students are two lumps of clay. Explain that the artist needs to physically and carefully move the clay into place in order to create a masterpiece portraying two animals. Emphasise that there is to be no talking during this activity.

Get the students to swap roles again. Tell students the artist is a rock sculptor and the other two students are one large rock joined together. It is up to the artist to decide how they want to chisel the rock, and if they want two pieces of rock or one piece. Explain that the artist has to carefully hold the chisel in one hand and the hammer in the other hand. They are not allowed to touch the rock with the chisel. Explain that the students who are pretending to be the rock need to move as the chisel carves them into position.

Have groups volunteer to display their artworks after each scenario has been completed.



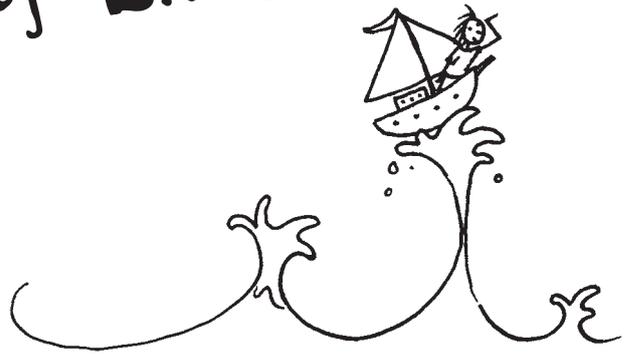
## LINKS WITH OTHER CREATIVE ARTS AREAS



**Visual Arts:** Have students paint or sculpt clay figures to show what they created during this drama activity.

**Music:** Play background music of your choice. Supply students with a variety of stationery supplies, such as pencils, crayons, textas, paint and so on. Have students use the stationery supplies to draw an image that represents the music they are listening to.

# An Ocean of Emotions



## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3
- © VIC: 4.2
- © SA: 3.1, 3.2
- © WA: CAI, STP

INDICATORS: students work in collaboration with others to devise an unscripted drama work

© DRAMA SKILLS: interpreting, improvising, performing dance drama

© KEY WORDS: careers, ocean, emotions, machines

RESOURCES NEEDED: relaxation music containing water sounds, CD or cassette player

## WARM-UP

### CHARACTER CAREERS

Discuss different types of celebrity careers with the class, for example singer, movie star, sportsperson, dancer, artist, comedian, musician, rock star, business entrepreneur, game show host, magician and so on. Brainstorm the different roles and activities involved in each of the celebrity careers.

Have students find a spot in the room. Name a celebrity career. Explain that students need to act out these careers independently using role-play. Students can suggest other celebrity careers for the class to perform.

## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Hey you, turn the music down. I can't hear myself think.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the

letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

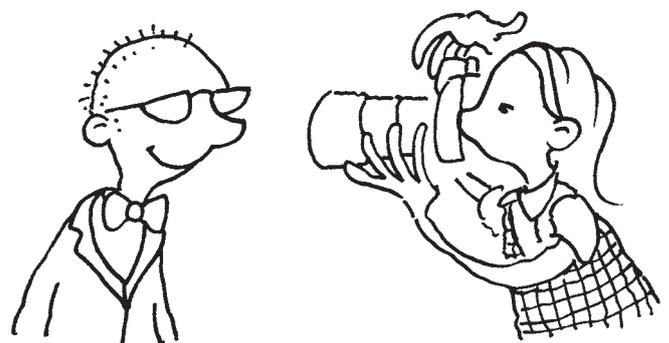
Tell students to practise the letters 'm' and 'n' while humming the statement: 'I need my dinner and I need it now!' Emphasise that any time the students say the letters 'm' and 'n' in the sentence they must hum those letters, for example 'I *nnneed* *mmmy* *dinnnner* *annnd* I *nnneed* it *nnnow!*'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following question: 'How do you know it will be sunny tomorrow?' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the digraph 'sh' by repeating this statement, emphasising the letters in bold: 'My **shopping** trolley always **shimmers** and **shakes**.'



## MOVEMENT

### DANCE DRAMA

Listen to water-sounds music and have students imagine they are water in an ocean. Tell students that they need to role-play water moving in time to the music. Explain that different scenarios will be presented. The students' body movements need to reflect the motion of the water accordingly.

Tell students that they need to become the waves in an ocean crashing into the rocks. State that the sun comes out and the students slowly calm from crashing waves into gentle ripples.

Have students imagine they are a waterfall. They begin in a river slowly moving towards the top edge of the waterfall. Explain that they tumble off the edge, pouring down to the bottom of the waterfall, then slowly flow into the river again. Tell students to gradually build up speed in time to the music. They head towards frothing white water rapids to eventually become part of the rapids, moving and splashing in many directions.

### DRAMA ACTIVITY

#### EMOTION MACHINES

Brainstorm different types of emotions that people experience, such as happiness, sadness, excitement and fear. Divide students into groups of five and ask them to form a circle in their group.

Tell groups that they need create an emotion machine out of their bodies. Have them discuss and name the type of emotion machine they would like to become, for example a happiness machine, a sadness machine, an excitement machine, a fear machine and so on.

Explain that a student from the group moves into the middle of the circle making a repetitive noise and a gesture related to their machine, for example laughing and jumping up and down for a happiness machine. The next student joins in making a different noise and gesture that compliments the previous student's response, adding to the machine. The first student continues to make their noise and gesture. Have each student in the group add their own noise and gesture until the machine is complete. Ensure that the students remember the order in which they are to attach themselves to the machine. This process continues until all five members are participating and

performing their own parts, complete with sounds and gestures. Remind students that sounds and movement should directly relate to the machine and its functions.

Have groups practise their emotion machine, each student in the group adding their part of the machine in order.

Have groups volunteer to perform for the class.

### LINKS WITH OTHER CREATIVE ARTS AREAS

**Visual Arts:** Divide students into the groups they worked in for the main drama activity. Provide each group with soft metal wire and a pair of wire cutters. Tell students to use the wire to make a representation of the emotion machine they created. Each student has to design the section of the machine they became with their bodies. All students then need to decide how to put the machine together as one.

**Music:** Supply a variety of soundtracks. Play a selection of the songs. Discuss the moods and emotions symbolised in each musical track and how it would affect a movie.



# Still Life



## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3
- © VIC: 4.2
- © SA: 3.1, 3.2
- © WA: CAI, STP

**INDICATORS:** collaborates and responds through improvisation and role-play to present ideas and situations

- © **DRAMA SKILLS:** improvising, role-playing, forming frozen images
- © **KEY WORDS:** ice-cream, still-life photos

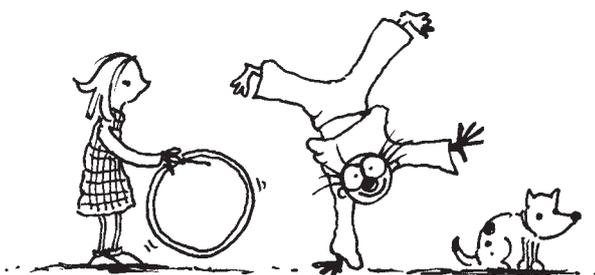
**RESOURCES NEEDED:** Task Card 2 – one scenario for each group of four

## WARM-UP

### CATEGORIES

Divide students into groups of four. Explain that you will be naming a category. Each group will be given approximately one minute to come up with four different things they can role-play in that category. Give them the example of a circus. As a class, brainstorm different things they could role-play from the circus, such as a clown, an acrobat, a person selling peanuts, the ringmaster, a lion tamer and so on. Tell students that they will have to do this in their groups when other categories are named. The group needs to role-play four of their suggestions. Each student in the group has to role-play something different.

Name the following categories one at a time: the beach, the garden, the kitchen, the fire station, the shopping centre, the emergency room, a sporting grand final, pirates and the jungle. After groups have had approximately one minute to choose and discuss their category, give students approximately two minutes to practise their roles for that category. Ask groups to volunteer to perform. Have the rest of the class put up their hands and guess what individual students are doing.



## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Hey you, turn the music down. I can't hear myself think.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'I need my dinner and I need it now!' Emphasise that any time students say the letters 'm' and 'n' in the sentence, they must hum those letters, for example 'I *nnneed mmmmy dinnnner annnd I nnneed it nnnnow!*'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following question: 'How do you know it will be

sunny tomorrow?’ This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the digraph ‘sh’ by repeating this statement, emphasising the letters in bold: ‘My shopping trolley always **shimmers** and **shakes**.’

### MOVEMENT

#### SPATIAL AWARENESS

Tell students to imagine that they are behind the counter of a busy ice-cream parlour serving ice-cream cones to the customers. Explain that the ice-cream parlour is so busy that they are unsure which customer is next. The students have to reach deep into the freezer to scoop out ice-cream, put it in cones and quickly hand them to the customers.

Give the students a cue and tell them that a scoop of ice-cream has slipped off the cone, onto the floor. Students have to come out from behind the counter to clean up the spilt ice-cream. Tell students they must get through the busy crowd of imaginary customers, and avoid touching them. They must also try not to knock any more ice-cream off customers’ cones.

Give the students a second cue and tell them that they have just avoided knocking a small child over, but in the process they have stepped on the spilt ice-cream and slipped. Students have to avoid falling into any other customers, especially the young children.

Tell students that once they have recovered from their fall, they have to get back behind the counter to continue serving the customers.

## DRAMA ACTIVITY

### STILL LIFE COMES TO LIFE

Divide students into groups of four. Give each group a ‘photo’ from Task Card 2. Explain that each group has to study their photo. The groups should discuss where their photo is taking place and what would happen next. Tell students that an example would be a photo of a man walking his dog in the park. Brainstorm ideas as a class of what could happen next, for example the dog gets off the leash and runs after a stray cat, the man and dog get dive-bombed by nesting birds, another dog that is not on a leash approaches them and so on.

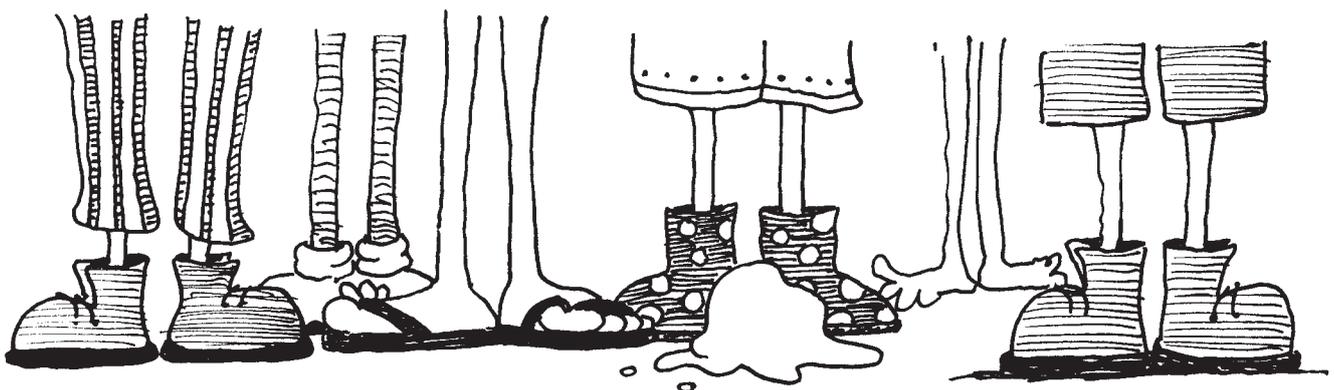
Allocate an area of the room for each group to brainstorm ideas based on their photo. Give students approximately three minutes of discussion time. Explain that they then need to practise performing their ideas. Give them approximately five minutes to do this. Remind students that they need to begin in the frozen image of the still-life photo.

Ask groups to volunteer to bring their photos to life. Have each group hold their frozen image for three seconds, then give the cue ‘Action!’ indicating that they must begin.

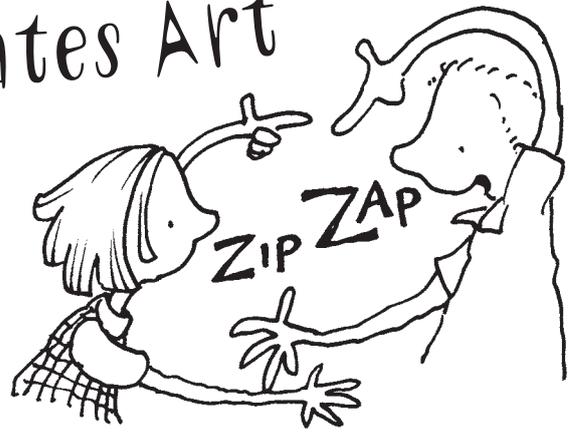
### LINKS WITH OTHER CREATIVE ARTS AREAS

**Visual Arts:** Provide students with a bowl of fruit to use as a model when drawing a still life. Have students use charcoal and teach them about blending the charcoal for shading techniques.

**Music:** Provide students with xylophones. Have students work in pairs and use the instruments to create the musical tune for an approaching ice-cream van.



# Life Imitates Art



## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.3
- © VIC: 4.2
- © SA: 3.1, 3.2
- © WA: CAI, STP

**INDICATORS:** collaborates and responds through improvisation and role-play to present ideas and situations based on artworks

- © **DRAMA SKILLS:** improvising, role-playing, forming frozen images
- © **KEY WORDS:** still life, paintings

**RESOURCES NEEDED:** prints of paintings by famous artists that have images of people, animals and/or angels in them – enough for each group of four

## WARM-UP

### ZIP ZAP ZOP

Have students stand in a circle. As a group, practise jumping and clapping at the same instant, then pointing straight after clapping.

Tell students that the activity will now begin. Emphasise that listening and memory skills are important. They need to remember the sequence they have just learnt, plus the order of the three sounds 'zip, zap, zop'.

Have students stand still in the circle. Begin by jumping, clapping and pointing to a student while calling out 'Zip!' Explain that the student now needs to jump, clap and point to another student while calling out 'Zap!' Explain that the next student now needs to jump, clap and point to another student while calling out 'Zop!' Tell students to continue this process, one at a time calling out zip, zap and zop in order while jumping, clapping and pointing.

If they say the wrong sound, students are out and must sit down. They are also out if it is not clear which student they pointed to, or if they don't jump and clap and then point in the right order. The last person standing is the winner.



## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Are you really going to eat that fair floss all by yourself? You're making a big mess!' Have students emphasise the word 'big'.

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Mr Men and Little Miss books are my niece's and nephew's favourite stories.' Emphasise that any time they say the letters 'm' and 'n' in the sentence, students must hum those letters, for example 'Mmmister Mmmennn and Little Mmmiss books are mmmmy nnniece's annnd nnnnephew's favourite stories.'

## JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following statement: 'I've heard of oranges, apples and bananas in a fruit salad, but not lemons.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

## ARTICULATION

Have students practise articulating the blends 'ing' and 'ink' by repeating this statement, emphasising the letters in bold: 'I think something is beginning to st**ink** in the s**ink**.'

## MOVEMENT

### BODY AWARENESS

Have students walk around the room in silence. Call out 'Shazzam! Spider!' Tell students that on this cue they must freeze, and then turn to the nearest classmate. Have students make a fist and join knuckles with their partner while saying, 'Wonder twins activate! Make us a spider. Shazzam!' Tell students to use both of their bodies to become one spider.

Use a cue for students to separate and walk around the room. Repeat this activity using other dramatisations such as a landslide, a cyclone, a construction crane, a giraffe and a mountain.



## DRAMA ACTIVITY

### MORE STILL LIFE COMES TO LIFE

Collect a selection of prints by famous artists that have images of people, animals and/or angels in them, for example 'A Sunday Afternoon on La Grande Jatte' by Seurat, 'The Wedding Candles' by Chagall and 'The Wreck of a Transport Ship' by Turner.

Divide students into groups of four. Give each group a different picture of a painting. Explain that each group has to study their painting. Have groups discuss where their painting is taking place and what would happen next. Show students an example of a painting, such as Renoir's 'The Luncheon of the Boating Party'. Explain that the painting shows a group of people sitting and standing around tables, eating lunch and talking. Brainstorm ideas as a class about what could happen next, for example someone could spill a glass of orange juice onto a lady's new dress, the boat they are on could start rocking, or everyone could get up to dance to some music.

Allocate an area of the room for each group to brainstorm ideas based on their painting. Give students approximately three minutes of discussion time. Explain that they then need to practise performing their ideas. Give them approximately five minutes to do this. Remind students that they need to begin in the frozen image of the painting.

Ask groups to volunteer to bring their paintings to life. Have each group hold their frozen image for three seconds, then give the cue 'Action!', indicating that they must begin.

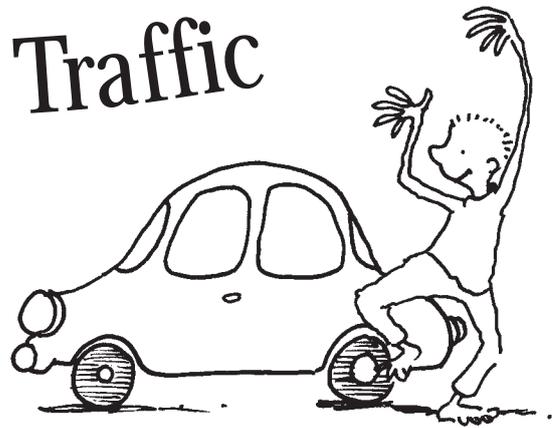
### LINKS WITH OTHER CREATIVE ARTS AREAS



**Visual Arts:** Provide students with only half of a picture from a book or magazine. Have students stick the half a picture onto a sheet of paper, then complete the other half of the picture.

**Music:** Have students use the warm-up activity 'Zip Zap Zop' as the inspiration for their own song lyrics, using the sounds 'zip, zap, zop' in the chorus.

# Directing Traffic



## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1
- © VIC: 4.2
- © SA: 3.1, 3.2, 3.4
- © WA: CAI, STP

**INDICATORS:** takes on a range of character stereotypes to interpret different situations

© **DRAMA SKILLS:** improvising, playing theatre-sports, performing dance drama

© **KEY WORDS:** traffic rules, dinosaurs, household chores

**RESOURCES NEEDED:** a piece of classical music such as 'The 1812 Overture' by Tchaikovsky, CD player

## WARM-UP

### RUSH HOUR

Divide students into four groups. Tell them to position themselves in a four-way pattern as if at a traffic intersection. Explain that they are driving during rush hour.

Have students approach the top of the four-way intersection and give them a cue to freeze. Tell them that the lights are out, and that since nobody is sure who should go through the intersection first, somebody will have to direct the traffic.

Discuss ways of solving the problem with the class. For example one of the passengers may need to get out of their car and act as a police officer and direct the traffic, or the traffic light repair person could arrive, or someone might get out of their car and discover a reset button on the lights, and so on.

Have students role-play the different solutions they have decided upon.

## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Are you really going to eat that fairy floss all by yourself? You're making a big mess!' Students need to emphasise the word 'big'.

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their

lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Mr Men and Little Miss books are my niece's and nephew's favourite stories.' Emphasise that any time students say the letters 'm' and 'n' in the sentence they must hum those letters, for example, 'Mmmister Mmmenn and Little Mmmiss books are mmmmy nnniece's annnd nnnnephew's favourite stories.'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following statement: 'I've heard of oranges, apples and bananas in a fruit salad, but not lemons.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the blends 'ing' and 'ink' by repeating this statement, emphasising the letters in bold: 'I think something is beginning to stink in the sink.'

# MOVEMENT

## DANCE DRAMA

Discuss the many types of dinosaurs that once existed, both herbivores and carnivores. Have students think about how dinosaurs moved and roamed the lands. Allow students to choose any dinosaur they would like to role-play. Tell students to start off as a herbivorous dinosaur and later you will give them a cue that changes them into a carnivorous dinosaur.

Play a piece of classical music, such as 'The 1812 Overture' by Tchaikovsky, and have students move in time with the music. Remind students to move and make sounds as the dinosaur they are role-playing would have moved and made sounds. For example, if they are a larger dinosaur they should use heavier steps.

Tell students to start off eating, drinking and walking around to different areas of the forest. Remind students that as the music changes in tone or rhythm, they should change their behaviours and movements. For example, if the music becomes slower, they could start creeping around the trees.

Give the students a cue and tell them to become a carnivorous dinosaur. They need to sneak around to the rhythm of the music and look for prey to devour. Once they have found the prey they would like for their dinner, they need to work out how to creep up on it and catch it.

Give students a cue and tell them to become a flying dinosaur. They need to fly around the trees and look for a place to sleep.

## DRAMA ACTIVITY

### THEATRESPORTS

This is actually an adaptation of theatresports. It introduces students to this traditional drama activity and to the skill of improvisation used in theatresports.



Have students form a circle. Explain that two students will perform a dramatic activity involving household chores in the middle of the circle. They have to improvise their performance and think quickly because there is no preparation time. The two students in the centre of the circle will alternate so that everyone has a turn.

Instruct two students to begin acting out a household chore, such as folding the washing, mowing the lawn, making beds, stacking the dishwasher, cooking dinner, setting the table, taking out the garbage or feeding the pets.

Call out 'Freeze!' after approximately 30 seconds. Ensure that both students freeze in their current positions. Ask a student in the circle to nominate one of the students in the centre. They must first observe the exact position of the nominated student, then tap that student on the shoulder. The tapped student sits down while the new student takes on his or her exact position.

Have the new student elect a household chore to perform, which is based on the frozen positions of both students. For example, if both students are holding out their hands in front of them in a frozen pose they may be washing dishes together or folding a bedsheet. They would not be scrubbing the floors as they are not down on their hands and knees. Have the new student state the new chore aloud and then perform it with the second person, beginning in the frozen position. The other student has to adapt their performance to this new chore and forget about what they were previously performing.

Call out 'Freeze!' after approximately 30 seconds. Ensure that both students freeze in their current positions. Ask the next student in the circle to approach the performers and nominate to take the exact position of one of those students. Continue until all students have had a turn.

Ensure that there are always two students performing. Emphasise that the new student must decide on a new chore based on the frozen positions. Improvisation is the aim of this activity.

## LINKS WITH OTHER CREATIVE ARTS AREAS



**Visual Arts:** Use black cardboard and coloured cellophane to make 3D traffic lights.

# Attention to Detail

## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1
- © VIC: 4.2
- © SA: 3.2, 3.4
- © WA: CAI, STP

INDICATORS: takes on a range of character stereotypes to interpret different situations



- © DRAMA SKILLS: improvising, playing theatresports
- © KEY WORDS: memory, disco, show

RESOURCES NEEDED: none

## WARM-UP

### MEMORY

Divide students into pairs. Have partners observe each other for approximately one minute. Emphasise that they need to take note of every detail, such as how their partner is wearing their hair, how they are wearing their socks, which wrist their watch is on, whether or not they are smiling, and so on.

Ask both partners to turn their backs on each other. Tell all students to change three things about their appearance. Have students turn around after approximately one minute. Tell them that they need to identify the changes the other person made. Ask the class how many people identified the changes correctly and what the changes were.

Have students swap partners and repeat the activity.



## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Help! I can't find my left shoe and I'm running late for school.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Naturally mangoes go nicely with fresh cream. Mmmm.' Emphasise that any time students say the letters 'm' and 'n' in the sentence they must hum those letters, for example 'Nnnnnaturally mmmangoes go nnnicely with fresh creammm. Mmmm.'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the

following statement: 'Monkey bars and slippery dips are my favourite equipment in the park.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

## ARTICULATION

Have students practise articulating the different sounds made by the word segment 'ough' by repeating this statement, emphasising the letters in bold: 'I've had **enough** of this **tough** **cough**, it's making it hard to laugh.'

## MOVEMENT

### SPATIAL AWARENESS

Tell students to imagine that they are helping at their brother's or sister's disco birthday party. Emphasise that each student imagines they are at their own, separate party and that this is an individual dramatisation.

Tell students that the party is a big hit, with lots of loud music and kids dancing. It's time to have the birthday cake. Students need to work their way through the crowd of imaginary disco dancers in the yard to get the birthday cake from the refrigerator in the kitchen. After getting the cake, students have to return outside to the imaginary tables. Remind students that because the music is so loud and the imaginary dancing friends are having such a great time, they will find it a struggle to get through the crowd and into the kitchen. Tell students that the dancers will not be able to hear them say 'excuse me' and they are to avoid touching the imaginary and real people.

## DRAMA ACTIVITY

### MORE THEATRESPORTS

This is an adaptation of theatresports. It introduces students to this traditional drama activity and to the skill of improvisation used in theatresports.

Have students form a circle. Explain that two of them will perform a dramatic activity, involving theme park activities, in the middle of the circle. They have to improvise their performance and think quickly because there is no preparation time. The two students in the centre of the circle will alternate so that everyone has a turn.

Instruct two students to begin acting out a theme park activity such as riding bumper cars or a roller-

coaster, throwing balls in a mechanical clown's mouth to win a prize, making fairy floss, eating a hot dog, buying souvenirs, watching or participating in a character parade and so on.

Call out 'Freeze!' after approximately 30 seconds. Ensure that both students freeze in their current positions. Ask a student in the circle to nominate one of the students in the centre. The new student must first observe the exact position of the nominated student, then tap that student on the shoulder. The tapped student sits down while the new student takes on his or her exact position.

Have the new student elect a theme-park activity to perform, which is based on the frozen positions of both students. For example, if both students are sitting with their arms above their heads, they may be on a roller-coaster ride. They would not be eating hot dogs.

Have the new student state the new activity aloud and then perform it with the second person, beginning in the frozen position. The other student has to adapt their performance to this new activity and forget about what they were previously performing.

Call out 'Freeze!' after approximately 30 seconds. Ensure that both students freeze in their current positions. Ask the next student in the circle to approach the performers and nominate to take the exact position of one of those students. Continue until all students have had a turn.

Ensure that there are always two students performing. Emphasise that the new student must decide on a new activity based on the frozen positions. Improvisation is the aim of this activity.

## LINKS WITH OTHER CREATIVE ARTS AREAS



**Visual Arts:** Design a children's birthday party invitation.

**Music:** Have students choose a selection of music for a kids' disco party.



# Number Challenge

## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2
- © VIC: 4.1, 4.2
- © SA: 3.2, 3.4
- © WA: CAI, STP

INDICATORS: role-plays situations and ideas to create a dramatic presentation



- © DRAMA SKILLS: role-playing, forming frozen moments, tapping in
- © KEY WORDS: charades, letters, numbers

RESOURCES NEEDED: Task Card 3

## WARM-UP

### CHARADES CHALLENGE

Before the lesson, write each of the following on its own card: matador (bullfighter), surfing, artists, snail, garbage truck, vacuuming, model, hairdresser, author, firefighter, baby, soccer player, picking fruit off trees, opera singer, movie director, person mowing the lawn, sailor, person rock climbing, ballet dancer and basketball player.

Divide students into four groups. Tell groups they will challenge each other in a game of charades. Explain that a scenario will be held up. Only one member of the first group will see the scenario and that student will role-play the scenario. All other groups watch while the first group has a chance to correctly guess the scenario being role-played.

Ask a student from the first group to volunteer to be the first actor. Show the actor and the remaining groups the card indicating what is to be role played. Give the actor 30 seconds to work out what they will do, according to what is on their card. Tell the first group that they will be timed to see how long it takes them to correctly guess what is on the card. Tell the remaining groups that they will follow the same process, but with a different scenario.

Go to the second group and repeat the activity using the next scenario card. Continue the activity until all four groups have had a turn at the charades challenge. The winning group is the one that guesses their card the fastest.

Continue the activity with more rounds. Ask for new volunteers from each group to be the actor. Remind observing groups to remain silent.

## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Help! I can't find my left shoe and I'm running late for school.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly. Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Naturally mangoes go nicely with fresh cream. Mmmm.' Emphasise that any time they say the letters 'm' and 'n' in the sentence, students must hum those letters, for example 'Nnnnnaturally mmmangoes go nnnicely with fresh creammm. Mmmm.'

## JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following statement: 'Monkey bars and slippery dips are my favourite equipment in the park.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

## ARTICULATION

Have students practise articulating the different sounds made by the word segment 'ough' by repeating this statement, emphasising the letters in bold: 'I've had enough of this tough cough; it's making it hard to laugh.'

## MOVEMENT

### BODY AWARENESS

Tell students that when you call out a letter or a number, they will have to make that letter or number, using their body. This is an individual activity and students are not to work with peers. For example, begin by calling out the letter 'b'. Students must form that letter. Call out different letters first, then call out numbers.

## DRAMA ACTIVITY

### FROZEN MOMENTS

Divide students into groups of five. Explain that each group will receive a scenario card (from Task Card 3) with the beginning of a scene that they need to freeze into. They also need to decide on characters and appropriate activities to portray.

Give the example: 'You are at the beach.' As a class, brainstorm the different beach activities they could be involved in, such as surfing, sunbaking, collecting shells, playing beach volleyball, building sandcastles, and so on.

Give each group a different scenario card. Tell them that they must not reveal what they have been given to the other groups. Allow groups approximately two minutes to organise themselves into a frozen position that depicts the scenario.

Emphasise that the aim of this activity is the frozen moment rather than the acting. Tell students that perfecting drama skills involves not only acting, but also the actor's ability to portray an image through

frozen expression. This involves exaggerated facial expressions as well as very dramatic body positions, for example a strained face and tense, outstretched muscles could depict a struggle in a tug-of-war game. Explain that in a live stage performance, actors sometimes begin on stage in a frozen position to create an atmosphere relevant to the performance.

Have a group volunteer to display their frozen scene. Use the 'tap in' method to initiate action. That is, 'tap in' individual students with a touch on the shoulder. They need to act out exactly what would be happening from their freeze. You can tap more than one student at a time so that more than one character is performing. Tap the student again to signify that he or she needs to freeze again.

Tap individual students again. Explain that this 'tap in' signifies that students need to say what their character is feeling. When they are tapped again they re-freeze. After the group has completed their actions and talked about their feelings, the other students need to guess what their peers performed. Give all groups the opportunity to perform their frozen moment.

## LINKS WITH OTHER CREATIVE ARTS AREAS

**Visual Arts:** Divide students into groups of four. Provide the groups with poster boards. Have them design and create alphabet posters. Use textas and oil pastel crayons. Display alphabet posters in the library or a classroom with younger students.

**Music:** Have students play a normal game of charades. Limit them to choosing music entertainers so that students have to role-play an actual performer.



# Giggle Box

## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2
- © VIC: 4.1
- © SA: 3.2, 3.3, 3.4
- © WA: CAI, STP

INDICATORS: role-plays and improvises confidently with movement and speech



- © DRAMA SKILLS: speaking, performing, forming frozen moments, tapping in, performing dance drama
- © KEY WORDS: animals, wedding

RESOURCES NEEDED: classical song for the bridal walk down the aisle, CD player, Task Card 4

## WARM-UP

### AMATEUR ANIMALS

Have students sit in a circle. Ask a student to volunteer to be in the middle of the circle. Tell students that the aim of this game is to get the student in the centre of the circle to smile.

Explain that the student in the centre has to approach a seated student, make eye contact and say, 'Be a . . . (select an animal).' Tell the seated student that they need to make the noise of that animal three times with actions. For example, if the student in the centre says, 'Be a duck,' the seated student needs to respond: 'Quack, quack, quack!' while flapping their arms like wings.

If the student in the centre smiles, they take the place of the seated student who made them smile. The seated student becomes the new person in the centre of the circle. If the student in the centre does not smile, they approach the next person in the circle, make eye contact and say, 'Be a . . . (select an animal).' Tell the student they may either state the same animal or choose another animal. Repeat this process until the student in the centre of the circle smiles.

If the student in the centre of the circle has approached everyone and managed not to smile, select a new student to begin the whole process again.

This is a good warm-up activity for students to perfect their control in speech performance. It helps them to avoid smiling and giggling on stage.

## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'How exciting! It's time for the school carnival.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'My nails never grow much during summer.' Emphasise that any time students say the letters 'm' and 'n' in the sentence, they must hum those letters, for example 'Mmmy nnnails nnnnever grow mmmuch during summmmer.'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following statement: 'Monsters never come out in

the day.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

## ARTICULATION

Have students practise articulating the blend 'oct' by repeating this statement, emphasising the letters in bold: 'During the month of **O**ctober I am going to dress up as an **o**ctopus in an **o**ctagon.'

## MOVEMENT

### DANCE DRAMA

Tell students they will be guests at an imaginary wedding. Play a song appropriate for a wedding, such as 'Wedding March' by Mendelssohn. The students should move in time to the music to their seats to watch the ceremony. As they are watching the bride walk down the aisle, they observe a guest throwing a banana skin on the ground. The bride walks towards the banana skin and trips over it. Tell the students to react to this situation.

Have students freeze. Explain that they are now at the reception. They are talking with their cheeky friend and eating the hors d'oeuvres. Their friend convinces them to sneak into the hall where the tables are all set up. The entrée plates have already been laid out – a cold meat and vegetable platter. Each platter has one cauliflower head with the stem attached. The students' friend convinces them to eat the heads off all of the cauliflowers. Give a cue to signify that the hotel manager is approaching just as the two friends have finished eating the last of the cauliflower heads. Tell the students to react.

Tell them that they are at a table where a food fight begins. They must react when their parents storm towards to the table.

## DRAMA ACTIVITY

### MORE FROZEN MOMENTS

Divide students into groups of five. Explain that each group will receive a scenario card (from Task Card 4) with the beginning of a scene that they need to freeze into. They also need to decide on characters and appropriate activities to portray.

Give the example: 'You are in a music store.' As a class, brainstorm the different music store activities they could be involved in, for example a singer signing autographs, a customer who has just dropped ice-cream on the CDs, and so on.

Give each group a different card. Tell them that they must not reveal the scenario to the other groups. Allow groups approximately two minutes to organise themselves into a frozen position that depicts their scenario.

Emphasise that the aim of this activity is the frozen moment, rather than acting. Remind students that perfecting drama skills involves not only acting, but also the actor's ability to portray an image through frozen expression. This involves exaggerated facial expressions as well as very dramatic body positions, for example a strained face and tense, outstretched muscles could depict a struggle in a tug-of-war game. Explain that in a live stage performance, actors sometimes begin on stage in a frozen position to create an atmosphere relevant to the performance.

Have a group volunteer to display their frozen scene. Use the 'tap in' method to initiate action. That is, 'tap in' individual students by touching them on the shoulder. They need to act out exactly what would be happening from their freeze. You can tap more than one student at a time so that more than one character is performing. Tap a student again to signify that he or she needs to freeze again.

Tap individual students again. Explain that this 'tap in' signifies that students need to say what their character is feeling. When they are tapped again they re-freeze. After the group has completed their actions and talked about their feelings, the other students need to guess what their peers performed. Give all groups the opportunity to perform their frozen moment.

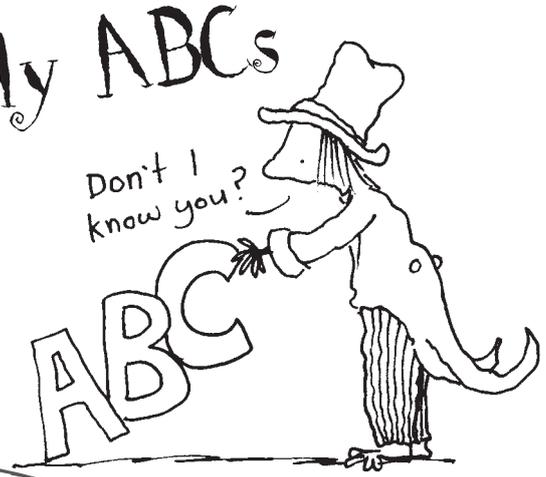


## LINKS WITH OTHER CREATIVE ARTS AREAS



**Visual Arts:** Design the bride's and groom's outfits for an alien wedding. Draw up and display.

# Now I Know My ABCs



## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.2
- © VIC: 4.2
- © SA: 3.3
- © WA: CAI, STP

INDICATORS: responds appropriately to gesture, movement and speech

- © DRAMA SKILLS: improvising, sculpting
- © KEY WORDS: alphabet, ducks

RESOURCES NEEDED: none

## WARM-UP

### FOCUS CIRCLE ALPHABET

Divide students into groups of approximately ten. One group forms into a circle and the students close their eyes. Other students sit down and watch.

Explain that the challenge is to recite the letters of the alphabet. This needs to be completed without allocating letters to students, and two people cannot say a letter together at the same time. Explain that one student, not on cue and not chosen, says 'a.' Another student says 'b' and so on until the entire alphabet has been recited.

Explain that if two people say the same letter at the same time then the entire process must be repeated starting with the letter 'a'. Students must independently and spontaneously recite the alphabet from 'a' to 'z'. Tell students that once a student has said a letter they are not allowed to say another letter, unless the reciting has re-started or everyone else in the group has said a letter. They must ensure that all students have had a chance to participate.

Swap groups and repeat until all groups have had a turn.



## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'How exciting! It's time for the school carnival.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'My nails never grow much during summer.' Emphasise that any time they say the letters 'm' and 'n' in the sentence, students must hum those letters, for example 'Mmmy nnnails nnnnever grow mmmuch during summmer.'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following statement: 'Monsters never come out in

the day.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the blend 'oct' by repeating this statement, emphasising the letters in bold: 'During the month of **O**ctober I am going to dress up as an **o**ctopus in an **o**ctagon.'

### MOVEMENT

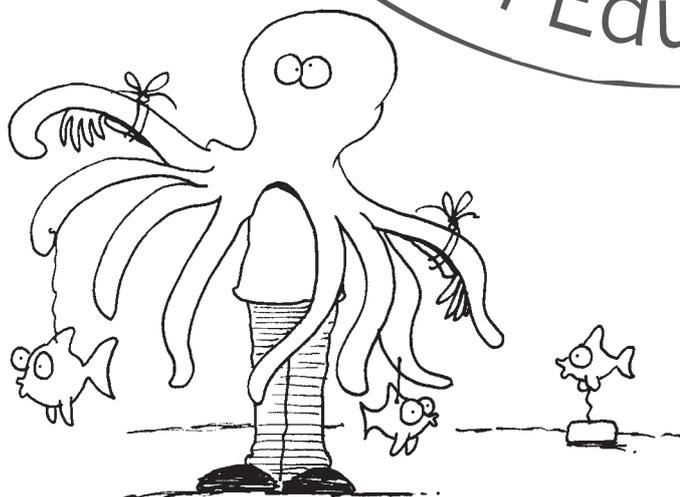
#### SPATIAL AWARENESS

Divide the class into two groups. Tell the first group that they will be ducks in a pond, while the second group will be children visiting the pond to feed the ducks.

Tell the 'ducks' to begin scattered around the pond, swimming and playing in the water. Tell the 'children' to take their bags of duck food – bread, pellets or grain – and walk on the imaginary path towards the duck pond.

When the children get to the duck pond, tell them to start getting the duck food from their bags to feed the ducks. Tell the ducks to swim towards the children. Once the ducks are near the children, the ducks compete with other imaginary ducks to get to the food first. Remind students that there is no touching; all actions are imaginary.

Use a cue, and tell students that the cue signifies that it is the time for the children to be naughty. They deliberately aim and throw the food at the ducks' heads. The ducks have to react to the food missiles but still try to get the food before the other ducks get it.



## DRAMA ACTIVITY

### SCULPTING

Tell students to find a partner. Have the students stand in two straight lines, approximately five steps apart, so that partners face each other. Call one line 'A' and the other line 'B'.

Have line A students sculpt line B students into a sportsperson by physically moving them into position. Line B then sculpts line A into a person on the beach. Have line A students move down one place to a new partner.

Have line A students sculpt line B students into a model through verbal commands only; they are not allowed to touch their partner. Have line B students verbally sculpt line A students into a garden gnome. Have line A students move down one place to a new partner.

Have line A students sculpt line B students into an insect using hand gestures. Tell them that they are only allowed to point and move their hands. They are not allowed to demonstrate the position. Remind students that there is no speaking or touching during this part of the activity. Have line B students sculpt line A students into a superhero using hand gestures. Have line A students move down one place to a new partner.

Have line A students sculpt line B students into a Christmas tree ornament. Tell students they can use eye contact and facial expressions only, such as pointing with their nose. Emphasise that there is no speaking or touching in this part of the activity. Have line B students sculpt line A students into a different Christmas tree ornament using eye contact and facial expressions only.

### LINKS WITH OTHER CREATIVE ARTS AREAS

**Visual Arts:** Provide students with watercolour paints and paper so that they can paint a scene of a duck pond.

**Music:** Learn the alphabet song in another language and sing it.

# Puzzling Times



## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2
- © VIC: 4.2
- © SA: 3.1, 3.2, 3.4
- © WA: CAI, STP

**INDICATORS:** responds confidently in role to a variety of situations

- © **DRAMA SKILLS:** improvising, hot seating, role playing
- © **KEY WORDS:** bugs, fireworks, news

**RESOURCES NEEDED:** Task Card 5

## WARM-UP

### BUG PUZZLES

Divide students into groups of four. Tell them that each member of the group will represent a different body part of a bug. Explain that they need to form themselves into the bug while moving and making appropriate sound effects. Four students become one bug.

Ask for a group to volunteer to go first. Tell the students that they need to divide themselves into the body parts of a butterfly. Have the class give suggestions of what they may select as their four body parts, for example two wings, the head and the antennae, or one student represents both wings, another is the body, one is the head and one is the legs. The group needs to put the pieces of their bug together appropriately and fly around the room as one butterfly.

Brainstorm different bugs with the class, such as a bee, an ant, a snail, a worm, a spider, a beetle, a moth, a dragonfly, a firefly, and so on. Tell students to work in their groups of four, selecting a bug to represent. Give groups approximately three minutes to practise being their bug.

Gather groups together and sit them in front of a stage area. Groups volunteer to perform as their bug, telling the class which bug they are first. Have members of the audience put up their hand and guess what the different body parts were and who represented them.

## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Ready, set, go! It's time to start the show.'

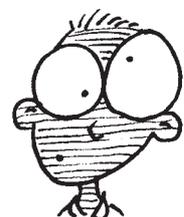
### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'I nearly knocked the mahogany music box from the mantel.' Emphasise that any time they say the letters 'm' and 'n' in the sentence, students must hum those letters, for example '*I nnnearly knnnocked the mmmahogannny mmmusic box frommm the mmmannntel.*'

Mmmmmmm



## JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following request: 'Cut up some cabanossi and cheese for the pizza, please.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

## ARTICULATION

Have students practise articulating the word and word segment 'key' by repeating this statement, emphasising the letters in bold: 'My lucky **key** ring has a shon**key** donkey doing the ho**key** po**key**.'

## MOVEMENT

### BODY AWARENESS

Discuss the different events of the year that can include fireworks displays. Then discuss the many different types of fireworks that are used at these events. Tell students that they must listen to the type of firework called out and then move their body to become that type of firework. Call out the following fireworks: sparklers, flaring fireworks, spinning fireworks, fireworks that shoot out parachutes, darting fireworks, and so on.

## DRAMA ACTIVITY

### NEWSFLASH HOT SEATING

Line five chairs up in a row facing the students, who will be seated on the floor. Explain that the students will be part of a major news story at a press conference. Have a group discussion to familiarise all students with the activities and behaviours that take place during a press conference. Discuss the purpose of a press conference, reporters' questioning techniques, having to think of answers quickly, answering questions diplomatically in a way that is interesting for the audience, taking turns, listening to others while they are speaking and so on.

Divide students into groups of five. Explain that each group will have a turn to be part of the panel of people being interviewed while the remainder of the class role-plays being reporters.

Explain that the panel will not know what they are being interviewed about or who they are. State that the panel will be sent out of the room while the rest of the class learns who the panel members are. Emphasise that the reporters must ask leading questions that provide clues to indicate who the panel members are and why they are being interviewed. State that all questions should be open-ended. Avoid questions that can be answered with 'yes' or 'no'.

As an example, discuss the scenario that the panel represents a team of people who have won major prizes on a game show. As a class, brainstorm the types of leading questions that could be asked. For example, 'What strategy did you use to win?'; 'What are you going to do with the money?'; 'How did you feel when you saw two of your team members trip over each other?' and so on.

Explain that a lot of thought and reasoning must go into the answers. For example, if a student on the panel is asked how they felt, a response of 'sad' is too brief. Rather, they should elaborate and explain why they felt sad.

Send the first student panel out of the room. Have the reporters' sit on the floor, facing the chairs. Show the reporters who the panel members are and what they are being interviewed about using the press conference scenario cards on **Task Card 5**. Have the panel return and sit on the chairs facing the reporters.

Panel members must select reporters who have their hands up to ask questions. Ensure that reporters direct their questions to individual members on the panel. Make sure that all panel members are asked questions.

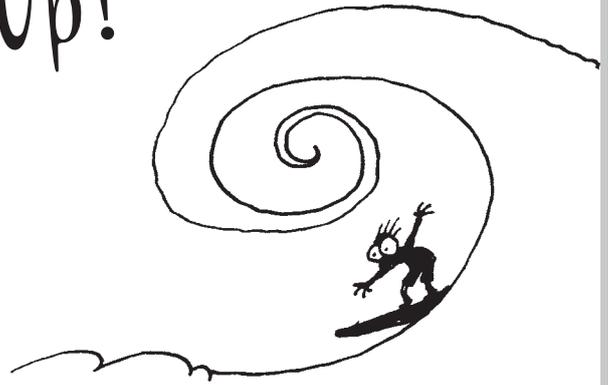
Swap groups when the panel discovers who they are and why they are being interviewed.

## LINKS WITH OTHER CREATIVE ARTS AREAS

**Music:** Watch a video of a fireworks display. Provide a selection of music CDs. Have students work in groups to synchronise music to the display.

**Visual Arts:** Provide students with poster boards and paint. Have them paint a picture of a bug. When the paintings dry, have students cut them into pieces for a jigsaw puzzle. Have students swap puzzles in order to put them back together.

# Surf's Up!



## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2
- © VIC: 4.2
- © SA: 3.1, 3.2, 3.4
- © WA: CAI, STP

INDICATORS: responds confidently in role to a variety of situations

© DRAMA SKILLS: improvising, hot seating, role-playing, performing dance drama

© KEY WORDS: school, beach, news

RESOURCES NEEDED: Beach Boys music or similar, CD player, Task Card 6

## WARM-UP

### SCHOOL DAYS

Seat students in rows on the floor. Tell them to imagine that they are seated at a desk which opens from the top. Inside the desk are school supplies such as glue, scissors, exercise books, a mathematics text book and liquid paper.

Explain that students will take turns to open their desks. They must take out an imaginary item, holding it appropriately and stating what it is. Have students take turns from left to right, front to back in their rows. Emphasise that quick responses are necessary. As soon as one student has called out their item the next student opens their desk and takes out their item. Continue until every student has had a turn and then start from the first student again.

If an item is repeated, that student is out. If a student pauses or takes too long to name the item, that student is out. If a student names an item that is not appropriate to keep in their desk, they are out. The winning student is the last student remaining.

## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Ready, set, go! It's time to start the show.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their

lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'I nearly knocked the mahogany music box from the mantel.' Emphasise that any time students say the letters 'm' and 'n' in the sentence, they must hum those letters, for example 'I *nnnearly knnnocked the mmmahogannny mmmusic box frommm the mmmannntel.*'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following request: 'Cut up some cabanossi and cheese for the pizza, please.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the word and word segment 'key' by repeating this statement, emphasising the letters in bold: 'My lucky **key** ring has a shon**key** donkey doing the ho**key** po**key**.'

## MOVEMENT

### DANCE DRAMA

Listen to a Beach Boys song or something similar. Discuss the different ways to balance and stand on a surfboard.

Play the song and have students imagine that they are walking across the hot sand while carrying a surfboard. Tell students to imagine that the hot sand burns their feet and squashes between their toes.

Give students a cue that signifies they have reached the water, and they have to wade in to a point where it's deep enough to get on their boards and paddle out to the waves. Tell students that they have to avoid the waves breaking on them while paddling out to sea.

Tell students once they reach the flat part of the sea, they must time the waves, then paddle onto a wave, ride it and surf into the beach. Have the students stand on their boards with their arms out for balance while moving to the music as well as the imaginary movements of the wave.

Repeat the activity, giving a second cue to indicate that they get wiped out by the wave. Tell students to react accordingly and get back on their boards for the next wave to resume surfing again.



### DRAMA ACTIVITY

#### MORE NEWSFLASH HOT SEATING

Line five chairs up in a row facing the students, who will be seated on the floor. Explain that the students will be part of a major news story at a press conference. Have a group discussion to familiarise all students with the activities and behaviours that take place during a press conference. Discuss the purpose of a press conference, reporters' questioning techniques, having to think of answers quickly, answering questions diplomatically in a way that is interesting for the audience, taking turns, listening to others while they are speaking, and so on.

Divide students into groups of five. Explain that each group will have a turn to be part of the panel of people being interviewed while the remainder of the class role-plays being reporters.

Explain that the panel will not know what they are being interviewed about or who they are. State that the panel will be sent out of the room while the rest of the class learns who the panel members are. Emphasise that the reporters must ask leading questions that provide clues to indicate who the panel members are and why they are being interviewed. State that all questions should be open-ended. Avoid questions that can be answered with 'yes' or 'no'.

As an example, discuss the scenario that the panel represents a team of famous artists who painted a mural in the city. As a class, brainstorm the types of leading questions that could be asked. For example, 'How do you explain this mural as an art form and not just another piece of graffiti?'; 'What inspired you to do work of this calibre for our city?'; 'How did you avoid creative conflict when coming up with ideas?' and so on.

Explain that a lot of thought and reasoning must go into the answers. For example, if a student on the panel is asked how they felt, a response of 'sad' is too brief. Rather, they should elaborate and explain why they felt sad.

Send the first student panel out of the room. Have the 'reporters' sit on the floor, facing the chairs. Show the reporters who the panel members are and what they are being interviewed about using press conference scenario cards from **Task Card 6**. Have the panel return and sit on the chairs facing the reporters.

Have panel members select reporters who have their hands up, ready to ask a question. Ensure that reporters direct their questions to individual members on the panel. Make sure that all panel members are asked questions. Swap groups when the panel discovers who they are and why they are being interviewed.

### LINKS WITH OTHER CREATIVE ARTS AREAS



**Visual Arts:** Have students create a beach scene using sand, wire, cardboard and paint. This should be completed on art paper.

**Music:** Divide students into pairs and ask them to create a school song.

# Going on a Summer Holiday

## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2
- © VIC: 4.2
- © SA: 3.1, 3.3
- © WA: CAI, STP

INDICATORS: responds quickly using voice level, tone, mood, emotion and gesture appropriate to a character's viewpoint



- © DRAMA SKILLS: miming, improvising, participating in vox pop
- © KEY WORDS: planes, media

RESOURCES NEEDED: Task Card 7

## WARM-UP

### LINE-UPS

Divide students into two groups. Tell students that they can use facial expressions and hand gestures only for this activity – they cannot talk. The two groups will be competing with each other.

Explain that the two groups will need to organise themselves into a specific order without speaking. Tell students their groups must line up from the person with the shortest fingernails to the person with the longest fingernails. The first group ready and in order wins a point. If a student speaks, their team loses a point.

Continue the game using other categories such as alphabetical order based on their first names; height of their knees from the closest to the ground to furthest away from the ground; the number of letters in their first name and surname from the lowest to the highest number; and hand span from narrowest to widest.

## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Excuse me, sir, do you have change for the phone?'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Climbing mountains is a challenging and demanding task.' Emphasise that any time they say the letters 'm' and 'n' in the sentence, students must hum those letters, for example 'Climmmbing mmmounnntainnns is a challennging annnd demmannnding task.'



## JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following statements: 'I like to draw in art. It is fun.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

## ARTICULATION

Have students practise articulating the blend 'ow' by repeating this question, emphasising the letters in bold: 'How did the clown know he had to jump over the brown cow?'



## MOVEMENT

### SPATIAL AWARENESS

Discuss different planes and the seating arrangements on the planes. Discuss turbulence.

Divide students into groups of three. Each group must sit closely together as if they are on a plane. Tell one student that they are extremely tall, have another student be a child and have the third student be a well-dressed businessperson.

Tell the tall person they are in the window seat; the businessperson is in the middle seat, working with a laptop and a pile of papers; and the child is in the aisle seat, drawing with paper and textas.

Give the students a cue that signifies that the person in the window seat needs to get up to go to the toilet. Both the businessperson and the child need to work out how to gather up their things to allow the larger person to pass. The tall person needs to work out the best way to get past the other passengers without touching them. The tall person does not have much room to move, because the legs of the child and the businessperson come out quite far and they also have to duck down.

Give the students a second cue to indicate that the tall person wants to return to their seat. Students react accordingly.

Get students to put away their belongings. Tell students they have to bring their trays down in preparation for the in-flight meal. Tell them to imagine that a steward rolls a trolley full of meals towards them. At that moment the plane suddenly begins to travel through violent turbulence.

Give students a third cue to signify that the trolley full of food has tipped over and all of the meals have spilt onto their laps. Students need to react accordingly.

## DRAMA ACTIVITY

### VOX POP

Divide students into groups of five. Have each student decide which one of the following roles they will role-play in their group so that all roles are represented: reporter, parent, student, principal or doctor.

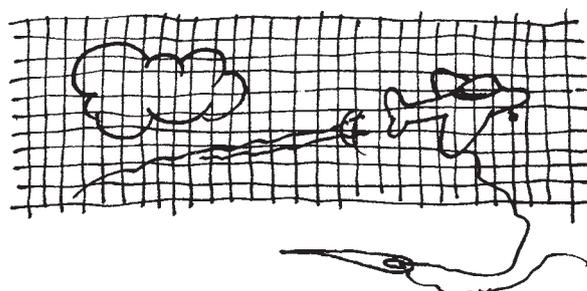
Explain that 'vox pop' is all about improvisation. The groups will not be given time to practise. They need to quickly think of answers to a question asked of them. Answers need to be relevant to the character they are role-playing. Have a group volunteer to perform their 'vox pop' first.

Give the student playing the role of the reporter a question card from Task Card 7. Explain that the reporter has to pose this question to the other four students, one at a time. Each student must improvise a response using a wide level, tone, mood, emotion and gestures appropriate to their character. Encourage the reporter to improvise follow-up questions to the other students' responses. Emphasise that responses should be clearly expressed and thorough.

## LINKS WITH OTHER CREATIVE ARTS AREAS



**Visual Arts:** Provide students with a needle, tapestry mesh and wool. Have them create a tapestry of a destination that they would like to fly to for a holiday.



# Shape Up or Ship Out!



## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2
- © VIC: 4.2
- © SA: 3.1, 3.3
- © WA: CAI, STP

**INDICATORS:** responds quickly using voice level, tone, mood, emotion and gesture appropriate to a character's viewpoint

© **DRAMA SKILLS:** spacing, improvising, participating in vox pop

© **KEY WORDS:** obstacle course, 3D shapes, media

**RESOURCES NEEDED:** Task Card 8

## WARM-UP

### OBSTACLE COURSES

Divide students into three groups. Brainstorm the different activities that can be found in an obstacle course, for example hoops to jump through, ropes to swing from, water holes to jump over, bean bags to run around, sprinklers to run through, poles to weave in and out of, and so on.

Explain that each group will take turns at becoming different obstacle courses, at moving carefully through the obstacle courses created by other groups, and at being the spectators who are cheering from the sidelines.

Ask groups to sit on the floor. Leave a large area clear where the obstacle courses will be set up. Have a group volunteer to become the first obstacle course. They need to explain what they are and what the participants are supposed to do. Call on one of the other two groups to walk carefully through the obstacle course while the remaining group cheers. Swap the groups' roles so that each group has a turn at each part of the activity.

## SPEECH AND ENUNCIATION

### PROJECTION

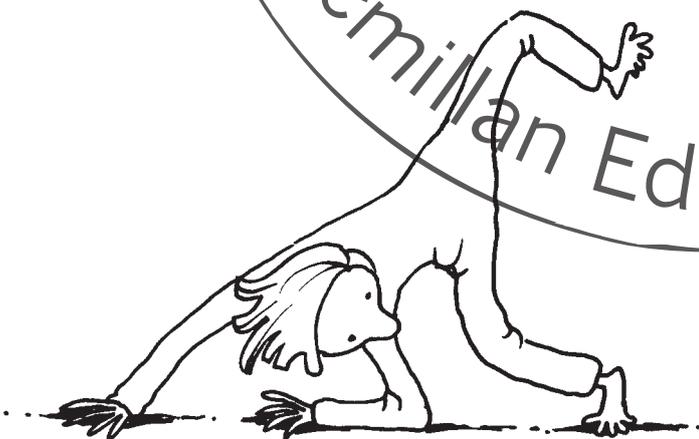
Have the students use one breath and practise saying clearly: 'Excuse me, sir, do you have change for the phone?'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Climbing mountains is a



Give groups of students approximately five minutes to work out how they will become an obstacle course. For example, two students may act as water coming out of a sprinkler, two students may form a circle to be a hoop on the ground, one student may stand straight as a pole, and so on.

challenging and demanding task.' Emphasise that any time they say students letters 'm' and 'n' in the sentence, they must hum those letters, for example '*Climmmbing mmmounntainnns is a challennging annnd demmannnding task.*'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following statements: 'I like to draw in art. It is fun.' This should be practised clearly with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the blend 'ow' by repeating this question, emphasising the letters in bold: 'How did the clown know he had to jump over the brown cow?'

## MOVEMENT

### BODY AWARENESS

Discuss 3D shapes and their features. Include shapes such as spheres, pyramids, prisms, cubes and cylinders. Ensure that the students are aware of the qualities of the 3D shapes discussed.

Divide students into groups of four. Call out a 3D shape. Tell students that their group must work together to make that shape, using their bodies appropriately.

## DRAMA ACTIVITY

### MORE VOX POP

Divide students into groups of five. Have each student decide which one of the following roles they will role-play in their group so that all roles are represented: reporter, parent, student, principal or prime minister.

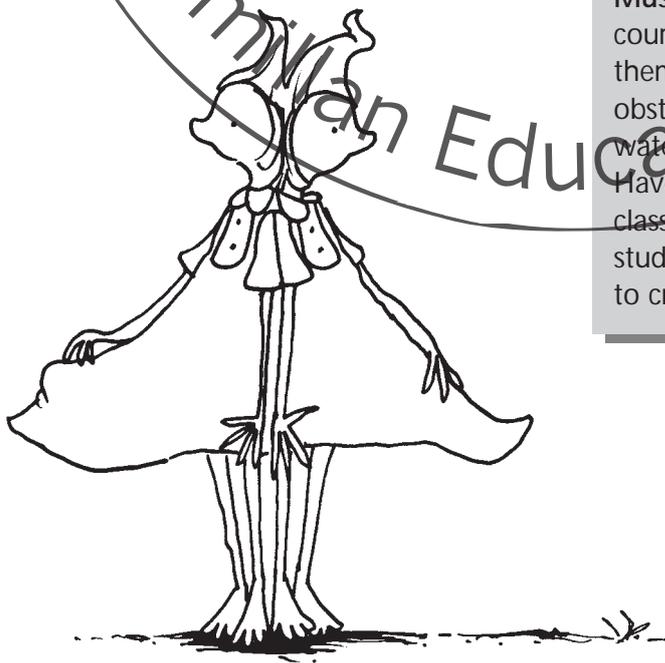
Explain that 'vox pop' is all about improvisation. The groups will not be given time to practise. They need to quickly think of answers to a question asked of them. Answers need to be relevant to the character they are role-playing. Have a group volunteer to perform their 'vox pop' first.

Give the student playing the role of the reporter a question card from Task Card 8. Explain that the reporter has to pose this question to the other four students, one at a time. Each student must improvise a response using a voice level, tone, mood, emotion and gestures appropriate to their character. Encourage the reporter to improvise follow-up questions to the other students' responses. Emphasise that responses should be clearly expressed and thorough.

### LINKS WITH OTHER CREATIVE ARTS AREAS

**Visual Arts:** Ask students to create a variety of 3D shapes. Use coloured matchsticks and sticky tape to construct the shapes.

**Music:** Divide students into their obstacle course groups from the warm-up activity. Ask them to create sound effects for the different obstacles their team devised, such as pouring water from one cup to another for the sprinkler. Have students use items found within the classroom to create the sound effects. Tell students that body percussion can also be used to create effective sounds.



# Ice House



## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3
- © VIC: 4.1, 4.2
- © SA: 3.2, 3.3, 3.4
- © WA: CAI, STP

INDICATORS: devises and performs a dramatisation using both scripted and unscripted materials

- © DRAMA SKILLS: sculpting, moving, performing, improvising, performing dance drama
- © KEY WORDS: mannequin, ice-skating, chores, problem solving

RESOURCES NEEDED: a piece of Latin dance music, CD player

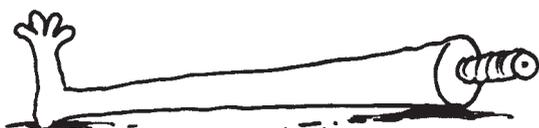
## WARM-UP

### WINDOW DRESSER

Divide students into pairs and assign the students' roles. Student A is a window dresser and student B is a mannequin. Tell the students that they are dressing the mannequins for a particular shop and event. Have student A dress the mannequin appropriately for a children's birthday party shop. Tell them that they first need to decide who the mannequin is, for example a child celebrating at a party, a clown, a magician, a child on a jumping castle, and so on. Remind student A to include hair, make-up, balloons and other appropriate decorations.

Tell student A to imagine they have all the items needed to dress their mannequin. They paint on the make-up, do the hair, place the arms and legs into a position that suits the outfit for the mannequin and the event in the window display. For example, a child on a jumping castle would be smiling and frozen in a position ready to jump. Encourage the window dresser students to exaggerate their movements. Have the window dressers sit down, look at and discuss the mannequins.

Swap roles, and tell students what the new shop is. It could be a toyshop during Christmas, a ski shop at the start of winter, a nursery holding a spring-planting sale, a motorcycle shop during Grand Prix time, or an evening wear shop before school formal time.



## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'We're so lucky – we're going to Disney World!'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Mothers manage newborn babies magnificently.' Emphasise that any time they say the letters 'm' and 'n' in the sentence, students must hum those letters, for example 'Mmmothers mmmannnng nnnnewbornnn babies mmmagnnnnificennntly.'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the

following statement: 'Ouch, I just hurt my elbow!' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the words and word segments 'an' and 'and' by repeating this statement, emphasising the letters in bold: '**An** elephant, **an** emu **and** an ostrich were playing in the sand.'

### MOVEMENT

#### DANCE DRAMA

Divide students into pairs. Tell students they will be ice-skating partners, performing to a piece of music.

While listening to upbeat music, such as 'Bolero' by Ravel or a Latin dance piece, student pairs move together as if they are ice-skating to the music. Tell students that their movements must be smooth, flowing with elegance and in time to the music.

### DRAMA ACTIVITY

#### CHORES AROUND THE HOUSE

Divide students into groups of five. Explain that they will be involved in a drama activity that includes problem solving and improvisation based on a scenario. Read the following scenario to students:

'You have friends over and have decided to help your parents out with some of the household chores. The first chore is watering the garden. Everything is going well until one of your friends begins a water fight. You are all having a great time. Then your parents walk into the yard. You, your friends and your parents need to react to this situation.'

Explain that groups need to represent each character in the scenario. They need to role-play the whole scenario from the beginning, and then add what happens next.

Allocate each group an area of the room. Give them approximately two minutes to discuss their roles and performance. Give them approximately five minutes to practise and improvise their performances. Have groups volunteer to perform their scenarios.

Explain that students now need to do another performance. Tell them that this performance will have the beginning of the scenario only. It is up to the groups to decide on the event that goes wrong. Read the following scenario to students:

'You have friends over and have decided to help your parents out with some of the household chores. The first chore is cleaning out the refrigerator. Everything is going well until . . .'

Explain that groups need to decide on the event that goes wrong and then have the parents walk in and react to the situation. The children also need to react to the situation. Ensure that students represent each character in the scenario.

Allocate each group an area of the room. Give them approximately two minutes to discuss their roles and performance. Give them approximately five minutes to practise and improvise their performances.

Have groups volunteer to perform their scenarios.

### LINKS WITH OTHER CREATIVE ARTS AREAS



**Music:** Select a wide variety of music. Brainstorm as a class the different types of shops that the musical pieces would be appropriate for.

**Visual Arts:** Have students make papier-mâché heads using balloons, newspaper, flour and water. When dry, provide students with paint and paint brushes. Ask students to create a mannequin's face for a shop.

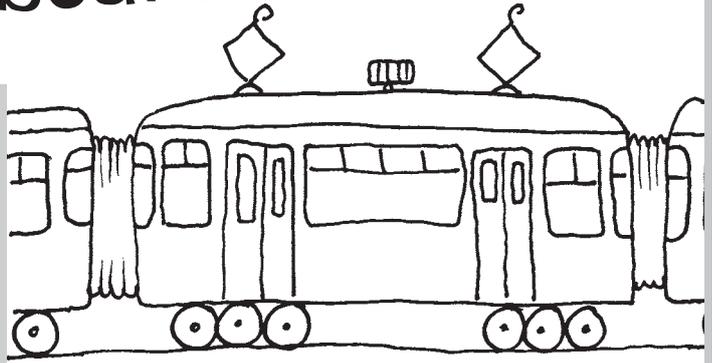


# All Aboard!

## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3
- © VIC: 4.1, 4.2
- © SA: 3.2, 3.4
- © WA: CAI, STP

INDICATORS: devises and performs a dramatisation using unscripted materials



- © DRAMA SKILLS: improvising, role-playing, freezing
- © KEY WORDS: television, trains, chores, problem solving

RESOURCES NEEDED: none

## WARM-UP

### TV TAG

Brainstorm different characters from different television shows and the roles they play. Discuss their behaviours, idiosyncrasies, speech and tone. This could include characters from sitcoms, cartoons, game shows or any other appropriate show for the age group. Explain that students will have to choose one of the characters from the television shows discussed to role-play.

Have students find a place in the room and freeze. Choose one student to 'tag' other students. When the selected student tags another student, the tagged student 'unfreezes' to role-play a character from television. The role-play must continue until they are tagged again, at which point they re-freeze in the position in which they were tagged. Explain that more than one person can be tagged and that there may be more than one person role-playing at the same time.

Swap the student who is tagging. Encourage improvised speech and exaggerated movements that match the personality of the television character.



## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'We're so lucky - we're going to Disney World!'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Mothers manage newborn babies magnificently.' Emphasise that any time students say the letters 'm' and 'n' in the sentence, they must hum those letters, for example 'Mmmothers mmmannnng nnnnewbornnnn babies mmmagnnnnificennntly.'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the

following statement: 'Ouch, I just hurt my elbow!' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the words and word segments 'an' and 'and' by repeating this statement, emphasising the letters in bold: '**An** elephant, **an** emu **and** **an** ostrich were playing in the sand.'

### MOVEMENT

#### SPATIAL AWARENESS

Tell students to imagine that they are waiting on a platform for a train. It is rush hour and they are on their way home. Each student is holding a book, wearing a backpack and has a mobile phone in their backpack.

Tell students that the train arrives and is extremely crowded. There are no seats left and there is barely any standing room, so they have to squeeze aboard and find a spot to stand. Tell students that they have to manage to hold onto the pole with one hand and read their book, which is in their other hand.

Give a cue. Tell students they need to work out how to turn the page, keeping in mind that they have to avoid touching the imaginary people all around them and that the train is moving quickly.

Give a second cue. Tell the students that the mobile phone rings and they have to work out how to get the phone out of the backpack without losing their balance or bumping any of the other passengers.

Give students a third cue. Tell them that this cue indicates that the train has arrived at their stop. The doors open up on the opposite side to where they are facing. Students have to turn around and work their way through the crowd to get off the train without bumping into too many people before the doors close again.



## DRAMA ACTIVITY

### MORE CHORES AROUND THE HOUSE

This activity follows on from the drama activity in lesson 15. Divide students into groups of five. Explain that they will be involved in a drama activity that includes problem solving and improvisation based on a scenario. Tell them it follows the previous 'Chores around the House' activity.

Inform students that they need to create the entire scenario, including the household chore, what goes wrong and how the parents and children react. Remind students that they begin the scenario with their friends. Explain that groups need to represent each character in the scenario.

Allocate each group an area of the room. Give them approximately five minutes to discuss their scenario, roles and performance. Give them approximately ten minutes to practise and improvise their performances.

Have groups volunteer to perform their scenarios.

### LINKS WITH OTHER CREATIVE ARTS AREAS

**Music:** Record a compilation of songs from television shows. Have students guess the shows that go with the songs.

**Visual Arts:** Have students make a diorama of a busy train carriage.

# Sense-ational!



## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2
- © VIC: 4.2
- © SA: 3.2, 3.4
- © WA: CAI, STP

INDICATORS: spontaneously responds and role-plays a variety of situations

© DRAMA SKILLS: improvising, assuming frozen positions, playing theatresports

© KEY WORDS: senses, emotions, shadows

RESOURCES NEEDED: none

## WARM-UP

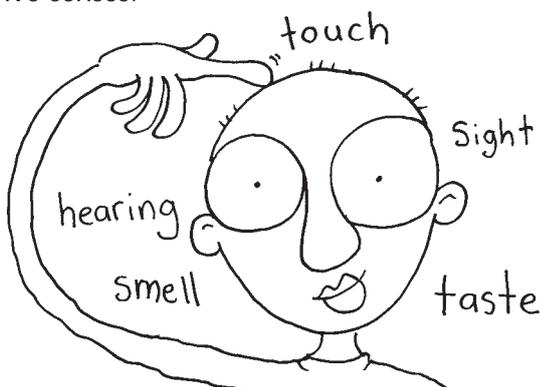
### THE FIVE SENSES

Divide students into groups of five. Discuss the five senses: taste, touch, smell, hearing and sight.

Call out an emotion, such as surprise, and have students demonstrate an expression for surprise using the sense of taste. Then ask them to convey surprise using the remaining senses. A 'surprise' expression using taste may be a stuck-out tongue and a squashed-up face. A 'surprise' expression using touch could be a look of pain and shock while nursing a burnt finger.

Brainstorm different emotions with the class, such as love, fear, sorrow and excitement. Allocate each group a spot in the room to practise conveying an emotion. Have groups decide on an emotion they will portray. Explain that each student is responsible for portraying one sense for the emotion: that is, one student portrays the emotion using taste, one using touch and so on.

Have groups volunteer to tell the class their emotion then demonstrate their emotion through the five senses.



## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Quick, blow out the candles and make a wish.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the question: 'Mirror, mirror on the wall, who's the naughtiest of them all?' Emphasise that any time the students say the letters 'm' and 'n' in the sentence, they must hum those letters, for example 'Mmmirror, mmmirror onnn the wall, who's the nnaughtiest of themmm all?'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the

following command: 'Put on some sunblock before you go outside.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

## ARTICULATION

Have students practise articulating the blend 'op' by repeating this command, emphasising the letters in bold: 'Make sure you **stop** at the **shop** to buy a paddle-pop before the **opera**.'

## MOVEMENT

### BODY AWARENESS

Divide students into pairs. One is student A; the other is student B. Tell them that student A is student B's shadow. Tell student A to stand behind and slightly to the side of student B in order to imitate student B's movements. Tell student B to role-play a child with a skipping rope.

Have the students swap roles so that student B is now student A's shadow. Tell student A to role-play a person rollerblading. Have the students swap roles again so that student A is student B's shadow. Tell student B to role-play a tiger in the jungle, sneaking up on its prey. Have the students swap roles again so that student B is student A's shadow. Tell student A to role-play a child playing on park equipment.

Make sure you stop  
at the shop to  
buy a paddle-pop  
before the  
opera.



## DRAMA ACTIVITY

### EVEN MORE THEATRESPORTS

This is a further adaptation of theatresports. It builds on the skills covered in lessons 6 and 7 in this book. It is closer to the traditional form of theatresports because it is more student-directed than teacher-directed.

Have students form a circle. Explain that two students will perform a dramatic activity in the middle of the circle. They have to improvise their

performance and think quickly because there is no preparation time. The two students in the centre will alternate so that everyone has a turn. Instruct two students to begin performing any activity that involves two participants – the options are limitless. It is up to the students to use their creative imaginations to suggest ideas.

Call out 'Freeze!' after approximately 30 seconds. Ensure that both students freeze in their current positions. Ask a student in the circle to nominate one of the students in the centre. The new student must first observe the exact position of the nominated student, then tap that student on the shoulder. The tapped student sits down while the new student takes on his or her exact position.

Have the new student elect a new activity to perform, which is based on the frozen positions of both students. Remind students that the activity is up to their discretion and is not determined by a teacher-suggested theme. For example, if one student is lying on the ground and the other student is touching their forehead, one student might be applying sunscreen or checking the other student's temperature. They would not be riding horses.

Have the new student state the new activity aloud and then perform it with the second person, beginning in the frozen position. The other student has to adapt their performance to this new activity and forget about what they were previously performing.

Call out 'Freeze!' after approximately 30 seconds. Ensure that both students freeze in their current positions. Ask the next student in the circle to approach the performers and nominate to take the exact position of one of those students. Continue until all students have had a turn.

Ensure that there are always two students performing. Emphasise that the new student must decide on a new activity based on the frozen positions. Improvisation is the aim of this activity.

## LINKS WITH OTHER CREATIVE ARTS AREAS



**Visual Arts and Music:** Create shadow puppets out of cardboard and skewers. Provide students with classical music and have them create a puppet performance.

# Babysitting Blunders

## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3
- © VIC: 4.1, 4.2
- © SA: 3.2, 3.4
- © WA: CAI, STP

INDICATORS: devises and performs a dramatisation using both scripted and unscripted materials



- © DRAMA SKILLS: role-playing, moving, improvising, performing, performing dance drama
- © KEY WORDS: holidays, shopping, babysitting

RESOURCES NEEDED: music by Rossini, or other fast-paced classical music, CD player

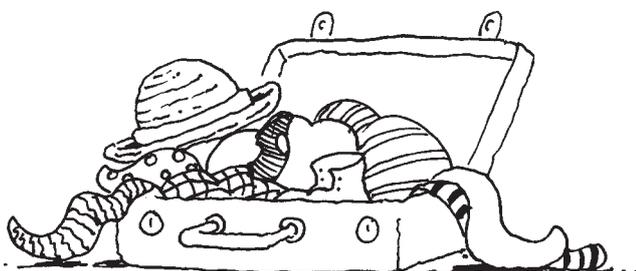
## WARM-UP

### HOLIDAYS

Seat students in a circle with imaginary suitcases on the floor in front of them. Tell them to imagine that they are seated at the airport ready to fly to a beach resort. Inside their suitcase is holiday gear such as plane tickets, sunscreen, swimmers, sunglasses, a camera, hats, brochures, pens, a journal, postcards, money, goggles, snorkelling gear, a beach towel, and so on.

Explain that the students will take turns to open their suitcases. They must take out an imaginary item, holding it appropriately and stating what it is. Have students take turns, moving around the circle in a clockwise direction. Emphasise that quick responses are necessary – as soon as one student has called out their item, the next student opens their suitcase and takes out theirs. Continue until every student has had a turn and then begin again.

If an item is repeated, that student is out. If a student pauses or takes too long to name the item, that student is out. If a student names an item that is not appropriate to keep in their suitcase for a beach resort holiday, they are out. The winning student is the last student remaining.



## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Quick, blow out the candles and make a wish.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the question: 'Mirror, mirror on the wall, who's the naughtiest of them all?' Emphasise that any time students say the letters 'm' and 'n' in the sentence, they must hum those letters, for example 'Mmmirror, mmmirror onnn the wall, who's the nnaughtiest of themmm all?'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the

following command: 'Put on some sunblock before you go outside.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the blend 'op' by repeating this command, emphasising the letters in bold: 'Make sure you **stop** at the **shop** to buy a **paddle-pop** before the **opera**.'

### MOVEMENT

#### DANCE DRAMA

While listening to a fast-paced piece of music, such as the 'William Tell Overture' by Rossini, have students imagine that they are about to go on a shopping spree. Explain that the shopping spree is during an end-of-year sale. Tell students that they are waiting outside the store for the doors to be unlocked. The crowd is raring to go and it is getting closer to opening time.

Give the students a cue to signify that the doors are opening. Tell students that they have to move in time with the music and the crowd to enter the store and get the specials.

Give the students a cue to signify that they must freeze and listen to the next set of instructions. Announce that a specials table has just been set up and the students need to imagine that they are moving with the crowds towards the table. All of the customers are pushing and shoving, so the students need to work out a way to sneak through the crowds. Tell them that once they have managed to reach the specials table they must sort through and work out what they would like to purchase. They need to test the games, try on the clothes and so on.

Give the students a cue to signify that they must freeze and listen to the next set of instructions. Announce that there are five minutes left until the registers close. Tell them that they need to scramble through the crowds towards the registers to purchase their items.

## DRAMA ACTIVITY

### STAGED SCENARIOS

Divide students into groups of four. Explain that they will be told the beginning of a scenario. Each group needs to decide what happens next and who the characters in the scene are. Read the following scenario to the students:

'You're a teenager who is babysitting. The kids are in the bedroom playing while you're on the phone. You realise that it is too quiet so you get off the phone to see what is happening.'

Tell students that they need to perform the beginning of this scenario as well as what happens next. Allocate each group an area of the room to work in. Give groups approximately three minutes to discuss their performance and approximately five minutes to practise and improvise.

Have groups volunteer to perform their scenarios.

### LINKS WITH OTHER CREATIVE ARTS AREAS

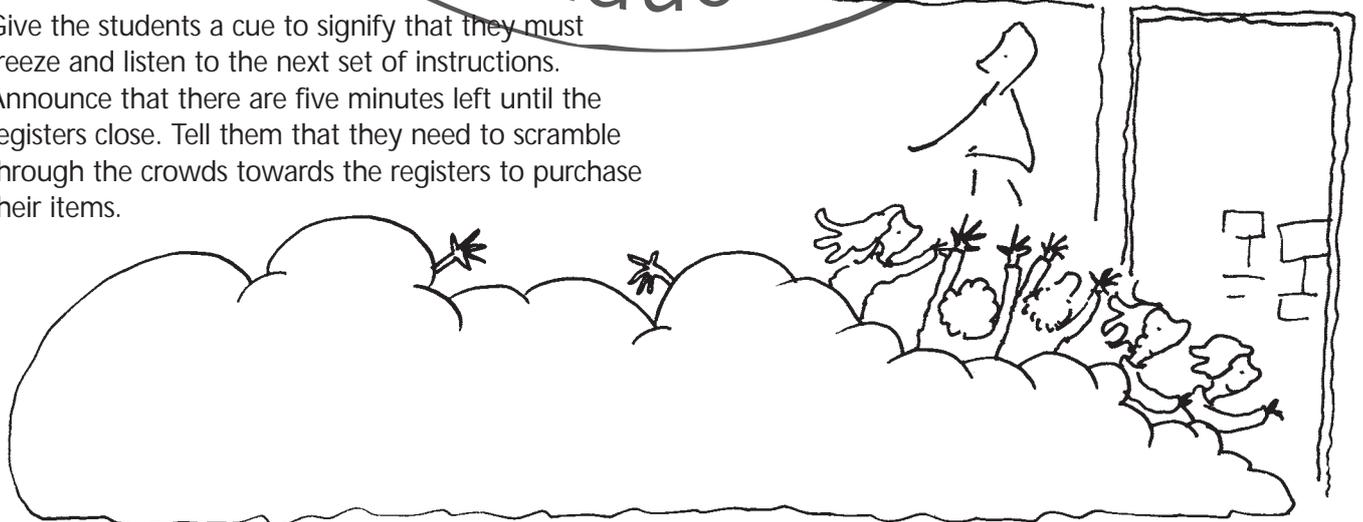
**Visual Arts:** Have students design a suitcase using a shoe box.

**Music:** Divide students into groups of four and have them create a compilation of different music for easy listening on an aeroplane.



SALE

SPECIAL



# Destination Unknown

## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3
- © VIC: 4.1, 4.2
- © SA: 3.1, 3.2, 3.4
- © WA: CAI, STP

INDICATORS: devises and performs a dramatisation using both scripted and unscripted materials



- © DRAMA SKILLS: improvising, role-playing, freezing, tapping in
- © KEY WORDS: cooking

RESOURCES NEEDED: none

## WARM-UP

### DESTINATION UNKNOWN

Have students find a place in the room and freeze. Explain that they will be told a destination and will need to role-play people or animals that are normally found at that destination. Tell students that when a spot in the room is pointed to, they have to safely move to that spot, then role-play appropriate roles for that destination.

Begin by pointing to a spot in the room and call out 'zoo'. Have students move to that spot and role-play zoo activities. Encourage appropriate improvisations by suggesting animal, zookeeper or tourist activities. For example, 'Wow, look at that elephant spraying water over the family!' or 'Quick, take the picture before the monkeys stop swinging on the rope!' and so on.

After the destination has been role-played for approximately 30 seconds, give students a cue to freeze in their current position. Tap different students on the shoulder. Tell them that when they are tapped in, they have to perform as they were during their 30-second role-play. Tell students that when they are tapped in again, they must freeze in their current position.

Repeat the activity, pointing to other spots in the room and calling out the following destinations: shopping centre, concert, bus stop and football game.



## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Beep, beep, honk, honk, there's a lot of traffic on the road today.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Nearly everyone made a new mystery book.' Emphasise that any time students say the letters 'm' and 'n' in the sentence, they must hum those letters, for example 'Nnnearly everyonnnne mmmade a nnnnew mmmystery book.'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths

as wide-open as they can while repeating the following statement: 'My hair is tied up in knots.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the blends 'sk' and 'cr' by repeating this command, emphasising the letters in bold: 'Be careful not to risk crushing my **sk**irt – it creases easily.'

### MOVEMENT

#### SPATIAL AWARENESS

Tell students to imagine they are working in a very busy and crowded fish-and-chip shop. Tell them that orders are being yelled out at them and they are being hassled to hurry up, although they are going as fast as they can. They also need to avoid bumping into the real and imaginary people around them.

Tell students to prepare the fish by battering and deep frying. Tell them to avoid the splatters of the hot oil as they dip the fish into the deep fryer. Give the students a cue to freeze. Tell them that someone else from behind the counter has bumped into them, causing them to drop their battered fish too quickly into the oil. Tell the students they have to react.

Quickly give the students a second cue to freeze. Explain that the hot oil splatters up onto them and they have to react.

## DRAMA ACTIVITY

### STAGED SCENARIOS

Divide students into groups of four. Explain that students will be told the beginning of a scenario. Each group needs to decide what happens next and who the characters in the scene are. Read the following scenario to the students:

'You are in the kitchen making a special breakfast for a parent's birthday. You go to the refrigerator to get the orange juice and turn around to see the dog licking his mouth. The breakfast is gone.'

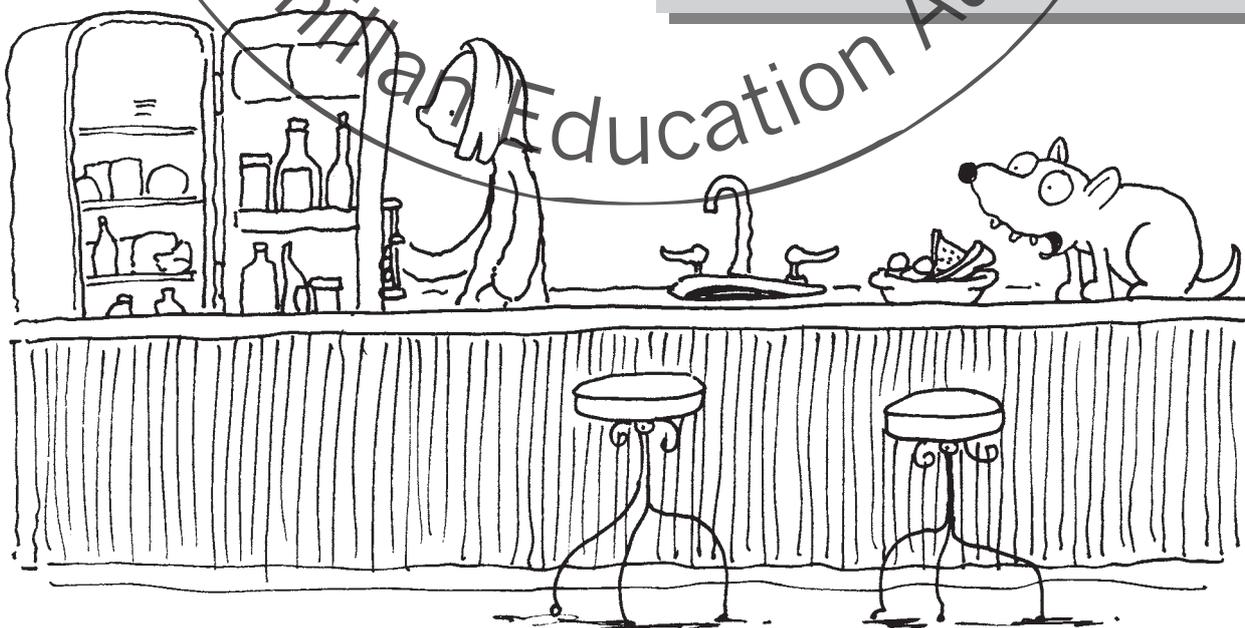
Tell students they need to perform the beginning of this scenario as well as what happens next. Allocate each group an area of the room to work in. Give them approximately three minutes to discuss their performance and approximately five minutes to practise and improvise.

Have groups volunteer to perform their scenarios.

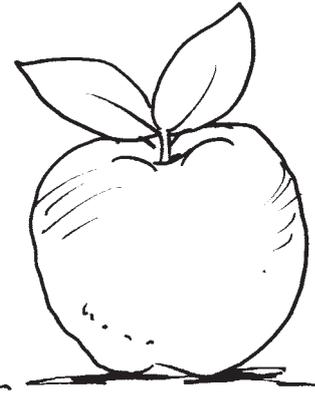
### LINKS WITH OTHER CREATIVE ARTS AREAS

**Visual Arts:** Provide students with magazines. Ask them to create a collage of pictures from the magazines for one of the destinations from the warm-up activity.

**Music:** Provide students with a variety of percussion instruments. Name a destination from the warm-up activity and have them play their instruments according to how they think the weather would sound in the chosen destination.



# An Apple a Day



## OUTCOMES

- © QLD: DR4.1, DR4.3
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3, DRAS3.4
- © VIC: 4.1, 4.2
- © SA: 3.2, 3.3, 3.4
- © WA: CAI, STP

**INDICATORS:** rehearses and role-plays a dramatic performance and then evaluates others' performances in order to give a concluding judgement

- © **DRAMA SKILLS:** speaking, role-playing, performing
- © **KEY WORDS:** orchestra, apple trees, law

**RESOURCES NEEDED:** Task Card 9 – one copy of the scenario for each group of eight

## WARM-UP

### CONDUCTING COMPLAINTS

Have students sit in a semicircle. Have some students sit behind others as in an orchestra. Choose one student to act as the conductor. Tell the students that the conductor will stand in front of them and point to a student.

Tell the students that the first complaint will be about cleaning the kitty-litter tray. Have the conductor point to one student at a time. That student then voices their own complaint. Tell students this is the warm-up, just as members of an orchestra warm up before their performance.

With the whole class, discuss the different situations in which people make complaints. Have students come up with situations such as waiting in a queue, doing homework, chores around the house, sharing a bedroom, and suggest the complaints that could go with them.

Give students approximately one minute to decide on a scenario they will complain about. Ensure that each student has a topic to complain about. Have the conductor point to the student orchestra. Students must begin complaining about the scenario previously discussed. When they are pointed to a second time the students must become silent. Explain that just like an orchestra, the complaining orchestra could have different sections complaining at one time. The conductor may even have all the students complaining at one time and then slowly point to students to stop them.

Tell the students that the conductor may also encourage louder and softer complaints from the orchestra through hand gestures. Emphasise that when the conductor points to a student to stop them from complaining, they have to stop at that exact point, even if it is in the middle of a word. Students are not to finish what they are in the middle of saying.

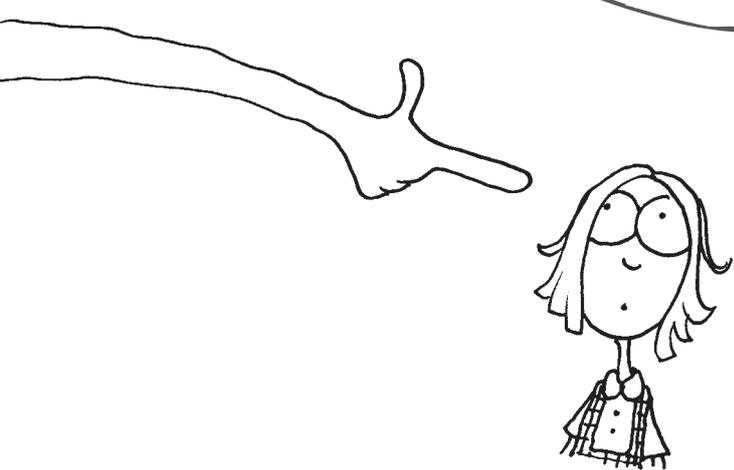
## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Beep, beep, honk, honk, there's a lot of traffic on the road today.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm'



while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Nearly everyone made a new mystery book.' Emphasise that any time they say the letters 'm' and 'n' in the sentence, students must hum those letters, for example, 'Nnearly everyonnnne mmmade a nnnnew mmmystery book.'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following statement: 'My hair is tied up in knots.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the blends 'sk' and 'cr' by repeating this command, emphasising the letters in bold: 'Be careful not to risk crushing my skirt – it creases easily.'

## MOVEMENT

### BODY AWARENESS

Tell students to imagine they are an apple flower bud on a tree. They need to stand with their bodies in the appropriate shape. Tell students that they need to blossom on the tree, then gradually they need to grow and form into apples.

Tell students that when they are fully grown apples someone is going to pick them off the tree. They are thrown into a bucket with other apples and then thrown onto the back of a truck. Explain that they need to keep the shape of an apple as they are picked and moved about.

Give the students a cue to freeze. Tell them that they are being bounced around on the truck on the way to the markets.

Once the students have reached their stall at the markets, old ladies start picking them up, squeezing

them, spitting on their hankies and then rubbing the apples. Remind students that they must remain in their apple shape as they are being prodded and poked.

Give the students a second cue to freeze. Tell them that a child picks them up and takes a large bite out of them. They need to change their shape appropriately.

## DRAMA ACTIVITY

### LAW AND ORDER

If possible, the class should watch an episode of a courtroom drama to give them an idea of what happens in a courtroom.



Divide students into groups of eight. Assign a role to each student: one is the teacher, two are students, one is a parent, one is an environmentalist and one is the judge. The teacher has a lawyer, and the students have one lawyer to represent both of them.

Distribute and explain the court case on **Task Card 9**. Discuss the scenario and brainstorm questions and answers appropriate to the case. Encourage students to use pauses, change of pitch, movement and facial expressions to emphasise what is being dramatised.

Allocate groups areas of the room in which to work on their performance. Have students investigate, question, and prosecute the case before them as in a normal court case. They will perform for the rest of the class, who will act as the jury. Have the judge seek the ruling of the jury by a vote after the court case.

### LINKS WITH OTHER CREATIVE ARTS AREAS



**Visual Arts:** Provide students with watercolour paints. Ask them to paint a landscape scene of an apple orchard.

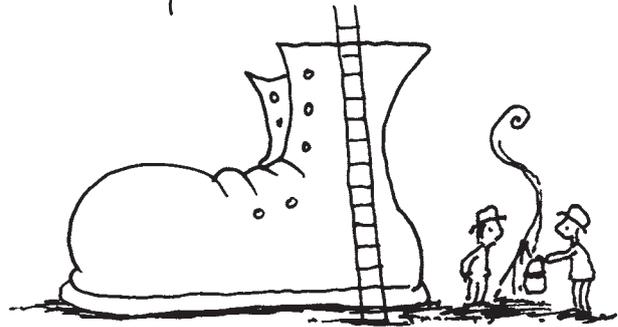
**Music:** Provide students with a variety of percussion instruments, grouping like instruments together. Have a student volunteer to be the conductor and conduct the students as in the warm-up activity, only this time they play their instruments rather than using their voices.

# Boot Camp

## OUTCOMES

- © QLD: DR4.1, DR4.3
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3, DRAS3.4
- © VIC: 4.1, 4.2
- © SA: 3.2, 3.3, 3.4
- © WA: CAI, STP

**INDICATORS:** rehearses and role-plays a dramatic performance and then evaluates others' performances in order to give a concluding judgement



- © **DRAMA SKILLS:** moving, role-playing, performing, performing dance drama
- © **KEY WORDS:** camp, musical band, law

**RESOURCES NEEDED:** Top 40 song, CD player, Task Card 10 – one scenario for each group of eight

## WARM-UP

### NEW RECRUITS

Tell students that you are the drill sergeant and they are the new recruits at boot camp. They must be involved in whatever activity the drill sergeant commands and it must be taken very seriously.

Gather students together and take on the role of a drill sergeant. Be loud, gruff and commanding. Welcome the new recruits and tell them that life will not be easy for them. They need to shape up and prepare for their challenge against an opposing boot camp.

Have students form two lines an arm's length apart. Tell them to jog on the spot for ten seconds, then demand that they climb the hanging ropes then cross the rope bridge. Encourage students to use their imagination, struggling up the ropes, looking scared when walking across the bridge, possibly stumbling and losing their balance occasionally.

Explain that the next activity is rock climbing. They need to put on safety gear, including a helmet and harness. Emphasise that the rocks are large and crumbly. The students need to place their feet carefully and may slip occasionally. Once they have reached the top they must abseil down the other side. When they have reached the bottom, there is a rope waiting for them. They need to take turns at grabbing onto the rope and jumping into a lake. They need to swim to the other side of the lake, avoiding crocodiles on the way.

Explain that the recruits have to form into pairs to wait for canoes. Give a cue to freeze and tell the recruits that the canoes have arrived. Ask them to climb into the canoes in pairs and row towards the rapids. Encourage students to move together through the waves.

Once students have reached the end of the rapids, gather the recruits together and let them know they made it through their first day very well.

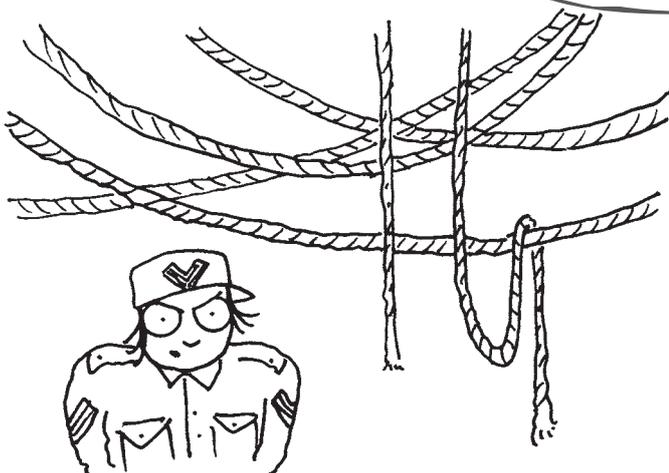
## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Be careful not to cut yourself on the rose thorn.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not



tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the command: 'Calm your niggling and nagging; you're making me nervous.' Emphasise that any time students say the letters 'm' and 'n' in the sentence, they must hum those letters for example 'Calmmmm your nnnniggling anndd nnnnagging; you're mmmmaking mmmme nnnnervous.'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following statement: 'Flip, flop, clip, clop, the horse goes trot.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the blend 'ture' by repeating this statement, emphasising the letters in bold: 'There is a double feature showing of *Creatures from the Future*.'

## MOVEMENT

### DANCE DRAMA

Pick a song from the Top 40 list for this activity. Divide students into groups of five. Tell them that they are to form themselves into a band consisting of a lead singer, backup singer, keyboard player, guitarist and drummer. Tell students that they have a choice to either mime the song or sing and create sound effects. Encourage them to move or dance to the music according to their role in the band.

Play the song for students to listen to, then play it a few more times so that groups can practise their performance.

Have groups volunteer to perform their rendition of the song, with the music playing in the background.

## DRAMA ACTIVITY

### MORE LAW AND ORDER

If possible, the class should watch an episode of a courtroom drama to give them an idea of what happens in a courtroom.

Divide students into groups of eight. Assign roles to each student: one is the teacher, two are students, one is the school principal, one is a computer expert and one is the judge. The teacher has a lawyer and the students have a lawyer between them.

Distribute and explain the court case on **Task Card 10**. Discuss the scenario and brainstorm questions and answers appropriate to the case. Encourage students to use pauses, change of pitch, movement and facial expression to emphasise what is being dramatised.

Allocate groups areas of the room in which to work on their performance. Have students investigate, question, and prosecute the case before them as in a normal court case. They will perform for the rest of the class, who will act as the jury. Have the judge seek the ruling of the jury by a vote after the court case.

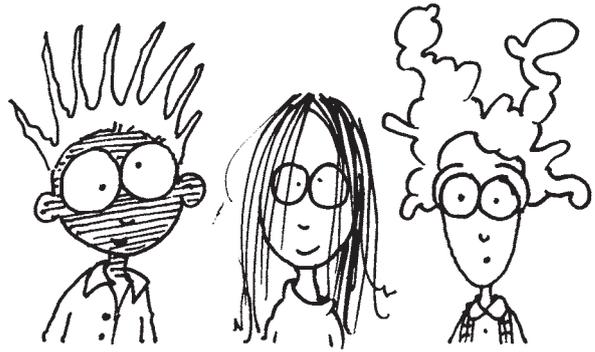
### LINKS WITH OTHER CREATIVE ARTS AREAS



**Visual Arts:** Provide students with a sheet of A3 paper and a variety of media such as sand, paper, soft wire and wool. Have students design a fitness course for a boot camp on the paper.



# Bad Hair Day



## OUTCOMES

- © QLD: DR4.1, DR4.2
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3
- © VIC: 4.1, 4.2
- © SA: 3.2
- © WA: CAI, STP

INDICATORS: interprets and performs a dramatisation based on scripted material

- © DRAMA SKILLS: understanding stage directions, role-playing
- © KEY WORDS: bees, personal hygiene

RESOURCES NEEDED: masking tape, copy of Task Card 11 for each group of four

## WARM-UP

### STAGE DIRECTIONS

Use masking tape to mark out a grid with nine large squares. Explain that each square represents a position on a stage. Tell students what the positions are. Use the stage directions diagram as a reference.

upstage right	upstage centre	upstage left
centre stage right	centre stage	centre stage left
downstage right	downstage centre	downstage left

audience

Call out a position, such as upstage centre, and tell students to walk to that stage area. Continue calling out stage directions until students appear confident moving to the correct area of the stage.

Challenge the students with the following instructions on how to walk to each stage position: walk in slow motion to downstage right; walk through quicksand to centre stage; walk backwards to downstage left; walk through hot tar to centre stage left; walk on hot coals to upstage left; walk on springs to centre stage right; walk through a pit of balls to upstage right; walk on stilts to downstage centre; swim to upstage centre.

Mastering stage directions will help students if they participate in future stage performances.

## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Be careful not to cut yourself on the rose thorn.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the command: 'Calm your niggling and nagging; you're making me nervous.' Emphasise that any time students say the letters 'm' and 'n' in the sentence, they must hum those letters, for example '*Calmmm your nnnigging annd nnnagging, you're mmmaking mmme nnnervous.*'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the

following statement: 'Flip, flop, clip, clop, the horse goes trot.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the blend 'ture' by repeating this statement after you, emphasising the letters in bold: 'There is a double feature showing of *Creatures from the Future*.'

### MOVEMENT

#### SPATIAL AWARENESS

Tell students to imagine they are bees buzzing around a hive. They move through the maze of honeycomb, making honey. Emphasise that this is an independent activity; students are not to work with each other.

Give students a cue to freeze. Tell them that a beekeeper approaches the beehive to collect honey and rudely interrupts their hard work. Tell the students that they are really angry with the beekeeper and therefore decide to figure out a way to get inside the beekeeper's protective gear. Tell them that once they are inside the clothing, they buzz around and tickle the beekeeper with their feet and wings.

Give students a cue to freeze. Tell them that the beekeeper rushes to take off their clothes and, in a panic, tries to swat at the bees. Tell the 'bees' that they also begin to panic and they want to get out to avoid being squashed by the beekeeper. In their panic one of the bees accidentally stings the beekeeper. There is a moment of silence and stillness after the beekeeper is stung and in shock. The bees must use this as their opportunity to escape.

### DRAMA ACTIVITY

#### OH HOW I DO WISH I'D LOOKED AFTER MY HAIR!

Divide students into groups of four. Give each group a copy of the poem 'Oh How I Do Wish I'd Looked After My Hair!' on Task Card 11.

Each group needs to decide how to say and express their poem. Give suggestions such as singing, rapping and reciting. Explain that they also need to work out how to dramatise the poem. This could include any method they choose, for example acting, dancing or miming.

Allocate to each group an area in the room to work in. Ensure that they discuss their performances for approximately three minutes. Then give them approximately ten minutes to practise their performance.

Have groups volunteer to perform their creative pieces.

### LINKS WITH OTHER CREATIVE ARTS AREAS

**Visual Arts:** Provide the class with a plastic washing basket. Tell them that this is the class beehive. As a class, brainstorm a design for the inside as well as what materials to use to make it. Provide students with pom-pom balls, wiggly eyes and cellophane for the wings in order to create the bees.

**Music:** Divide the class into nine groups. Allocate each group a square from the stage directions grid in the warm-up activity. Give each student a percussion instrument. When a group's square is called out, the students in that group play their instrument.



# Break a Leg!



## OUTCOMES

- © QLD: DR4.1
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3
- © VIC: 4.1, 4.2
- © SA: 3.1
- © WA: CAI, STP

INDICATORS: improvises a dramatic response to a performance

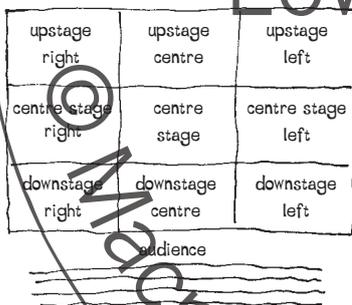
- © DRAMA SKILLS: understanding stage directions, hot seating, improvising
- © KEY WORDS: utensils, interviews

RESOURCES NEEDED: masking tape, Task Card 12

## WARM-UP

### STAGE DIRECTIONS

Use masking tape to mark out a grid with nine large squares. Explain that each square represents a position on a stage. Tell students what the positions are. Use the stage directions diagram as a reference.



Call out a position such as upstage centre, and tell students to walk to that stage area. Continue calling out stage directions until students appear confident about moving to the correct area of the stage.

Challenge the students with the following instructions on how to walk to each stage position: mime that you are a clown at downstage right; act like a tiger at centre stage; sing the national anthem at downstage left; dance at an imaginary disco at centre stage left; prepare an imaginary pizza at upstage left; have a food fight at centre stage right; dress an imaginary mannequin for a shop window at upstage right; play an imaginary instrument and march on the spot at downstage centre; take a disobedient dog for a walk at upstage centre.

Mastering stage directions will help students if they participate in future stage performances.

## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'You can keep your pencil, I have bought one for myself.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the command: 'Open my filing cabinet and find me a manila folder.' Emphasise that any time they say the letters 'm' and 'n' in the sentence, students must hum those letters, for example 'Opennn mmmmy filing cabinnet annnd finnnd mmme a mmmannnila folder.'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the

following statement: 'I can see the lion crying while trying to climb the tree.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the blend 'sp' by repeating this statement after you, emphasising the letters in bold: 'I **sp**otted a fly in my soup; now it is **sp**oiled.'

### MOVEMENT

#### BODY AWARENESS

Tell students to imagine that they are different utensils; they need to manipulate their bodies according to the shape of the utensil you tell them to become. Encourage students to bend, stretch and shape themselves appropriately. Emphasise that this is an independent activity; students are not to work with each other.

Have students become a soup ladle dishing out soup, chopsticks pinching noodles, a fork jabbing a piece of steak, a pizza cutter rolling through and cutting pizza, an ice-cream scoop scooping ice-cream out of a bucket, a peeler peeling potatoes, tongs snapping at slippery sausages, a rolling pin flattening out dough, and a garlic crusher crushing garlic.

## DRAMA ACTIVITY

### SUPERHEROES

Tell students that they will first be divided into groups of six. Each group will be divided into two groups of three: three superheroes and three citizens. Explain that the two groups will separate for approximately five minutes to work on their roles, unaware of what the other half of their group is practising. Both groups will come back together to perform a play based on what they practised. This will enable them to create one play with an improvised finale.

Divide students into groups of six. Have them decide who will be the superheroes and who will be the citizens in distress. Give the citizens and superheroes their scenario cards from **Task Card 12**. Ensure that they do not show each other their scenarios.

Explain that the superheroes must decide what their powers will be. Tell students that something will go wrong, but only the citizen group knows what it will be. Each group needs to practise their part of the scenario.

Allocate each group of superheroes and each group of citizens an area of the room to practise their performances. After approximately five minutes of practice, have all groups re-form and sit down, facing an area of the room which is the stage.

Have groups volunteer to put together their performance with an improvised finale. Explain that the finale must involve the superheroes saving the citizens, using their powers.

### LINKS WITH OTHER CREATIVE ARTS AREAS

**Visual Arts:** Provide the class with a large box and tell them that it will be a treasure chest. Provide lollies and coloured paper to decorate the outside of the box. Lacquer the box after it is completed. Supply each student with modelling clay and have them use it to create a treasure item for the box.

**Music:** Provide students with a variety of kitchen utensils. Divide the class into groups of four. Ask each group to create a musical composition using the kitchen utensils.

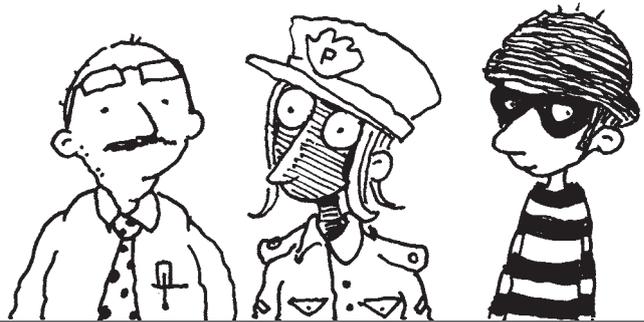


# Escape to the Other Side

## OUTCOMES

- © QLD: DR4.1, DR4.2
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3
- © VIC: 4.1, 4.2
- © SA: 3.2, 3.4
- © WA: CAI, STP

INDICATORS: plans and creates their own dramatic performance using the skills learnt to date



- © DRAMA SKILLS: moving, playbuilding, improvising, performing dance drama
- © KEY WORDS: video clip, escape

RESOURCES NEEDED: a recording of a Top 40 song, CD player

## WARM-UP

### POLICE OFFICERS, ROBBERS, BANK TELLERS

This is similar to the game Paper, Scissors, Rock. Divide the class into two groups. Police officers beat robbers, robbers beat bank tellers and bank tellers beat police officers.

Divide the class into two groups. Have each group stand on opposite ends of the room. These will be their 'home' sides. Explain that as a group they need to decide whether they are police officers, robbers or bank tellers. Tell them they have only 10 seconds to decide. The whole group has to become the same character. If they are police officers, they hold a baton in one hand raised above their head; robbers hold one hand over their face like a mask; and bank tellers adjust their reading glasses.

Give a cue and have the two groups line up approximately one metre apart. Count to three and tell the groups that this means they have to become their chosen characters and move towards each other. The dominant characters then need to chase the weaker characters and tap them. They need to do this without running. If a student runs, that student is out and can no longer participate in the activity. If someone from the weaker team is tapped by someone from the stronger team before reaching their home side, they are out. If a student is not in character or if they take on the role of the wrong character, they are out.

Have groups re-form on opposite sides of the room and tell them to decide on their next character. Continue the game until a whole team is sitting

out. The last side with students standing wins the game for their team.

If both groups choose the same character, each group must re-form on their home side and choose another character within the ten-second time limit.

You can keep your pencil; I have bought one for myself.



## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'You can keep your pencil; I have bought one for myself.'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the command: 'Open my filing cabinet and find me a manila folder.' Emphasise that any time students say the letters 'm' and 'n' in the sentence, they must hum those letters, for example 'Opennn mmmmy filing cabinnet annnd finnnd mmme a mmmannnila folder.'

### JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following statement: 'I can see the lion crying while trying to climb the tree.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

### ARTICULATION

Have students practise articulating the blend 'sp' by repeating this statement after you, emphasising the letters in bold: 'I **s**pot**p**ted a fly in my soup; now it is spoiled.'

## MOVEMENT

### DANCE DRAMA

Pick a song from the Top 40 list for this next activity. Divide students into groups of four or five. Tell them that they are the band in a video clip that goes with the song that has been chosen. Explain that they need to create a video clip to go with the song. Encourage them to move or dance and act to the music appropriately.

Play the song for students to listen to, then play the song a few more times so that the groups can practise their performances.

Have groups volunteer to perform their video clip of the song, with the music playing in the background.

## DRAMA ACTIVITY

### PLAYBUILDING

Divide students into groups of five. Discuss all of the drama skills learnt to date so that students will be aware of these when building their own dramatic performance. For instance, discuss using appropriate speech and enunciation, beginning a performance from a frozen position, cooperating as a group to discuss how to structure a performance, exaggerating movements, using relevant facial expressions and including all group members.

Tell each group that they will be given the same topic. It is up to each group to interpret the topic in any way they choose. They need to create a short play relating to the topic. Give the example of 'time'. As a class, brainstorm various ways 'time' could be interpreted, such as running late, past time, future time, asking someone the time, my favourite time, and so on. Discuss how one of these ideas could then be used to create a play, complete with interesting, appropriate characters and scenes that will entertain the audience.

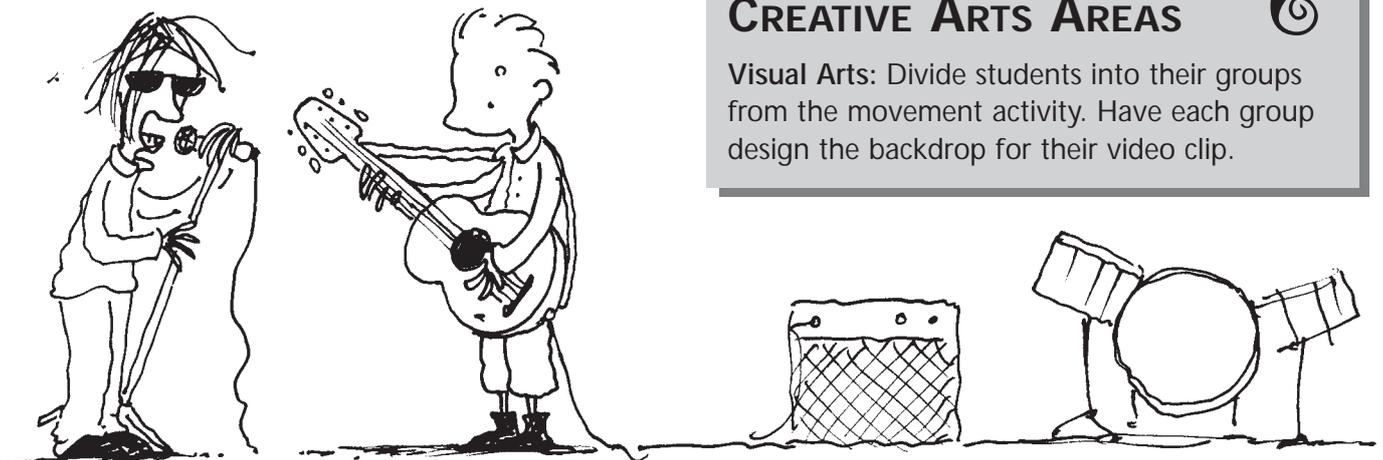
Encourage students to use optimal creativity in order to include the many aspects of drama as well as all members of their group.

Tell the students that the topic is 'escape' and remind them that the ideas for the play are entirely up to them. Allocate each group an area of the room to work in. Give students approximately five minutes to discuss possible scenarios for their plays. Ensure that each group decides on one scenario to perform. Give students approximately 15 minutes to practise and improvise their plays.

Ask groups to volunteer to perform their creative pieces.

### LINKS WITH OTHER CREATIVE ARTS AREAS

**Visual Arts:** Divide students into their groups from the movement activity. Have each group design the backdrop for their video clip.

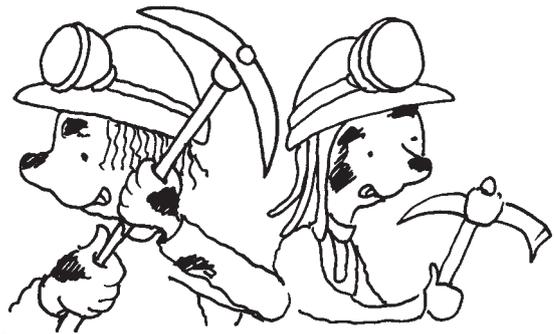


# Working in a Coalmine

## OUTCOMES

- © QLD: DR4.1, DR4.2
- © NSW: DRAS3.1, DRAS3.2, DRAS3.3
- © VIC: 4.1, 4.2
- © SA: 3.2, 3.4
- © WA: CAI, STP

INDICATORS: plans and creates their own dramatic performance using the skills learnt to date



- © DRAMA SKILLS: playbuilding, improvising
- © KEY WORDS: yachts, coalmines, pocket money

RESOURCES NEEDED: none

## WARM-UP

### YACHT RACE

Divide students into groups of four. Have each group approach their yacht, climb aboard and untie it to set sail. They raise the mast and begin sailing in a round-the-world race. Tell the students to respond appropriately through the various sea and weather conditions described.

Tell them that they begin with very windy conditions, with furious waves and lots of rolling and thumping from wave to wave. Encourage them to grasp onto sails and ropes while sailing their yachts. Their body movements should suggest jerky movements through the water.

Tell students that there is smooth water ahead. Some of the crew decide to go for a swim. After a few seconds, describe a silence that provokes suspicion amongst the crew. Tell students that they have just entered shark-infested waters. Have them scramble on board the yacht before the sharks get too close.

Tell students that they are now sailing through the Arctic. Their yachts get stuck on one of the icebergs. Encourage crews to work cooperatively to get free of the iceberg while trying to remain as warm as possible in the cold Arctic weather.

## SPEECH AND ENUNCIATION

### PROJECTION

Have the students use one breath and practise saying clearly: 'Hip, hip, hooray, it's New Year's Day!'

### FORWARD PLACING

Students practise speaking from the front of the mouth rather than from the throat, using the letters 'm' and 'n'. Students put one finger on their lips as if saying 'Sh'. Tell them to keep their lips loose, not tightly pursed. Have students hum the letter 'm' while their finger is on their loose lips. They should feel a tickling sensation on their lips if they are forward placing the letter 'm' correctly.

Have students hum the letter 'n'. Tell them to place their tongue behind their teeth while humming the letter. Students should feel an itchy sensation on their tongue and nose if they are forward placing the letter 'n' correctly.

Tell students to practise the letters 'm' and 'n' while humming the statement: 'Mum and Dad, I didn't do it, I promise!' Emphasise that any time students say the letters 'm' and 'n' in the sentence, they must hum those letters, for example 'Mmmmmm annnd Dad, I didnnn't do it, I prommmise!'



## JAW EXERCISE

Have students open their jaws wide in order to do the next exercise. Tell students to keep their mouths as wide-open as they can while repeating the following command: 'Carry the water bucket from the well without spilling a drop.' This should be practised clearly, with a loud voice, but not yelling. The open jaws act as a megaphone. This activity will help develop clarity with vowel sounds.

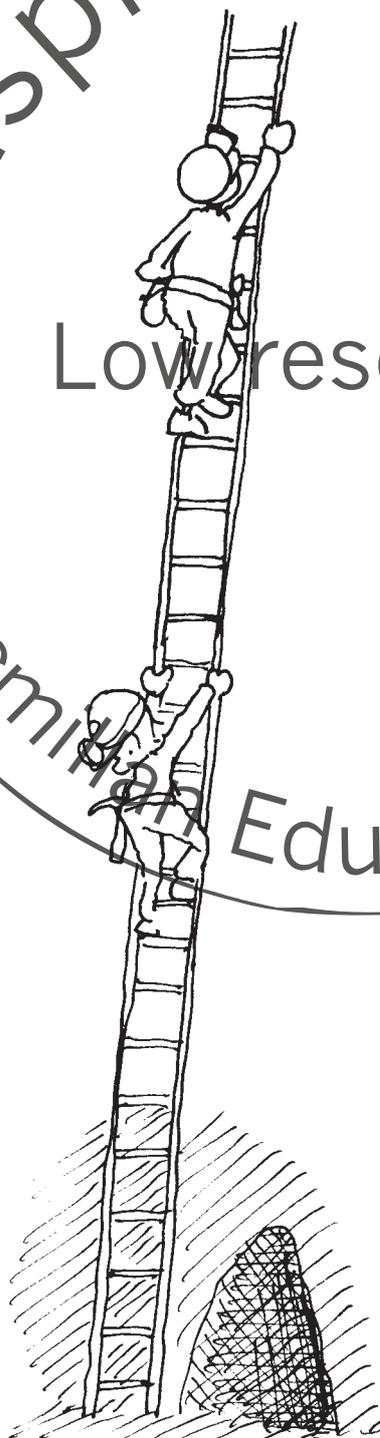
## ARTICULATION

Have students practise articulating the digraph 'ch' by repeating this statement, emphasising the letters in bold: 'Give a **cheer**; we're having **chicken** and **chips** for lunch.'

## MOVEMENT

### SPATIAL AWARENESS

Tell students to imagine that they are miners about to start their day at work in a dark coalmine. Have them begin by climbing down a long ladder into the narrow mine shaft. They get off the ladder and need to crawl through a passageway. Suddenly the passageway narrows to a tight squeeze and then widens. Slowly the roof gets lower and lower, then rises, but the walls become narrow again. Tell students that after they have crawled through the passageway they walk into a slimy cave. Encourage students to conform to the size and shape of the tunnel as well as slip through the slimy cave. They finally reach their destination – a dimly lit area where they begin digging for coal.



## DRAMA ACTIVITY

### PLAYBUILDING

Divide students into groups of five. Discuss all of the drama skills learnt to date so that students will be aware of these when building their own dramatic performance. For instance, discuss using appropriate speech and enunciation, beginning a performance in a frozen position, cooperating as a group to discuss how to structure a performance, exaggerating movements, using relevant facial expressions and including all group members.

Tell each group that they will be given the same topic. It is up to each group to interpret the topic in any way they choose. They need to create a short play relating to the topic. Give the example of 'toys'. As a class, brainstorm various ways 'toys' could be interpreted, for example old and new toys, presents at parties, Lego versus computer games, donating toys, and so on. Discuss how one of these ideas could then be used to create a play, complete with interesting, appropriate characters and scenes that entertain the audience.

Encourage students to use optimal creativity in order to include the many aspects of drama, as well as including all members of their group.

Tell the students that the topic is 'pocket money' and remind them that ideas for the play are entirely up to them. Allocate to each group an area of the room to work in. Give students approximately five minutes to discuss possible scenarios for their plays. Ensure that each group decides on one scenario to perform. Give students approximately 15 minutes to practise and improvise their plays.

Ask groups to volunteer to perform their pieces.

### LINKS WITH OTHER CREATIVE ARTS AREAS



**Visual Arts:** Divide students into their drama activity groups. Provide each group with a piece of A3 paper on which to design a backdrop for their playbuilding activity.

**Music:** Divide students into the groups they were in for the warm-up activity. Supply each student with a percussion instrument. Have the groups create a piece of music that depicts the emotion from the sea conditions in the yacht race, for example fear or excitement.

All the

**TASK**

**CARDS**

Display copy  
You Need

Low resolution

© Macmillan Education Australia



# Gold!

This page can be photocopied and the scenario cards cut out, laminated and distributed to your students. Students plan and perform the scenarios in groups and other students guess what is being performed. See **Lesson Plan 1** for more details.



You are panning for gold.



You are involved in a hold-up on the goldfields.



You are merchants selling goods to miners during the gold rush.



You are pitching a tent by the goldfields and hope to start a new life with your family.



You are children playing in the muddy streams after the gold panners have left at the end of the day.



You are police officers on horseback, chasing gold thieves.



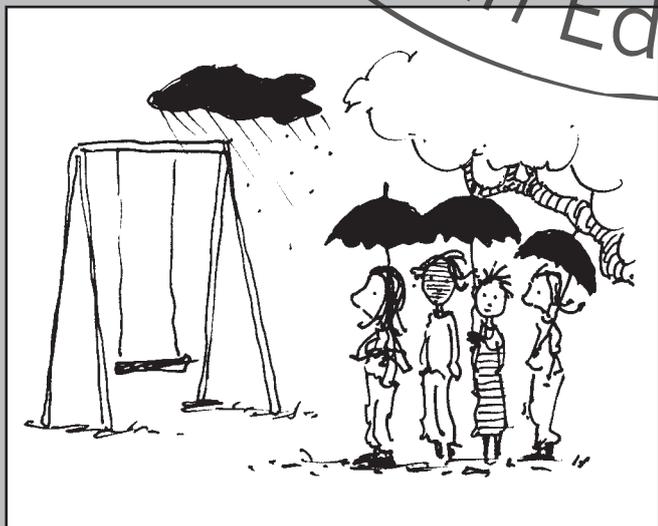
You are entertainers in a saloon.



You are getting your gold and gold dust weighed and you are unhappy with the price offered for the gold.

# Still Life Comes to Life

This page can be photocopied and the pictures cut out, laminated and distributed to your students. Students decide what happens next, then act out the scenario from the 'frozen moment' shown in the picture. See Lesson Plan 4 for more details.



# Frozen Moments

This page can be photocopied and the scenario cards cut out, laminated and distributed to your students. Groups of students freeze into the start of an appropriate scene. Students can be 'tapped in' to begin performing and tapped again to re-freeze. See Lesson Plan 8 for more details.



You are in the school playground.



You are in a busy shoe shop.



You are on a pirate ship.



You are in hospital.



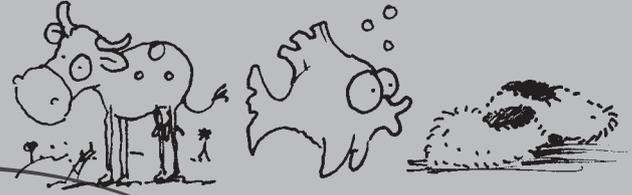
You are in a movie theatre.



You are at the taping of a game show.

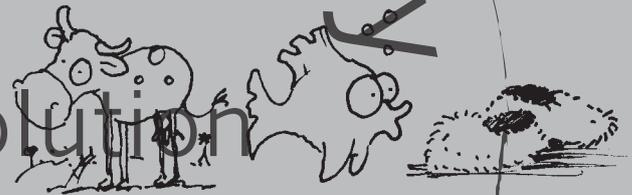
# More Frozen Moments

This page can be photocopied and the scenario cards cut out, laminated and distributed to your students. Groups of students freeze into the start of an appropriate scene. Students can be 'tapped in' to begin performing and tapped again to re-freeze. See Lesson Plan 9 for more details.



You are at a concert.

You are at the aquarium.



You are at a slumber party.

You are on a farm.



You are in a police station.

You are at a protest.

Display Copy  
© Macmillan Education Australia  
Low resolution

# Newsflash Hot Seating

This page can be photocopied and the scenario cards cut out, laminated and displayed to your students. A group of students are on the panel at the press conference. The rest of the class is shown one scenario and asks appropriate questions of the panel. Panel members must guess who they are and what they are being interviewed about. The panel is swapped when they guess. See **Lesson Plan 11** for more details.



**Today's panel:** super heroes  
**Interview topic:** how the crime rate has been reduced thanks to them



**Today's panel:** train engineers  
**Interview topic:** a train they have developed, which flies above the rails and is very luxurious inside



**Today's panel:** hairdressers  
**Interview topic:** that hairdressers are being sued for bad haircuts nowadays



**Today's panel:** miners  
**Interview topic:** how they rescued a litter of animals once thought to be extinct



**Today's panel:** aliens who have recently landed on Earth  
**Interview topic:** research they are doing on how humans lives compare to their alien lives



**Today's panel:** hotel cleaners  
**Interview topic:** a famous celebrity who stayed in one of their hotel rooms

# More Newsflash Hot Seating

This page can be photocopied and the scenario cards cut out, laminated and displayed to your students. A group of students are on the panel at a press conference. The rest of the class is shown one card and asks appropriate questions of the panel. Panel members must guess who they are and what they are being interviewed about. The panel is swapped when they guess. See Lesson Plan 12 for more details.



**Today's panel:** circus-animal trainers from a circus that is in town

**Interview topic:** the trainers roles in the circus and the animals that they train



**Today's panel:** astronauts from different countries

**Interview topic:** their successful first landing on Mars



**Today's panel:** fashion designers

**Interview topic:** a new line of matching clothes that they have created for dogs and their owners



**Today's panel:** talk-show hosts

**Interview topic:** the strange guests they have had on their shows



**Today's panel:** bank robbers

**Interview topic:** how they stole money and gave it to an orphanage



**Today's panel:** scientists

**Interview topic:** a time machine that they have just invented

# Vox Pop

This page can be photocopied and the question cards cut out, laminated and distributed to your students. One student plays a reporter who asks a question of four other students, one at a time. The other students respond in character and the reporter can then ask follow-up questions. See Lesson Plan 13 for more details.



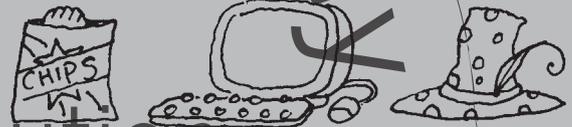
It has been said that students should have to wear a hat and sunscreen in the playground, otherwise they will not be allowed to play. What do you think of that?



It has been said that students eat too much junk food. The schools want to check students' lunch boxes to ensure that students bring healthy snacks only. What do you think of that?



It has been said that students are not fit enough. They should have to come to school 20 minutes early every day to participate in a vigorous exercise routine. What do you think of that?



It has been said that certain sports are too dangerous for students. Slowly, different sports will be banned from schools. The first sport to be banned will be football. What do you think of that?



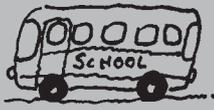
It has been said that students' eyes are under a lot of strain at school. Therefore, computers will be banned from classrooms. What do you think of that?



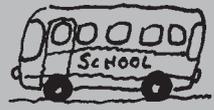
It has been said that teachers should keep up their fitness and promote healthy lifestyles. They will have to stay back at school for an extra 20 minutes every day to participate in a vigorous exercise routine. What do you think of that?

# More Vox Pop

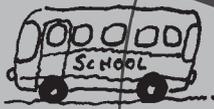
This page can be photocopied and the question cards cut out, laminated and distributed to your students. One student plays a reporter who asks a question of four other students, one at a time. The other students respond in character and the reporter can then ask follow-up questions. See Lesson Plan 14 for more details.



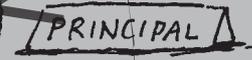
It has been said that students should be allowed to take turns at being the principal for a day. What do you think of that?



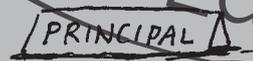
It has been said that a student from every school should have a place on the local council to represent their views on local issues such as playgrounds, recycling and school holiday programs. What do you think of that?



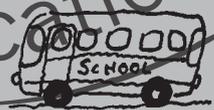
It has been said that students are too noisy and often unsupervised. They should not be allowed into shopping centres at all. What do you think of that?



It has been said that students should be able to pass a law deciding how long a school day should be. What do you think of that?



It has been said that the prime minister should have to pay students to go to school. What do you think of that?



It has been said that students should only have four days at school. On the fifth day they should go on a school excursion. The excursion should be different every week. What do you think of that?

# Law and Order



This page can be photocopied and the scenario cards cut out, laminated and distributed to your students. Make enough copies for there to be one scenario card between six students. The students assume roles for a court case to be performed for the rest of the class, who act as the jury. See Lesson Plan 20 for further details.

Two students have decided to take the school to court. The students feel that the amount of paper used at the school is a serious environmental issue. They want to ban the use of all paper, including textbooks and books.

The school feels that the proposed court case is unfounded and that the students are really just hoping to avoid schoolwork so that they can play on computers instead of doing academic studies.

In your group, you need to act out this court case. One of you is the teacher, two of you are students, one is a parent and one is an environmentalist. The teacher has a lawyer, the students have one lawyer between them, and one of you is the judge.

The lawyers take turns in questioning the teacher, the students, the parent and the environmentalist. The judge has to maintain order in the courtroom. The rest of the class will be your jury.

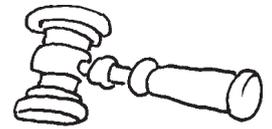
Two students have decided to take the school to court. The students feel that the amount of paper used at the school is a serious environmental issue. They want to ban the use of all paper, including textbooks and books.

The school feels that the proposed court case is unfounded and that the students are really just hoping to avoid schoolwork so that they can play on computers instead of doing academic studies.

In your group, you need to act out this court case. One of you is the teacher, two of you are students, one is a parent and one is an environmentalist. The teacher has a lawyer, the students have one lawyer between them, and one of you is the judge.

The lawyers take turns in questioning the teacher, the students, the parent and the environmentalist. The judge has to maintain order in the courtroom. The rest of the class will be your jury.

# More Law and Order



This page can be photocopied and the scenario cards cut out, laminated and distributed to your students. Make enough copies for there to be one scenario card between eight students. The students assume roles for a court case to be performed for the rest of the class, who act as the jury. See Lesson Plan 21 for further details.

Two students have managed to hack into the school computer files and have worked out all of the teachers' secret passwords. They have been banned from using the school computers for the rest of the year. Their teacher claims that they misused the school computers. The two students claim that their punishment is unfair: they should be thanked for exposing a weakness in the computer system. They believe that they should be allowed to continue using the school computers.

In your group, you need to act out this court case. One of you is the teacher, two of you are the students, one is the school principal, and one is a computer expert. The teacher has a lawyer, the students have one lawyer between them, and one of you is the judge.

The lawyers take turns in questioning the teacher, the students, the school principal and the computer expert. The judge has to maintain order in the courtroom. The rest of the class will be your jury.

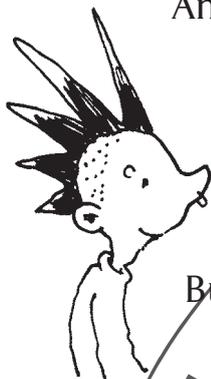
Two students have managed to hack into the school computer files and have worked out all of the teachers' secret passwords. They have been banned from using the school computers for the rest of the year. Their teacher claims that they misused the school computers. The two students claim that their punishment is unfair: they should be thanked for exposing a weakness in the computer system. They believe that they should be allowed to continue using the school computers.

In your group, you need to act out this court case. One of you is the teacher, two of you are the students, one is the school principal, and one is a computer expert. The teacher has a lawyer, the students have one lawyer between them, and one of you is the judge.

The lawyers take turns in questioning the teacher, the students, the school principal and the computer expert. The judge has to maintain order in the courtroom. The rest of the class will be your jury.

# Oh How I Do Wish I'd Looked After My Hair!

Oh how I do wish I'd looked after my hair,  
And washed it and brushed it like mum and dad said,  
But I left it all filthy and matted instead –  
I liked dirty blond more than shining and fair.



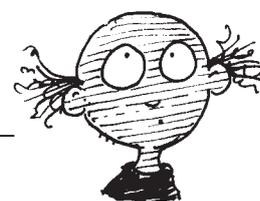
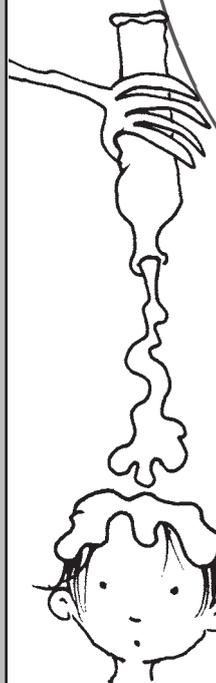
Oh how I do wish I'd looked after my hair,  
But I filled it with green dye and shocking red goop.  
It made me feel part of the very 'in group'  
I dyed it in rainbow stripes once, on a dare.

Oh how I do wish I'd looked after my hair!  
I'd slather the gel on to get it to spike.  
It was me all the other kids tried to look like.  
I thought that my hair had flamboyance and flair.

Oh how I do wish I'd looked after my hair!  
On that tangle I never once used a hairbrush  
Using my fingers was best, in a rush.  
I thought that I'd always have tresses to spare.

Oh how I do wish I'd looked after my hair!  
The trim that I gave it was hasty and quick  
And out of one earlobe I took a great nick.  
I wish that I'd been just a bit more aware.

Oh how I do wish I'd looked after my hair!  
I need a hat now every time it gets cold,  
And it's not like I'm anywhere **near** very old –  
But the top of my head is all shiny and bare!



Display Copy  
© Macmillan Education Australia  
Low resolution



# Superheroes



This page can be photocopied and the scenario cards cut out and laminated. Students work in groups of six on a performance based on the scenario, but citizens and superheroes work separately and must improvise an ending when they combine for their performances. See **Lesson Plan 23** for more details.

**Superheroes Scenario 1**

You are painting a tall building.  
You see something go wrong with the citizens. You must secretly transform into your superhero identity.

**Citizens Scenario 1**

You are involved in a car accident.  
Nobody is hurt, but people are trapped in the car.

**Superheroes Scenario 2**

You are playing football in the park.  
You see something go wrong with the citizens. You must secretly transform into your superhero identity.

**Citizens Scenario 2**

You are at the park with your family.  
A child is lost. Everyone is very distressed.

**Superheroes Scenario 3**

You are sunbaking on the beach.  
You see something go wrong with the citizens. You must secretly transform into your superhero identity.

**Citizens Scenario 3**

You are way out at sea on a dinghy.  
A large wave flips you over and you are surrounded by what you think are sharks.

**Superheroes Scenario 4**

You are in a large shopping centre.  
You see something go wrong with the citizens. You must secretly transform into your superhero identity.

**Citizens Scenario 4**

You are shopping in a large shopping centre. You are stuck in a lift, which has wires that are about to break.

**Superheroes Scenario 5**

You are walking your dogs along the street. You see something go wrong with the citizens. You must secretly transform into your superhero identity.

**Citizens Scenario 5**

You are walking along the street.  
Lightning strikes a tree. It falls on you. You are not hurt, but you are stuck in a small gap in the branches.

Display Copy  
Low resolution  
© Macmillan Education Australia



## All the tools a smart teacher needs!

*All you need to teach . . .* is a comprehensive series for smart teachers who want information now so they can get on with the job of teaching. The books include background information so teachers can stay up-to-date on the latest pedagogies. They then translate this information into practical activities and ideas that can be immediately used in the classroom.



DRAMA

TEACHING TIPS  
LESSON PLANS  
TASK CARDS

Low resolution

The step-by-step lessons in *All you need to teach . . . Drama* will help your students to develop a wide range of skills in movement, improvisation, mime and speech.

### Each lesson plan includes:

- Warm-ups
- Speech and enunciation activities
- Movement exercises, including body awareness, spatial awareness and dance drama
- A major drama activity to introduce specific skills
- Key words linking to themes in other Learning Areas
- Visual Arts/Music/Dance ideas
- State Outcomes and indicators.



### Also available:

All you need to teach . . .  
Drama Ages 5-8

All you need to teach . . .  
Drama Ages 8-10



Inspiring great teachers



ISBN 0-7329-9266-4



9 780732 992668