Drama Stage 5 (Year 9) – sample unit

Nothing is neutral – designing for theatre

This resource is a sample unit for Stage 5 (Year 9) Term 4. It provides an example of one way to approach programming for the Drama 7–10 Syllabus (2023) course requirement – at least one scripted work for each 100 hours of elective study of drama. In this unit, students explore the elements of drama and production as they develop a design concept for a scripted excerpt.

Contents

[Overview 2](#_Toc182992073)

[Outcomes 3](#_Toc182992074)

[Support resources 3](#_Toc182992075)

[Teacher notes 4](#_Toc182992076)

[Learning sequence 1 – People, Place, Protocols and props 6](#_Toc182992077)

[Learning sequence 2 – costume 14](#_Toc182992078)

[Learning sequence 3 – set 20](#_Toc182992079)

[Learning sequence 4 – lighting 26](#_Toc182992080)

[Learning sequence 5 – sound 31](#_Toc182992081)

[Learning sequence 6 – developing a design concept 37](#_Toc182992082)

[Learning sequence 7 – feedback, refinement and showcase 43](#_Toc182992083)

[Appendix 49](#_Toc182992084)

[Differentiation advice 52](#_Toc182992085)

[Support and alignment 54](#_Toc182992086)

[References 55](#_Toc182992087)

# Overview

**Description**: the lesson sequences and activities in this unit are designed to allow students to learn how theatre designers manipulate the elements of production, including set, costume, lighting, props, sound and technologies. They examine how designers explore artistic, cultural, social and personal contexts to shape theatrical expression. Students consider how designers, directors and actors work together with shared intention. Students make, accept and extend creative and critical interpretations of drama in response to production design processes, ideas and materials from their own and/or model works. They explore texts and make a design in their chosen form as an individual project. Students evaluate peers’ designs and consider how design choices communicate dramatic meaning. They collaborate to produce a culturally-safe event that showcases their designs for an audience.

**Duration**: this unit is designed to be completed over a period of approximately 10 weeks (25 hours) but can be adapted to suit the school context.

**Explicit teaching**: suggested learning intentions and success criteria are available for the learning sequences provided. Learning intentions and success criteria are most effective when they are contextualised to meet the needs of students in the class. The examples provided in this document are generalised to demonstrate how learning intentions and success criteria could be created.

**Assessment:** students are provided with regular formative assessment opportunities. They evaluate and provide feedback for peers’ individual projects. They collaborate to showcase design concepts for an audience.

## Outcomes

A student:

* **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes
* **DR5-MAK-02** selects and applies dramatic elements to create and refine works and experiences through dramatic contexts
* **DR5-PER-01** applies and adapts performance skills and dramatic processes to communicate intention and meaning
* **DR5-PER-02** manipulates dramatic elements to stage works and influence audience response through dramatic contexts
* **DR5-APP-01** analyses how creative choices shape intention and meaning through dramatic processes
* **DR5-APP-02** evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts

[Drama 7–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2024.

## Support resources

This sample unit aligns with the following support materials:

* Sample assessment task – ‘Nothing is neutral – designing for theatre’
* Resource booklet – ‘Nothing is neutral – designing for theatre’
* PowerPoint resource – ‘Nothing is neutral – designing for theatre’.

All resources associated with this unit can be downloaded on the [Planning, programming and assessing drama 7–10 (2023)](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/drama-7-10) webpage.

## Teacher notes

**PowerPoint resource – ‘Nothing is neutral – designing for theatre’:** this resource is designed as an essential companion document for the unit of work. It contains information, student activities and teaching tools to further unpack the material covered in each learning sequence and can be downloaded from the website and edited by the teacher.

**Resource booklet – ‘Nothing is neutral – designing for theatre’:** this resource contains the text and script excerpts referenced in the unit of work. It can be copied in whole or in part for students and should be used with associated learning activities. Some of these excerpts are used in multiple learning sequences.

**Documentation:** in this unit, documentation of ideas, processes and planning is essential in developing a design concept to be showcased. Students are assessed on their documentation and reflection on their design process. See NESA’s [Teaching advice (additional): Stage 4 and Stage 5 – Documenting dramatic ideas, processes and performance skills](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning#:~:text=Teaching%20advice%20(additional)%3A%20Stage%204%20and%20Stage%205%20%E2%80%93%20Documenting%20dramatic%20ideas%2C%20processes%20and%20performance%20skills) for support on documenting ideas and making processes. In these learning sequences, students use a physical box to document their design process and store materials. Teachers may choose to allow students to create or supply their own box or teachers may use boxes already available in their school. Teachers may also experiment with using digital storage platforms as a ‘box’ if that better suits the school context.

**Dramatic processes:** this unit includes learning how to actively build awareness and respect for makers, performers and appreciators from all cultural backgrounds. Students work with script excerpts which include **ideas, images and stories** written by Aboriginal playwrights for Aboriginal characters, played by Aboriginal actors. Students and teachers should be aware of, and co-construct, protocols and processes for culturally-safe and inclusive working practices, sensitive to the playwright’s intention and appropriate to their local context.

This unit requires students to apply safe processes to the use of light and sound equipment, costumes and props. Teachers should guide students in developing and applying safe processes to manage lighting, sound, props, costume and make-up, including seeking actor consent and ensuring physical and emotional comfort in relation to costuming choices and physical contact. Each drama space is unique. Teachers are advised to ensure the space is clear and safe before beginning any of the activities in these learning sequences. See the ‘Safe processes’ section in NESA’s [Drama 7–10 (2023): Dramatic processes support document](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning#:~:text=Dramatic%20processes%3A%20Drama%207%E2%80%9310).

**Differentiation and adjustments:** suggested extension activities for High Potential and Gifted students are included in a grey box in this unit. All activities can be further scaffolded to suit individual school contexts and student need. Further advice can be found in the [Differentiation advice](#_Differentiation__advice) section of this document.

# Learning sequence 1 – People, Place, Protocols and props

**Teacher note:** teachers should begin this learning sequence with an Acknowledgement of Country specific to the context of the school. For advice on creating an Acknowledgement of Country, teachers can consult with their student AECG or follow the department’s guidelines and protocols for Acknowledgement of and Welcome to Country. Teachers should also use this opportunity to identify and Acknowledge the Country of Nyoongar man, Jack Davis, the playwright of the first script excerpt students will explore.

When teaching about People, Place and Protocols, teachers may choose to use this [Aboriginal nations and languages map](https://education.nsw.gov.au/schooling/parents-and-carers/going-to-school/getting-ready-for-school/useful-websites-resources/aboriginal-nations-and-languages-in-nsw), as well as local Language terms. This would require further research and community consultation. Teachers may choose to facilitate discussion around prior HSIE learning and encourage students to reflect on Aboriginal and Torres Strait Islander places of significance in their local community.

When introducing props, teachers are encouraged to review the ‘Illegal and prohibited activities including weapons’ section of thedepartment’s [Equipment Safety in Schools](https://esis.education.nsw.gov.au/esis/teacher/?action=equipmentview&pk=429920BE-3632-4231-B917EBF7167478D0) policy. This is a chance to explore protocols about the safety of props in different theatrical contexts with the class. Teachers should also be guided by the ‘Safe processes’ section in NESA’s [Drama 7–10 (2023): Dramatic processes support document](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning#:~:text=Dramatic%20processes%3A%20Drama%207%E2%80%9310).

The ‘People, Place, Protocols and props’ section of the PowerPoint resource – Nothing is neutral and *Honey Spot* script excerpts from the resource booklet – Nothing is neutral should be used to support learning sequence 1.

The duration of this learning sequence is approximately one week.

Table 1 – learning sequence 1 – People, Place, Protocols and props

|  |  |
| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes  **DR5-APP-01** analyses how creative choices shape intention and meaning through dramatic processes  **DR5-APP-02** evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts  **Content**  **Making – Dramatic contexts**   * **Interpret and apply artistic, cultural, social and personal contexts, protocols and intentions** * **Generate, rehearse and refine ideas, images and stories to explore and interpret individual and collective identities, values and perspectives** * **Use language appropriate to context to communicate, develop and refine intention with collaborators**   **Making – Dramatic processes**   * **Create and refine dramatic action and meaning informed by the dynamic and evolving Cultural Knowledges of Aboriginal and/or Torres Strait Islander works, practices or practitioners** * **Explore and apply respectful protocols for creating dramatic action with Aboriginal and/or Torres Strait Islander Communities, practitioners and Knowledges**   **Making – Dramatic elements**   * **Interpret, enact and refine scripted and original roles, characters and situations** * **Investigate how to use the elements of production to craft dramatic works]**   **Appreciating – Dramatic contexts**   * **Analyse personal experiences with artistic, cultural, social and personal contexts, protocols and intentions as maker, performer and audience** * **Evaluate how ideas, images and stories explore and express individual and collective identities, values and perspectives** * **Analyse the dynamic and evolving Cultural Knowledges of Aboriginal and/or Torres Strait Islander works, practices or practitioners**   **Appreciating – Dramatic processes**   * **Analyse embodied, sensory and affective experiences of drama** * **Explain the effect of ethical processes on dramatic practitioners and audiences, including respect for Indigenous Cultural and Intellectual Property (ICIP)**   **Appreciating – Dramatic elements**   * **Analyse how choices in the elements of drama shape audience impact** | **Learning intentions**  **We are learning how to:**   * **develop knowledge about cultural safety and the elements of drama through our exploration of a short, scripted work by an Aboriginal practitioner** * **work safely with the elements of production, including props, to create dramatic meaning in a scripted work.**   **Success criteria**  **I can:**   * **document my understanding and apply respectful protocols for creating dramatic action in response to a script excerpt by an Aboriginal playwright** * **safely experiment with and use props, and collectively consider their impact on intention and dramatic meaning.**   **Activity 1.1 – Acknowledging Country and work**  **Teacher note:** students will need 3 sticky notes each for these activities. **Slides 1.1a**,and **1.1b** offer a sample Acknowledgement of Country and an example of deceased persons advice. These have been provided as examples and can be adapted to the local context before being shared with students.  Prepare students for exploration of the first script excerpt by unpacking the People, Place and Protocols associated with *Honey Spot* by Jack Davis.  As a class, students:   * access the Reconciliation Australia video [Who We Are: Country/Place (6:30)](https://www.youtube.com/watch?v=scPVu7BASeA) * access the Reconciliation Australia video [Who We Are: Culture (6:37)](https://youtu.be/MGznanZg91U?si=5kiovdPSJ8bT43jp) * access ABC Education, [Radio National: Noongar people speak about a sense of place](https://www.abc.net.au/education/radio-national-noongar-people-speak-about-a-sense-of-place/13701914) and use the ‘Things to think about’ questions listed on the site to guide initial, teacher-led, class discussion of this podcast and what it tells us about the complexities of the Aboriginal meaning of Place.   After listening, watching and discussing, students use coloured pens and paper to draw their own story of a place that is significant to them and/or their family. Organise these student activities:   * share your story-drawing with one other person in the class * form a circle and each share your story drawings with the class.   On the board, note the 2 different spellings of the term ‘Noongar’ (Nyoongar) and invite the class to provide explanations as to how 2 different spellings have emerged. Invite students to investigate the Country and Language of their local context.  As a class, students access the video [Ask Aunty – Why do we warn Indigenous people about images and voices of people deceased? (0:59)](https://youtu.be/UFLLM-557gU?si=qWEXvHypY6cdCGV9).  As a class, students access the background information about Jack Davis on **slide 1.1c**.  Access **slide 1.1d** and introduce students to *Honey Spot* by Jack Davis.  Guide students to engage in a class reading of the ‘*Honey Spot* excerpt in the resource booklet. Read the stage directions and have 2 students read the parts of Peggy and Tim aloud. Ask all other students to close their eyes during the reading.  Give students 3 sticky notes, which they can attach in the appropriate circles on **slide 1.1e** under the headings ‘What can we see?’ and ‘What can we hear?’. Unpack where students have identified opportunities to consider lighting, sound, set, costume or props.  **Activity 1.2 – the elements of production**  As a class, students access **slide 1.2a** and read through the breakdown of the elements of production which will be explored in this unit:   * **Sound** is the aural features from live or recorded sources used to enhance elements of drama * **Lighting** is the ways natural or artificial light sources are used to focus, shape and/or reveal action, spaces and/or meaning. * **Costume** is clothes, hairstyles, masks and/or make-up used in creative works. * **Set** is the designed and/or constructed setting or scenic needs of a dramatic work. * **Props** are objects handled or used by actors in a performance.   Students access the *Honey Spot* excerpt again and consider where and how these elements of production are used and communicated in the script excerpt. They annotate their copy of the script to show where they can see any of these elements of production are being used.  Guide students in understanding the use of the ‘box’ and beginning this documentation. Access **slides 1.2b** and **1.2c** to support this process:   * In this unit you will use a ‘box’ to document your learning and creative process. This box is part of the assessment task for this unit and is where you will store all materials that you see as being relevant to your understanding of any of the elements of production, or any of the script excerpts you explore in this unit. You are encouraged to be creative in your documentation and should consider including materials, objects and images which are relevant to learning.   Access **slide 1.2d** to guide students through the process of annotating a script excerpt.   * You now have an opportunity to begin your box. Once you have created it consider what you have already documented in all learning sequences in this unit and begin adding them to your box. This may include your annotated script excerpt from the *Honey Spot*, the drawing of Place, or your sticky notes.   **Activity 1.3 – introduction to properties (props)**  **Teacher note:** encourage students to avoid excessive use of props and to always ensure the use of props contributes appropriately to the intended dramatic meaning. For example, a mobile phone is not appropriate in a realistic play set before the year 2000. The use of the tomahawk in *Honey Spot* should be discussed and this is an opportunity for teachers to explicitly teach students about items which cannot be used in school performances, for example replica/imitation weapons.  Access **slide 1.3a** and remind students of the NESA definition of props.  Working with a partner, students review annotations and identify any props used in the *Honey Spot* excerpt.  Introduce students to prop design. Access **slides 1.3b** and **1.3c** and guide students through the safe processes for designing and using props.  It is important we consider safe processes when using and designing props. Safety in drama spaces includes safely making, performing and appreciating drama in spaces such as drama classrooms. Some props are not safe to use in the classroom or on stage. These include props such as weapons (real or replica). Other props can impact emotional and/or cultural safety. Dangerous props should not be used in drama.  As a class, brainstorm alternatives which could be used. Consider the use of symbolism to suggest objects used in the scene, rather than using literal props.  As a class or in small groups, develop a moved reading of the script excerpt experimenting with the safe use of props.  Students document these activities on their copies of the *Honey Spot* script excerpt, using the prompts on **slide 1.3d**, which will then be stored in documentation boxes.  **Activity 1.4 – Aboriginal and Torres Strait Islander voices on stage**  **Teacher note**: teachers should liaise and/or consult with Aboriginal and/or Torres Strait Islander representative groups within their school or community context to ensure appropriate protocols are considered and applied. Teachers should consider appropriate ways of showing respect to Aboriginal and/or Torres Strait Islander playwrights, communities and people whose lived experiences and histories may have informed the development of a character or story.  As a class, collaboratively unpack and explore some of the protocols that could be used for establishing and maintaining partnerships with Aboriginal and Torres Strait Islander Peoples, Communities and stakeholders in your local context.  Collaboratively identify the appropriate consultation protocols and steps for staging a performance of *Honey Spot* or other works by Aboriginal and/or Torres Strait Islander practitioners in your local context.  Students access **slide 1.4** to complete an exit slip to demonstrate understanding of this learning sequence. |

# Learning sequence 2 – costume

**Teacher note: this learning sequence unpacks costume as an element of production. In becoming familiar with the use of costume to enhance dramatic meaning, these activities provide an opportunity for teachers to explain the use of theatre blacks as a ‘neutral’ costume.**

The positioning or ‘pose’ of figures in these activities is significant as costume design must capture a moment of live drama to demonstrate how the costume enhances the characterisation. Teachers should ensure that the character(s) pose allows students to consider dramatic meaning and practicality of an actor’s costume.

**Teachers may find the following resources useful for their own background research or in preparation for teaching this learning sequence:**

* [Costume Design](https://belvoir.com.au/education/resources/costume-design/)
* [Hamilton Australia](https://sites.google.com/education.nsw.gov.au/tau-cc-hamilton/drama#h.lz33g2vaunid) **– teachers should be aware that *Hamilton* is rated M**
* [How ‘Beetlejuice Beetlejuice’ Costumes Were Designed | Behind the Seams | InStyle (9:51)](https://www.youtube.com/watch?v=Z6nz6uk7ymM) – teachers **should be aware that *Beetlejuice Beetlejuice* is rated M.**

The ‘Costume’ section of the PowerPoint resource – Nothing is neutral, *Staging Ideas* and *Compass* script excerpts from the resource booklet – Nothing is neutral should be used to support learning sequence 2.

The duration of this learning sequence is approximately one week.

Table 2 – learning sequence 2 – costume

|  |  |
| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes  **DR5-APP-02** evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts  **Content**  **Making – Dramatic contexts**   * **Explore and interpret dramatic works, practices or practitioners to guide experimentation with dramatic conventions, forms and styles**   **Making – Dramatic elements**   * **Interpret, enact and refine scripted and original roles, characters and situations** * **Investigate how to use the elements of production to craft dramatic works**   **Appreciating – Dramatic contexts**   * **Evaluate how ideas, images and stories explore and express individual and collective identities, values and perspectives** * **Communicate a coherent interpretation of devised and scripted theatrical works with reference to staged examples in verbal and written texts**   **Appreciating – Dramatic processes**   * **Analyse embodied, sensory and affective experiences of drama** * **Seek, exchange and question perspectives with others to reflect on collaborative experiences** * **Create written reflections which evaluate drama as a subjective experience**   **Appreciating – Dramatic elements**   * **Analyse how choices in the elements of drama shape audience impact** * **Analyse how the elements of production can strengthen moments, transitions and journeys** * **Explain how creative choices shape roles, characters and situations** | **Learning intentions**  **We are learning to:**   * develop our understanding of how to interpret meaning and make directorial choices using a short, scripted extract * develop our understanding of how costume can be used to create dramatic meaning for an audience.   **Success criteria**  **I can:**   * explore and interpret a script excerpt, using costume to strengthen moments of dramatic action * explain how costume can be used to shape audience response.   **Activity 2.1 – introduction to costume**  **Teacher note:** garbage bags, masking tape and scissors will be used to create costumes in this activity. The garbage bags should be kept for use in activity 2.4. Teachers should guide students in developing and applying safe processes to manage costume and makeup, including seeking actor consent and ensuring physical and emotional comfort in relation to costuming choices and physical contact.  Access **slide 2.1a** and remind students of the NESA definition of costume.  Introduce students to costume design. As a class, access **slide 2.1b** and guide group discussion to explore these questions:   * What could be considered a costume? * What is the purpose of a costume? * What are the dramatic or technical needs of costumes? For example, suitability for movement, quick changes or appearance under lighting.   Access **slide 2.1c** and, working in pairs, ask students to select one item from the slide and explain how it can be used as a costume to create a character.  Access **slide 2.1d**. Organise the class into small groups and issue them with 8 garbage bags per group and run this activity:   * Using only the garbage bags, a roll of masking tape and a pair of scissors you are to transform 2 group members into a superhero and their sidekick through costume. * You will have 10 minutes to create the costumes. * The superheros and sidekicks will then pose in a manner which reflects their character. * Costume and posing choices should be documented in your individual boxes. * Lead a whole class discussion to identify how students’ creative choices created characterisations.   **Activity 2.2 – considering style**  **Teacher note:** in this activity, student prior knowledge of style should be incorporated. It is important to establish with students how a style in film or literature may be presented differently in theatre.  Brainstorm the word ‘style’, and collaboratively list styles of theatre students contribute.  In small groups or individually, students access Chapter 5: Communicating our ideas visually of*Staging Ideas – Set and costume design for theatre* by Stephen Curtis in the resource booklet. Students read this excerpt and then pick a style from each of the realism, heightened realism and fantasy columns. They briefly research the chosen styles and record a common design motif for each style. Using an imagined line in the drama space, (one end being total realism and the other being abstract) they place each documented design motif on the line. The class then participates in a [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555?clearCache=8e868dbc-9099-e64c-e27a-799219c199c3) to share motif displays with peers.  **Activity 2.3 – unpacking *Compass***  Introduce students to *Compass* by Jessica Bellamy in the resource booklet by accessing **slide 2.3**. Students access and discuss the first page of the script excerpt which outlines the characters.  As a class, access [Meet a costume designer (3:42)](https://www.abc.net.au/education/meet-a-costume-designer/13995350) by ABC Education.  Using the information provided in the video, students make inferences about the context and setting of this play. They then pose as one of the characters in the list and document their choices for future annotation.  **Activity 2.4 – moving the scene**  As a class, access **slide 2.4** and the second page of the *Compass* excerpt and complete a reading of the scene.  On their copy of the script excerpt, students make notes about how character could be reflected in costuming choices. In groups, they share observations.  Working in small groups, students use garbage bags as appropriate props, not costumes, to form tableaux that represent 3 key theatrical moments in the scene. They document the tableaux and use of garbage bags as props. In ‘documenting’ these images, students should attempt to draw the pose of the character and then annotate the drawing. The image(s) will become the basis of a later costume ‘rendering’.  **Activity 2.5 – research and annotation**  Students use 3 different source references, only one being the internet, to collect 4 materials/items each which reflect the costume choices they would consider for any 2 characters from a key moment they documented in Activity 2.4. Materials/items may include images, text, fabric swatches, drawings, sketches and audio files. They should consider the value of found objects. As the play involves high school-aged characters, students can look to their world to guide choice of appropriate materials/items.  Collaboratively, review the array of materials collected and documented during this learning sequence and guide students to ensure each item has a short annotation to explain their costume choices and the impact these choices have created on the dramatic action of the scene(s). |

# Learning sequence 3 – set

**Teacher note:** in this sequence of activities each student needs a cardboard box – a photocopy box is an ideal size. They will not use the lid in the first activity, but it should be stored for future use. They will need to make the inside of the box black in colour. This can be done with paint or with black card/paper, whichever resource is more appropriate to the context of the class. After making the box, it will need to be stored for future use throughout this learning sequence. Teachers may choose to explore the story of Ernest Shackleton further to support students in their design process. The website [Sir Ernest Henry Shackleton](https://www.ernestshackleton.net/#about) provides a biography of Shackleton and images of his adventures.

Students may be unfamiliar with theatre machinery. Teachers may select and show other resources to support student understanding. These might include:

* [How does a revolve work?](https://www.mtc.com.au/discover-more/backstage/how-does-a-revolve-work/)
* [The Fly Floor](https://www.mtc.com.au/discover-more/backstage/the-fly-floor/)
* [Meet Charles Davis, the set designer behind Sydney Theatre Company's The Real Thing (1:58)](https://www.youtube.com/watch?v=1ktVXDbSl-g).

The ‘Set’ section of the PowerPoint resource – Nothing is neutral and *Shack* script excerpts from the resource booklet – Nothing is neutral, should be used to support learning sequence 3.

The duration of this learning sequence is approximately one week.

Table 3 – learning sequence 3 – set

|  |  |
| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes  **DR5-APP-02** evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts  **Content**  **Making – Dramatic contexts**   * **Explore and interpret dramatic works, practices or practitioners to guide experimentation with dramatic conventions, forms and styles**   **Making – Dramatic elements**   * **Interpret, enact and refine scripted and original roles, characters and situations** * **Investigate how to use the elements of production to craft dramatic works**   **Appreciating – Dramatic contexts**   * **Evaluate how ideas, images and stories explore and express individual and collective identities, values and perspectives** * **Communicate a coherent interpretation of devised and scripted theatrical works with reference to staged examples in verbal and written texts**   **Appreciating – Dramatic processes**   * **Analyse embodied, sensory and affective experiences of drama** * **Seek, exchange and question perspectives with others to reflect on collaborative experiences** * **Create written reflections which evaluate drama as a subjective experience** * **Analyse how choices in the elements of drama shape audience impact** * **Analyse how the elements of production can strengthen moments, transitions and journeys** | **Learning intentions**  **We are learning to:**   * make visual representations of places and spaces imagined in a short, scripted excerpt * appreciate how set design and construction can contribute to an audience response in drama.   **Success criteria**  **I can:**   * interpret meaning from a dramatic work and apply it to a theatrical set design * use fixed and mobile set pieces to shape dramatic meaning for an audience * use set design to enhance dramatic meaning for an audience responding to a performance.   **Activity 3.1 – introduction to set design**  Introduce students to set design. Access **slide 3.1a** and remind students of the NESA definition of set.  Explain that students are going to create a model of an empty space or a ‘black box’ theatre – the use of black space in theatre design is a convention for signifying a neutral environment or setting.  In pairs or individually, students convert a box into a ‘black box’ set using the prompts on **slide 3.1b**. It is a ‘neutral’ with no setting constructed. It could also be referred to as ‘minimalist’ design. Introduce students to *Shack* by George Kemp in the resource booklet.The class can then use the following activity to explore the possibilities of using a minimalistic set.  Consider the opening stage directions of *Shack* – *‘Antarctica. Maybe a few years in the future.’* In small groups, use an empty space you are in to create a 20-second scene which evokes this stage direction. Do this without using any props, set pieces or recorded sound.  Access **slides 3.1c** to **3.1e** and guide a discussion about the differences between 3 types of stage space – a proscenium arch, a thrust stage and theatre in the round. The following resources could be used to support this discussion.   * [Seymour – York Theatre](https://www.seymourcentre.com/venues/york-theatre/) * [Seymour – Everest Theatre](https://www.seymourcentre.com/venues/everest-theatre/) * [Backstage – Challenges of Theatre in the Round: Performing and Staging](https://www.backstage.com/magazine/article/what-is-theatre-in-the-round-75791/)   Access **slide 3.1f** and lead students in a discussion about 2 types of stage machinery – a revolve and a fly system.  **Activity 3.2 – exploring the context of *Shack***  **Teacher note:** in this learning sequence students will require access to a mood board. The mood board could be created digitally. [Canva for education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653) and [Adobe Express](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/10) are accessible online design platforms with mood board templates suitable for this activity. Alternatively, the activity can be completed physically on a wall or board.  Access **slide 3.2** and guide a class reading of the *Shack* excerpt from the beginning of Scene 1 until the stage direction ‘*They work together to shut the 'door' against the wind and snow’*. Students individually annotate their copies of the script to indicate where references are made to Place. As a whole class, develop a mood board of images, words and colours to create the sense of Antarctica that is described in the script.  **Activity 3.3 – set design and construction**  **Teacher note:** this activity requires the ‘black box’ set boxes, left over cardboard pieces, white card, white paper, scissors, string and adhesives such as glue and/or tape. A time limit of approximately 40 minutes is recommended for this activity. Set design images for this play can be found at [ATYP – Shack](https://atyp.com.au/ATYP-productions/shack-2022/) and may be used to support student understanding. This activity is designed to be completed individually; however, it is recommended that students are given informal opportunities to share work with peers throughout the design and construction process.  As a class, access the video [Meet a Set Designer (2:43)](https://www.youtube.com/watch?v=zbDXQKKMEWo) and **slide 3.3** and guide students in completing the following activities.  Using only black and white card, adhesives and string, students construct a set design in their black box sets to evoke the dramatic world created in the *Shack* excerpt, from the beginning of Scene 1 until the stage direction, ‘*They work together to shut the 'door' against the wind and snow’*. Students should consider creating adaptable objects, such as drama blocks, chairs, stage flats and door frames to create dramatic meaning.  **Activity 3.4 – projection**  **Teacher note:** this activity works best with an overhead projector, or alternatively a strong torch, with students drawing their design onto a transparency sheet using a marker. It can also be done with a standard projector; however, these could be difficult to focus onto the ‘black box’ set.  As a class, access the video [CLIP – Why Use Theatre Projections (6:27)](https://www.youtube.com/watch?v=p_sAiSMckuk).  In groups, discuss the reasons that a set designer might incorporate projections into their design concept.  Access the beginning of Scene 3 of the *Shack* script excerpt, from the start of the scene until the end of the first line Ernie reads, ‘we waited through that day and the following days with increasing anxiety’. Consider the excerpt and discuss ways that ice could be evoked in a stage design. Explain how lighting, image, shadow and/or video projections could be used as part of a set design.  Access PowerPoint **slide 3.4** and ask students to create and project imagery onto their box set to evoke a sense of ice, as described in the *Shack* script excerpt from the start of the scene until the end of the first line Ernie reads, ‘we waited through that day and the following days with increasing anxiety’.  **Activity 3.5 – documentation**  Encourage students to document the process of developing a set design throughout this learning sequence. Offer formative feedback and allow them time to consolidate this collection in their documentation boxes before moving on to the next learning sequence. They can collect and annotate images, set materials, script excerpts and any other appropriate media to explain how dramatic meaning has been manipulated through their set design choices and processes. |

# Learning sequence 4 – lighting

**Teacher note:** teachers will need to establish clear protocols for the use of light and darkness appropriate to the context of the space they are working in. Students should be consistently reminded of safe working practices and the importance of planning and rehearsal when working in low levels of light. See the ‘Safe processes’ section in NESA’s [Drama 7–10 (2023): Dramatic processes support document](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning#:~:text=Dramatic%20processes%3A%20Drama%207%E2%80%9310).

Some activities in the learning sequence involve students working in darkness and using torches. Teachers should consider the challenges of doing script work in low light and adapt activities where necessary to support students.

The ‘Lighting’ section of the PowerPoint resource – Nothing is neutral and *Where in the World is Frank Sparrow* script excerpts from the resource booklet – Nothing is neutral should be used to support learning sequence 4.

The duration of this learning sequence is approximately one week.

Table 4 – learning sequence 4 – lighting

|  |  |
| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes  **DR5-PER-01** applies and adapts performance skills and dramatic processes to communicate intention and meaning  **DR5-PER-02** manipulates dramatic elements to stage works and influence audience response through dramatic contexts  **DR5-APP-02** evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts  **Content**  **Making – Dramatic elements**   * **Interpret, enact and refine scripted and original roles, characters and situations** * **Investigate how to use the elements of production to craft dramatic works**   **Performing – Dramatic contexts**   * **Craft meaning and influence audience response in coherent devised and scripted theatrical works**   **Performing – Dramatic processes**   * **Collaborate dynamically within an ensemble and/or crew to jointly stage dramatic action**   **Performing – Dramatic elements**   * **Perform and stage roles, characters and situations with clarity and cohesion** * **Manipulate the elements of drama to influence audience response in devised and scripted theatrical works**   **Appreciating – Dramatic contexts**   * **Communicate a coherent interpretation of devised and scripted theatrical works with reference to staged examples in verbal and written texts**   **Appreciating – Dramatic processes**   * **Analyse embodied, sensory and affective experiences of drama** * **Seek, exchange and question perspectives with others to reflect on collaborative experiences** | **Learning intentions**  **We are learning to:**   * experiment with lighting to understand how it is used to create focus and shape action, spaces and dramatic meaning * evaluate how lighting effects can be used to influence audience response.   **Success criteria**  **I can:**   * work safely with different lighting states and understand the importance of safety when working in low light * collaborate in an ensemble to stage dramatic action by manipulating an element of production * make and analyse choices in the use of lighting to shape audience engagement.   **Activity 4.1 – introduction to lighting design**  Introduce students to lighting design. Access **slide 4.1a** and remind students of the NESA definition of lighting.  Access **slide 4.1b** and unpack the dual purpose of stage lighting – ‘to illuminate’ and ‘to evoke’.  As a class, access the video [Introduction to lighting (13:37)](https://artsunit.nsw.edu.au/art-bites/lighting) on **slide 4.1c** and complete the associated activities. Access **slide 4.1d** and use it to record student learning from the video.  **Activity 4.2 – snowstorm**  **Teacher note:** this activity will require access to the *Shack* script excerpt used in Learning sequence 3.  Access PowerPoint **slide 4.2** and the *Shack* script excerpt used in the previous lesson sequence from the beginning of Scene 1 until the stage direction ‘*The wind picks up to fever pitch. It should feel like the shack is shaking from its force* ‘.  In small groups, students devise a one-minute sequence where the young explorers venture out beyond the shack to ‘discover’ Antarctica during a snowstorm. They can only use torches to create the light and should use this light to illuminate their discoveries as they move around the space. For example, abominable snow creatures, penguin civilizations, other expeditions.  Each group presents this scene to the class for feedback and discussion. Students explain how they used light to create imagery in the sequence.  **Activity 4.3 – *Where in the World is Frank Sparrow* lighting activity**  As a class, access PowerPoint **slide 4.3** and the whole script excerpt of *Where in the World is Frank Sparrow* in the resource booklet.  Organise 2 class readings of the script where:   1. each line of dialogue is delivered by an individual actor 2. dialogue is delivered by a chorus of actors.   In pairs or individually, students then annotate the script with indications of where different lighting states may be appropriate.  In small groups, students use only torches for light to develop and present this excerpt of the script and attempt to evoke these different lighting states. Allow 15 minutes planning time, 15 minutes rehearsal time in full light and then 15 minutes rehearsal time in low light/darkness.  Groups present their interpretation of the script excerpt to the class.  **Activity 4.4 – whole class collaboration activity**  Access **slide 4.4a** and guide students through the activities.   1. Collaboratively select which lighting states from the last activity most powerfully evoked the world of the play. 2. Using these ideas, create a whole class ensemble performance of the excerpt.   Access **slide 4.4b** and use the exit slip to reflect on the learning and the challenges of completing this collaborative design activity.  **Activity 4.5 – documentation**  Encourage students to document the process of developing lighting design throughout this learning sequence. Offer formative feedback and allow them time to consolidate this collection in their documentation boxes before moving on to the next learning sequence. They can collect and annotate still and moving images, script excerpts and any other appropriate media to explain how dramatic meaning could been manipulated through lighting design choices and processes. |

# Learning sequence 5 – sound

**Teacher note:** teachers will need to consider the opportunities and challenges of using sound in the spaces in which these activities are delivered. In all activities, sound is intended to be created ‘live’ by students. Depending on the school context and available resources, teachers may also wish to use this opportunity to explore the potential of technology to create, amplify and distort sound for theatrical purposes.

The ‘Sound’ section of the PowerPoint resource – Nothing is neutral and *Honey Spot* script excerpts from the resource booklet – Nothing is neutral should be used to support learning sequence 5.

The duration of this learning sequence is approximately one week.

Table 5 – learning sequence 5 – sound

|  |  |
| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes  **DR5-MAK-02** selects and applies dramatic elements to create and refine works and experiences through dramatic contexts  **DR5-PER-01** applies and adapts performance skills and dramatic processes to communicate intention and meaning  **DR5-PER-02** manipulates dramatic elements to stage works and influence audience response through dramatic contexts  **DR5-APP-02** evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts  **Making – Dramatic contexts**   * **Generate, rehearse and refine ideas, images and stories to explore and interpret individual and collective identities, values and perspectives** * **Create and refine dramatic action and meaning informed by the dynamic and evolving Cultural Knowledges of Aboriginal and/or Torres Strait Islander works, practices or practitioners**   **Making – Dramatic processes**   * **Explore and apply respectful protocols for creating dramatic action with Aboriginal and/or Torres Strait Islander Communities, practitioners and Knowledges**   **Performing – Dramatic contexts**   * **Stage drama informed by artistic, cultural, social and personal contexts, protocols and intentions** * **Stage ideas, images and stories to express individual and collective identities, values and perspectives** * **Select and manipulate dramatic elements to build cohesive moments, transitions and journeys** * **Stage dramatic action and meaning informed by the dynamic and evolving Cultural Knowledges of Aboriginal and/or Torres Strait Islander works, practices or practitioners**   **Performing – Dramatic processes**   * **Apply protocols for performing which respect Aboriginal and Torres Strait Islander Peoples**   **Appreciating – Dramatic contexts**   * **Use language appropriate to context to communicate a perspective about works and processes** * **Analyse personal experiences with artistic, cultural, social and personal contexts, protocols and intentions as maker, performer and audience** * **Evaluate how ideas, images and stories explore and express individual and collective identities, values and perspectives. Analyse the dynamic and evolving Cultural Knowledges of Aboriginal and/or Torres Strait Islander works, practices or practitioners**   **Appreciating – Dramatic processes**   * **Explain the effect of ethical processes on dramatic practitioners and audiences, including respect for Indigenous Cultural and Intellectual Property (ICIP)**   **Appreciating – Dramatic elements**   * **Analyse how the elements of production can strengthen moments, transitions and journeys** * **Analyse how choices in the elements of drama shape audience impact** | **Learning intentions**  **We are learning to:**   * **use sound to enhance the elements of drama such as atmosphere, space, character and tension** * **extend our understanding of cultural safety and cultural expression through our exploration of script.**   **Success criteria**  **I can:**   * use live sound to strengthen a theatrical moment * appreciate how the performance space can impact the quality of sound * work with classmates to ensure we use safe protocols for exploring works by Aboriginal and/or Torres Strait Islander playwrights.   **Activity 5.1 – introduction to sound**  Introduce students to sound design. Begin by asking students to remain silent for 30-seconds. Once students have achieved 30-seconds of silence, discuss the impact of silence, their emotional response to it and its use in theatre. For example, it can be used to build anticipation or tension. Introduce students to lighting design. Access **slide 5.1a** and remind students of the NESA definition of lighting. Explain the term ‘acoustics’ appropriate to the space you are working in. Provide an opportunity for students to identify different aspects of the drama space which may impact sound. For example, carpet, windows or the height of the room.  Access Scene 1 on the second page of the *Compass* script excerpt used in Learning sequence 2 and **slide 5.1b**.  Students brainstorm noises they can make/produce which evoke the noises of the rainstorm happening in the campground.  As a class, create a soundscape to reflect the sounds which will be heard as part of the script excerpt. Experiment with changing the frequency, order and volume of the soundscape.  **Activity 5.2 – introduction to *Sunshine Super Girl***  **Teacher note:** for this activity, teachers will need to organise an open space and 2 tennis balls for every 4 students.  Begin by inviting students to present an Acknowledgement of Country. Remind students of protocols to be considered when working with Aboriginal and Torres Strait Islander content.  Prior to accessing **slide 5.2a**, ask students if any are aware of Evonne Goolagong Cawley. View the slide and guide a discussion on the significance of her achievements.  Organise a class reading of ‘Prologue’ from the script excerpt from *Sunshine Super Girl* in the resource booklet.  Access the video: [Tennis – Sound effect (1:43)](https://www.youtube.com/watch?v=6baz8K-zr7s). Access **slide 5.2b** of the PowerPoint resource and complete the related activity.  Working in groups of 4 with 2 tennis balls, students recreate the soundscape of the tennis match evoked in the script excerpt. The sound scape should include audience noise.  **Activity 5.3 – foley exercise**  **Teacher note:** accessing examples of foley can be done through multiple video sources. The series [The Secret World of Foley (2:31)](https://www.youtube.com/watch?v=7GGC6zpF-Qs) has many examples of different uses of foley.  As a class, students access **slide 5.3a** and the video [Foley Artists: How Movie Sound Effects Are Made (7:11)](https://www.youtube.com/watch?v=U_tqB4IZvMk).  Challenge students to find other objects which can recreate the sound of a tennis match – apart from a tennis ball. The sound of a tennis racket hitting a ball is difficult to replicate, they may want to experiment using their lips or fingers to make a popping sound.  Students access **slide 5.3b**. Using the foley items they have created or found, they develop a performance of ‘Prologue’ from the script excerpt from *Sunshine Super Girl* in the resource booklet.  Working in small groups, students enact the scene ‘Prologue’, this time acting as members of the crowd and incorporating the found objects to create sound design appropriate to a performance of this scene.  **Activity 5.4 – interpreting *ideas, images and stories***  **Teacher note:** some of the videos used in this activity will require teacher access to ABC iView. To evoke the scene used in this activity, students can be supported by first listening to appropriate sound effects such as [Pond ambience with crickets (2:29)](https://www.youtube.com/watch?v=scPVu7BASeA).  Unpack the use of the 2 props, the wicker basket and fishing line with consideration of the significance to the character’s identity and Aboriginality. As a class, access and discuss the ideas, images and stories explored in the following sources:   * [Evonne Goolagong Cawley (2:55)](https://www.abc.net.au/btn/classroom/evonne-goolagong-cawley/13811346) * [Series1: Episode 2 'Evonne Goolagong Cawley' (28:43)](https://iview.abc.net.au/video/DO2112H002S00) * [50 years after Evonne Goolagong’s Australian Open win, we should remember her achievements – and the racism she overcame](https://www.uq.edu.au/news/article/2024/01/50-years-after-evonne-goolagong%E2%80%99s-australian-open-win-we-should-remember-her).   Access **slide 5.4a** and use it to record student learning about Evonne Goolagong Cawley.  Collaboratively or individually, students identify 3 facts they have learned about Evonne Goolagong’s connection to Country and her tennis career.  Access **slide 5.4b** and use it to guide students in completing and reflecting on the following activity.  Form a circle and, as a group, reflect on the information given by the character in the script:   * ‘This is a good spot here. This is mum’s spot. That current there? Swirling around and around? That’s the backwater. Leaves and twigs and bugs. That’s what the fish are after and that’s what I’m after. The fish.’   Consider how this dialogue engages the audience by creating images of the character’s connection to Country.  Guide students as they experiment with creating sound effects for the props in this scene in a way which demonstrates respect for their cultural significance.  In their documentation box, students document how they created contrast between the sound design of this theatrical moment and that of the tennis match.  **Activity 5.5 – documentation**  Encourage students to document the process of developing sound design throughout this learning sequence. Offer formative feedback and allow them time to consolidate this collection in their documentation boxes before moving on to the next learning sequence. They can collect and annotate still and moving images, script excerpts and any other appropriate media to explain how dramatic meaning could been manipulated through sound design choices and processes. |

# Learning sequence 6 – developing a design concept

**Teacher note:** students have 2 weeks to select one element of production and a script excerpt and begin developing their design concepts. Throughout this time, students will need to consider the following questions:

* Is my design appropriate for the script excerpt?
* Is my design appropriate for performers?
* Is my design engaging for an audience?

The sample assessment task – Nothing is neutral is designed for students to work independently but teachers could choose to have students work in pairs or small groups to develop a collaborative design concept.

The ‘Developing a design concept’ section of the PowerPoint resource – Nothing is neutral and sample assessment task can be used to support learning sequence 6.

The *Staging Ideas* excerpt in the resource booklet can be used to extend learning for HPGE students. Some of the language in Stephen Curtis’ textbook excerpts may be unfamiliar for Stage 5 students. Teachers may choose to allow students to do further research into each of the terms referred to in the extension activities provided.

The duration of this learning sequence is approximately 2 weeks.

Table 6 – learning sequence 6 – developing a design concept

|  |  |
| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes  **DR5-MAK-02** selects and applies dramatic elements to create and refine works and experiences through dramatic contexts  **DR5-PER-01** applies and adapts performance skills and dramatic processes to communicate intention and meaning  **DR5-PER-02** manipulates dramatic elements to stage works and influence audience response through dramatic contexts  **DR5-APP-01** analyses how creative choices shape intention and meaning through dramatic processes  **DR5-APP-02** evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts  **Content**  **Making – Dramatic processes**   * **Document processes used to generate, evaluate and refine dramatic works** * **Explore and interpret dramatic works, practices or practitioners to guide experimentation with dramatic conventions, forms and styles** * **Investigate how to use the elements of production to craft dramatic works**   **Making – Dramatic elements**   * **Rehearse, refine and experiment with the elements of drama, performance and production to craft dramatic meaning and audience engagement in theatrical moments, transitions and journeys** * **Investigate how to use the elements of production to craft dramatic works**   **Performing – Dramatic contexts**   * **Apply dramatic conventions, forms and styles influenced by dramatic works, practices or practitioners**   **Performing – Dramatic elements**   * **Manipulate the elements of drama, performance and production to communicate meaning and sustain audience engagement**   **Appreciating – Dramatic contexts**   * **Evaluate how ideas, images and stories explore and express individual and collective identities, values and perspectives**   **Appreciating – Dramatic elements**   * **Analyse how choices in the elements of drama shape audience impact** | **Learning intention**  **We are learning to:**   * **develop a design concept for a short, script excerpt.**   **Success criteria**  **I can:**   * **experiment with one of the elements of production to develop an idea** * **work effectively with my peers to give and receive feedback in the early stages of concept development.**   **Activity 6.1 – unpacking the assessment task**  **Teacher note:** students will require access to the sample assessment task – Nothing is neutral.  Distribute the assessment task and unpack the 2 components of the task by accessing **slides 6.1a** to **6.1d**. Guide students in completing the following steps:   1. Choose 2 elements of production you feel you are most confident or excited to work with. 2. Open your documentation box and select 4 items from your box which support this choice. 3. Take your items and form a circle with your classmates. Turn to the classmate sitting to your left and share your 4 chosen items with them. They will review these 4 items and, on one of them, document a suggestion about which element of production they think you should focus on. Next, turn to the classmate on your right and undertake the same process. 4. Form 5 small groups and revisit one of the script excerpts from the previous learning sequences – make sure all 5 scripts are covered by the class. Collaboratively prepare a short presentation, using these items from your documentation boxes to unpack the script excerpt for the rest of the class.   **Extension activities:** HPGE students access Chapter 6 of *Staging Ideas – Set and costume design for theatre* by Stephen Curtis in the resource booklet and unpack each of the 6 conventions of audience engagement with students.  Students access **slide 6.1e** and collaboratively complete the spider graph, suggesting a student friendly definition for each of the 6 terms. Students could also indicate which play excerpt may be appropriate to each convention of audience engagement.  Students access **slide 6.1f** and focus on one of the conventions of audience engagement to conduct a ‘Freyer’ investigation.  **Activity 6.2 – planning the concept**  Allow students time to individually develop their design concept ideas for their chosen script excerpts as outlined in the assessment task.  As a class, access PowerPoint **slide 6.2** and, using their chosen excerpt, ask students to consider:   * the playwright * the context and the setting of the play as a whole * the style of their chosen play or excerpt * what they can learn from past productions * how the audience will engage with the chosen excerpt * the material available to them to demonstrate design choices * how they will manage their time effectively.   **Activity 6.3 – peer feedback routine**  In pairs, students use a peer feedback routine to begin the design process and initiate the design concept. First, they work individually on ideas for their design for 15 minutes. Then, they each have 2 minutes to share with a partner the ideas they have developed so far. Finally, they have 30 seconds to give their partner 2 suggestions for development of the work. Throughout this learning sequence, students can repeat this peer feedback routine with different partners.  **Activity 6.4 – developing the idea**  Access **slide 6.4** and guide students in the following activity.   * Remove all the items from your documentation box which currently represent either the element of production you are using or the script excerpt you are working with. Choose at least 3 of these that you can work with to develop your design concept. Spend 30 minutes reworking or developing one of these items/ideas so that it effectively showcases your chosen script excerpt and element of production. Find a partner and reveal the item to them. See if they can instantly identify which script excerpt and element of production you have chosen. Discuss the outcome of this interaction briefly before documenting this experience and reflecting on how this might help you develop a clear design concept.   **Activity 6.5 – consolidating the idea**  Issue students with an A3 sheet of paper and ask them to access **slide 6.5**. Students complete the following activity.   * Without touching the paper, spend 10 minutes planning how you could use it as part of your design idea, either by using it to document, using it as a material or using it to frame pre-existing ideas. Take 30 minutes to execute this plan with the sheet of A3 paper and then share the final product with a partner.   **Activity 6.6 – documentation**  **Teacher note:** teachers may choose to share the scaffolding questions and sample design concept statement provided in the [Appendix](#_Appendix). These could be used to support the whole class or individual students.  Encourage students to creatively collate the information they have gathered during the design concept development process and place any annotation, images and objects into their documentation boxes.  Access **slide 6.6** and finish this learning sequence by guiding students as they attempt a draft of their design concept statement as per the sample assessment task. |

# Learning sequence 7 – feedback, refinement and showcase

**Teacher note:** peer assessment can be guided using the department’s [peer and self-assessment for students](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students#tabs2) resources, specifically, asking students to select at least one of the [strategies for student peer assessment](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students/strategies-for-student-peer-assessment0) to use in developing a feedback sheet. In this learning sequence students are required to develop mud maps of the showcase venue. A mud map is a simplified diagram or sketch of the venue, containing features which may impact the positioning of showcase materials such as doors, lighting, obstacles and access to safety equipment such as fire extinguishers.

The Showcase forms a key component of the assessment of the outcomes in this unit and teachers should consider utilising a space which will allow audience interaction of some form. Suggested spaces within a school may include the foyer of a hall or theatre, the school office foyer, the library or a staff common room. Teachers will need to ensure that necessary permissions are gained for students to access the showcase venue.

Cultural safety, appropriateness, sensitivity and respect for local protocols should be carefully considered when planning and exhibiting the Showcase. Teachers should be familiar with local protocols regarding Aboriginal and Torres Strait Islander artists and their work as well as NSW Government protocols. Further advice can be found in NESA’s [Drama 7–10 (2023): Advice for working with Aboriginal and Torres/Strait Islander content support document](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning#:~:text=Teaching%20advice%20(additional)%3A%20Years%207%E2%80%9310%20Working%20with%20Aboriginal%20and%20Torres%20Strait%20Islander%20content) and [Aboriginal Arts and Culture Protocols](https://www.nsw.gov.au/arts-and-culture/engage-nsw-arts-and-culture/resource-hub/aboriginal-arts-and-culture-protocols) on the Create NSW website.

The ‘Feedback, refinement and showcase’ section of the PowerPoint resource – Nothing is neutral and the sample assessment task can be used to support learning sequence 6.

The duration of this learning sequence is approximately 3 weeks.

Table 7 – learning sequence 7 – feedback, refinement and showcase

|  |  |
| --- | --- |
| Outcomes and content | Teaching and learning activities |
| **Outcomes**  **DR5-MAK-01** creates and refines meaning through experimentation with dramatic processes  **DR5-PER-02** manipulates dramatic elements to stage works and influence audience response through dramatic contexts  **DR5-APP-01** analyses how creative choices shape intention and meaning through dramatic processes  **DR5-APP-02** evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts  **Content**  **Making – Dramatic processes**   * **Seek, recognise and exchange perspectives with others to co-construct drama** * **Document processes used to generate, evaluate and refine dramatic works**   **Making – Dramatic elements**   * **Rehearse, refine and experiment with the elements of drama, performance and production to craft dramatic meaning and audience engagement in theatrical moments, transitions and journey**   **Performing – Dramatic contexts**   * **Apply dramatic conventions, forms and styles influenced by dramatic works, practices or practitioners**   **Performing – Dramatic contexts**   * **Perform and stage roles, characters and situations with clarity and cohesion** * **Select and apply the elements of production to stage dramatic works** * **Manipulate the elements of drama, performance and production to communicate meaning and sustain audience engagement**   **Appreciating – Dramatic contexts**   * **Communicate a coherent interpretation of devised and scripted theatrical works with reference to staged examples in verbal and written texts**   **Appreciating – Dramatic processes**   * **Seek, exchange and question perspectives with others to reflect on collaborative experiences** * **Make, accept and extend creative and critical interpretations of drama in discussion with others**   **Appreciating – Dramatic elements**   * **Evaluate how choices in the elements of drama develop during making and performing** * **Create written evaluation of how the elements of drama, performance and production create dramatic meaning and audience engagement in live dramatic experiences or works** | **Learning intentions**  **We are learning to:**   * **plan and implement effective collaborative processes to showcase design concepts and documentation as a group** * **seek and exchange ideas and feedback to enhance the development of our design concepts** * **use collaborative processes to communicate shared intention to an audience in our design concept showcase.**   **Success criteria**  **I can:**   * **collaborate to build a process for giving and using peer feedback** * **support the work of my peers with constructive feedback and use feedback to develop and refine my own design concept** * **work with my peers to display our design concepts for an audience** * reflect on and evaluate how the elements of production create dramatic meaning and audience engagement.   **Activity 7.1 – developing a peer feedback process**  As a class, guide students to develop a feedback process that they can use to evaluate the design concepts of their peers. The feedback process should allow students to provide feedback, positive and negative, in a constructive and supportive manner. The feedback process should allow students to help their peers refine design choices and begin the process of making curatorial choices for their final showcase.  **Activity 7.2 – sharing**  Access **slide 7.2a** and guide students in completing the suggested feedback process.  Students provide peer feedback in groups of 4. Each student will be given 4 minutes to explain their design concept to their group and to share relevant documentation which supports their work. The other students will then get 3 minutes to ask clarifying questions of the work. Students will then take 3 minutes of silent time to complete the class’s agreed peer feedback process from Activity 7.1. Then each student will have the opportunity to give verbal feedback in one-minute, making one reflective statement and then a proactive statement responding to the concept they are evaluating. Following the feedback cycle, the student who has received feedback will have 2 minutes to respond. The process (15 minutes in total) will then be repeated for each of the other students in the group.  Access **slide 7.2b** and ask students to use the exit ticket to reflect on the process they have undertaken.  **Activity 7.3 – applying feedback**  Access PowerPoint **slide 7.3** and allow students time to individually reflect on feedback.  Using peer feedback, students begin finalising their choices of documentation from their box that most clearly communicates their design concept.  They prepare a final version of their directorial concept statement as per the assessment task.  **Activity 7.4 – showcase planning**  Initiate a class discussion on the showcase of works. This should include consideration of the venue and audience for the Showcase.  In the groups of 4 from Activity 7.2, students identify the common ideas, images, stories or threads they see between each other’s design concepts. They share ideas for how these may work together in a whole class showcase. A student from each group reports back to the whole class on these discussions. Teachers document these collaborative discussions and suggestions.  **Activity 7.5 – showcase collaboration**  Take the class to visit the space they are using for the exhibition of their Showcase.  Access **slide 7.5** and guide students in completing the suggested questions.  In groups of 4, students prepare a mud map to illustrate how they see the works of the class being displayed in the space. They share their mud maps with the class and then make a collaborative decision as to how the work will be displayed.  **Activity 7.6 – documentation of feedback and planning**  Students now have a final opportunity to annotate objects, images and items to be submitted within their documentation box. Ask them to annotate each of the feedback sheets they receive and store them in the documentation box. They should also include an annotated copy of their group’s mud map reflecting their ideas and class decisions for the Showcase.  **Activity 7.7 – preparing the Showcase**  Ensure that the display of the Showcase and the materials within it are culturally safe. Access **slide 7.7a** and engage students in a discussion regarding the cultural safety protocols they will need to employ in the display of their showcase.  Access **slide 7.7b** to guide students as they work together to create the Showcase with shared intention, using an agreed design developed through class collaboration.  Collaboratively assign sections of the space for each student to exhibit their design concept.  Allow opportunities for students to document their involvement in this process and photograph their work as it is displayed in the Showcase.  **Activity 7.8 – design concept showcase**  **Teacher note:** in the Showcase, teachers should adopt a facilitator role and give students agency to host and manage the logistics of the event. This is a component of Part B of the sample assessment task.  Students apply the showcase planning done in the previous activities and run the event sharing the design concepts with an audience.  **Activity 7.9 – documentation submission**  Students submit Part A of the sample assessment task – the documentation box.  **Activity 7.10 – collaborative reflection**  **Teacher note**: in this activity, the teacher finalises the unit by guiding students to view the Showcase as audience members.  After the event, take the class to revisit the Showcase with the mindset of ‘audience’. Students view all design concepts and consider how they enhance the chosen script excerpts. In groups of 3 consider the questions on PowerPoint **slide 7.10**. Each group will share their response to the questions (one question per group member) while standing in front of the example they have chosen to discuss. |

# Appendix

**Design concept statement guide**

For your chosen design, you need to write a short design concept statement clearly explaining the intention of your concept and the approach that you have taken to develop it. Answer the questions below that relate best to your chosen element of production.

Table 6 – Activity 6.6

|  |  |  |
| --- | --- | --- |
| Suggested structure | Ask yourself some of these questions when writing your rationale | An example |
| A sentence that clearly explains the overall design concept or intention of the project. | * What dramatic meaning do you want to communicate? * What should your audience understand, imagine, visualise or examine in response to your design ideas? * What did you set out to achieve or create? | My concept for a set design for *Shack* by George Kemp contrasts the fragile safety of the children’s shelter against the terror of the storms that lash the frozen landscape. |
| A paragraph explaining significant moments, ideas, images, techniques, approaches, demands and/or stylistic conventions you have chosen to explore. | * What themes or ideas does your work highlight? * What conventions of style did you explore? * How have you dealt with the specific demands of the script? * What has influenced your concept? * What important techniques or approaches to your chosen element of production have you explored in developing the design concept? * What important moment/image/quote from the excerpt most clearly expresses your design concept? | In my imagined production of this script excerpt, the set will realistically portray both the inside and outside worlds. I intend to use a revolve, which will spin slowly through the scene to reveal the inside of the shack, and then the outside world of Antarctica. The additional use of sound effects of strong wind gusts will suggest to the audience that the set itself is being spun by the force of the storm. |
| A sentence explaining significant elements of drama and/or design you chose to manipulate, highlight, analyse and/or explore in developing and expressing your concept/intention. | * How have you controlled the elements of drama through your chosen element of production? * How have you engaged the audience in the choices you have made? * What significant challenges did you face in achieving your intention? * What do you think is most successful about your design concept (process or product)? | The disorientation of the characters will be amplified by the motion of the set. |
| A sentence reflecting on the intended audience response to the work or the realisation of your intention/concept. | * How do you want your audience to respond to your design ideas? * Is there anything that you need to clarify/explain/emphasise about your concept/intention? * Was there something that surprised you about the process of developing a design concept? | This will shock and bewilder the audience in these opening moments in a way which reflects the jarring and sudden start to the play. |

**Sample design concept statement**

My concept for a set design for *Shack* contrasts the fragile safety of the children’s shelter against the terror of the storms that lash the frozen landscape. In my imagined production of this script excerpt, the set will realistically portray both the inside and outside worlds. I intend to use a revolve, which will spin slowly through the scene to reveal the inside of the shack, and then the outside world of Antarctica. The additional use of sound effects of strong wind gusts will suggest to the audience that the set itself is being spun by the force of the storm. The disorientation of the characters will be amplified by the motion of the set. This will shock and bewilder the audience in these opening moments in a way which reflects the jarring and sudden start to the play.

# Differentiation advice

Differentiated learning should be enabled through both planned and contingent adjustments to the teaching approach for content, process, product and the learning environment. For more information on differentiation go to [Differentiating learning](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning) and [Differentiation](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/primary-school/teaching-strategies/differentiation).

When using these resources in the classroom, it is important for teachers to consider the needs of all students in their class, including:

* **Aboriginal and Torres Strait Islander students.** Targeted [strategies](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-in-nsw-public-schools) can be used to achieve outcomes for Aboriginal students in K–12 and increase knowledge and understanding of Aboriginal histories and culture. Teachers should use students’ Personalised Learning Pathways to support individual student needs and goals.
* **EAL/D learners.** EAL/D learners will require explicit English language support and scaffolding, informed by the [EAL/D enhanced teaching and learning cycle](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/enhanced-teaching-and-learning-cycle) and the student’s phase on the [EAL/D Learning Progression](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/planning-eald-support/english-language-proficiency). In addition, teachers can access information about [supporting EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/teaching-and-learning#Differentiation2) and [literacy and numeracy support specific to EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/enhanced-teaching-and-learning-cycle).
* **Students with additional learning needs.** Learning adjustments enable students with disability and additional learning and support needs to access syllabus outcomes and content on the same basis as their peers. Teachers can use a range of [adjustments](https://education.nsw.gov.au/teaching-and-learning/disability-learning-and-support/personalised-support-for-learning/adjustments-to-teaching-and-learning) to ensure a personalised approach to student learning. In addition, the [Universal Design for Learning planning tool](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) can be used to support the diverse learning needs of students using inclusive teaching and learning strategies. Subject specific curriculum considerations can be found on the [Inclusive Practice hub](https://education.nsw.gov.au/campaigns/inclusive-practice-hub).
* **High potential and gifted learners.** [Assessing and identifying high potential and gifted learners](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/assess-and-identify#Assessment1) will help teachers decide which students might benefit from extension and additional challenge. [Effective strategies and contributors to achievement](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/evaluate) for high potential and gifted learners helps teachers to identify and target areas for growth and improvement. In addition, the [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies) can be used to support the specific learning needs of high potential and gifted students. The [High Potential and Gifted Education (HPGE) Professional Learning and Resource Hub](https://schoolsnsw.sharepoint.com/sites/HPGEHub/SitePages/Home.aspx) supports school leaders and teachers to effectively implement the High Potential and Gifted Education Policy in their unique contexts.

# Support and alignment

**Resource evaluation and support**: all curriculum resources are prepared through a rigorous process. Resources are periodically reviewed as part of our ongoing evaluation plan to ensure currency, relevance and effectiveness. For additional support or advice, or to provide feedback, contact the Creative arts Curriculum team by emailing [creativearts7-12@det.nsw.edu.au](mailto:creativearts7-12@det.nsw.edu.au).

**Differentiation:** further advice to support Aboriginal and Torres Strait Islander students, EALD students, students with a disability and/or additional needs and High Potential and gifted students can be found on the [Planning, programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Inclusion and differentiation advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/inclusion-and-differentiation-advice-7-10) webpage.

**Assessment**: further advice to support formative assessment is available on the [Planning, programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Classroom assessment advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/classroom-assessment-advice-7-10-). For summative assessment tasks, the [Assessment task advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/assessment-task-advice-7-10) webpage is available.

**Explicit teaching:** further advice to support explicit teaching is available on the [Explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching) webpage. This includes the CESE [Explicit teaching – Driving learning and engagement](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/research-reports/what-works-best-2020-update/explicit-teaching-driving-learning-and-engagement) webpage.

**Consulted with**: Strategic Delivery, Aboriginal Education and Communities and subject matter experts.

**Alignment to system priorities and/or needs**: [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468), [Our Plan for NSW Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education).

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) elements of curriculum (curriculum provision) and effective classroom practice (lesson planning, explicit teaching).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [The Australian Professional Standards for Teachers](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 3.2.2, 3.3.2.

**Creation date: 22 October 2024.**

# References

This resource contains NSW Curriculum and syllabus content. The NSW Curriculum is developed by the NSW Education Standards Authority. This content is prepared by NESA for and on behalf of the Crown in right of the State of New South Wales. The material is protected by Crown copyright.

Please refer to the NESA Copyright Disclaimer for more information <https://educationstandards.nsw.edu.au/wps/portal/nesa/mini-footer/copyright>.

NESA holds the only official and up-to-date versions of the NSW Curriculum and syllabus documents. Please visit the NSW Education Standards Authority (NESA) website <https://educationstandards.nsw.edu.au> and the NSW Curriculum website <https://curriculum.nsw.edu.au>.

[Drama 7–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2023.

ABC (11 January 2022) [*Radio National: Noongar people speak about a sense of place*](https://www.abc.net.au/education/radio-national-noongar-people-speak-about-a-sense-of-place/13701914), ABC Education website, accessed 8 October 2024.

ABC (29 March 2022) ['Evonne Goolagong Cawley' [video]](https://www.abc.net.au/btn/classroom/evonne-goolagong-cawley/13811346), ABC Behind the News, accessed 8 October 2024.

Academy Originals (14 June 2016) ['Foley Artists: How Movie Sound Effects Are Made' [video]](https://www.youtube.com/watch?v=U_tqB4IZvMk), *Academy Originals*, YouTube, accessed 8 October 2024.

Arts Centre Melbourne (14 January 2013) ['Meet a costume designer' [video]](https://www.abc.net.au/education/meet-a-costume-designer/13995350), *Australian Broadcasting Corporation*, ABC Education website, accessed 8 October 2024.

ATYP (Australian Theatre for Young People) (2013) ['Compass',](https://atyp.com.au/ATYP-productions/compass/) *Productions,* ATYP, accessed 8 October 2024.

ATYP (2022) ['Shack'](https://atyp.com.au/ATYP-productions/shack-2022/), *Productions*, ATYP, accessed 8October 2024.

Behind the Seams (7 September 2024) ['How ‘Beetlejuice Beetlejuice’ Costumes Were Designed | Behind the Seams | InStyle' [video]](https://www.youtube.com/watch?v=Z6nz6uk7ymM), *InStyle*, YouTube, accessed 8October 2024.

Belvoir (2021) ['Costume Design'](https://belvoir.com.au/education/resources/costume-design/), *Education – Resources*, Belvoir Street Theatre website, accessed 8 October 2024.

Berklee College of Music (2024) [*What does a Foley Artist do?*](https://www.berklee.edu/careers/roles/foley-artist), Berklee Education website, accessed 8 October 2024.

Berrell B (n.d.) ['Teaching Australian Gothic Theatre through Angela Betzien'](https://www.austlit.edu.au/austlit/page/9798482), AustLit, St Lucia: The University of Queensland, accessed 8 October 2024.

Evolve communities (19 March 2022) [Ask Aunty – Why do we warn Indigenous people about images and voices of people deceased? [video]](https://www.youtube.com/watch?v=UFLLM-557gU), *Evolve Communities*, YouTube, accessed 8 October 2024.

Frawley C (1 May 2023) ['Challenges of Theatre in the Round: Performing and Staging'](https://www.backstage.com/magazine/article/what-is-theatre-in-the-round-75791/), *Backstage*, accessed 8 October 2024.

Indigenous Australia, National Centre of Biography, Australian National University (2012–2024) [*Jack Davis (1917–2000)*](https://ia.anu.edu.au/biography/davis-jack-17788)*,* Indigenous Australia website, accessed 8 October 2024.

Marsh W (7 September 2022) ['Sunshine Super Girl review – a warm celebration of Evonne Goolagong Cawley'](https://www.theguardian.com/stage/2022/sep/07/sunshine-super-girl-review-a-warm-celebration-of-evonne-goolagong-cawley), *The Guardian*, accessed 8 October 2024.

MTC (Melbourne Theatre Company) (2022) [*Sunshine Super Girl*](https://www.mtc.com.au/plays-and-tickets/whats-on/production-archive/2020-present/season-2022/sunshine-super-girl/), MTC website, accessed 8 October 2024.

Osmond G (2 January 2024) ['50 years after Evonne Goolagong’s Australian Open win, we should remember her achievements – and the racism she overcame'](https://theconversation.com/50-years-after-evonne-goolagongs-australian-open-win-we-should-remember-her-achievements-and-the-racism-she-overcame-217684), *The Conversation*, accessed 8 October 2024.

Ottlakán R (26 September 2017) [Tennis – Sound effect](https://www.youtube.com/watch?v=6baz8K-zr7s), *Renátó Ottlakán*, YouTube, accessed 8 October 2024.

ReconciliationAus (30 April 2015) ['Who We Are: Country/Place' [video]](https://www.youtube.com/watch?v=scPVu7BASeA), *ReconciliationAus*, YouTube, accessed 8 October 2024.

ReconciliationAus (30 April 2015) ['Who We Are: Culture' [video]](https://www.youtube.com/watch?v=MGznanZg91U&t), *ReconciliationAus*, YouTube, accessed 8 October 2024.

Saxby K (20 August 2020) ['How does a revolve work'](https://www.mtc.com.au/discover-more/backstage/how-does-a-revolve-work/), *Backstage,* Melbourne Theatre Company website, accessed 8 October 2024.

Samways L (10 May 2018) ['The Secret World of Foley' [video]](https://www.youtube.com/watch?v=7GGC6zpF-Qs), *Lauren Samways*, YouTube, accessed 8 October 2024.

Seymour Centre (n.d.) ['Everest Theatre'](https://www.seymourcentre.com/venues/everest-theatre/), *Venues*, Seymour Centre, The University of Sydney, accessed 8 October 2024.

Seymour Centre (n.d.) ['York Theatre'](https://www.seymourcentre.com/venues/york-theatre/), *Venues*, Seymour Centre, The University of Sydney, accessed 8 October 2024.

Sir Ernest Henry Shackleton (n.d.) [*Sir Ernest Shackleton 1874–1922*](https://www.ernestshackleton.net/#about), Ernest Shackleton.net website, accessed 8 October 2024.

Smith A (director) (2022) ‘Evonne Goolagong Cawley’ [television program], *The ABC Of…With David Wenham* (series 1, episode 2), ABC iView.

Sound Effects Online (22 March 2024) ['Pond ambience with crickets' [video]](https://www.youtube.com/watch?v=yGXqMXLt5bQ), *Sound Effects Online*, YouTube, accessed 8 October 2024.

State of New South Wales (Department of Education) (2022) [*Hamilton Australia*](https://sites.google.com/education.nsw.gov.au/tau-cc-hamilton/drama#h.lz33g2vaunid), The Arts Unit in partnership with the Michael Cassel Group, accessed 8 October 2024.

State of New South Wales (Department of Education) (2020) ['Introduction to lighting' [video]](https://artsunit.nsw.edu.au/art-bites/lighting), *The Arts Unit*, NSW Department of Education website, accessed 8 October 2024.

State Theatre Company (2022) [*Sunshine Super Girl*](https://statetheatrecompany.com.au/shows/sunshine-super-girl/), State Theatre Company South Australia website, accessed 8 October 2024.

Sydney Opera House (8 October 2019) [‘Meet Charles Davis, the set designer behind Sydney Theatre Company’s The Real Thing’ [video]](https://www.youtube.com/watch?v=1ktVXDbSl-g), *Sydney Opera House,* YouTube, accessed 8 October 2024.

Sydney Opera House (2012) [*Honey Spot*](https://www.yumpu.com/en/document/read/42112590/honey-spot-sydney-opera-house)*,* Yumpu, accessed 8 October 2024.

The Government of Western Australia (1999) ['Jack Davis'](https://www.museumofperth.com.au/jack-davis), *Stories: State Living Treasures*, Museum of Perth website, accessed 8 October 2024.

The Midnite Youth Theatre Company (2020) [Where in the world is Frank Sparrow?](https://midnite.ccgs.wa.edu.au/where-in-the-world-is-frank-sparrow-gallery/), The Midnite Youth Theatre Company website, accessed 8 October 2024.

The National Museum of Australia ['Evonne Goolagong Cawley tennis collection'](https://www.nma.gov.au/explore/collection/highlights/evonne-goolagong-cawley#:~:text=Born%20in%201951%2C%20Googalong%20Cawley,Open%20once%20and%20Wimbledon%20twice.), *Collection Highlights*, National Museum of Australia website, accessed 8 October 2024.

Tranter N (10 June 2020) ['The Fly Floor'](https://www.mtc.com.au/discover-more/backstage/the-fly-floor/), *Backstage*, Melbourne Theatre Company website, accessed 8 October 2024.

Van Straten F (2007) [*Jack Davis AM BEM 1917–2000*](https://liveperformance.com.au/hof-profile/jack-davis-am-bem-1917-2000/), Live Performance Australia website, accessed 8 October 2024.

**© State of New South Wales (Department of Education), 2024**

The copyright material published in this resource is subject to the Copyright Act 1968 (Cth) and is owned by the NSW Department of Education or, where indicated, by a party other than the NSW Department of Education (third-party material).

Copyright material available in this resource and owned by the NSW Department of Education is licensed under a [Creative Commons Attribution 4.0 International (CC BY 4.0) license](https://creativecommons.org/licenses/by/4.0/).

[](https://creativecommons.org/licenses/by/4.0/)

This license allows you to share and adapt the material for any purpose, even commercially.

Attribution should be given to © State of New South Wales (Department of Education), 2024.

Material in this resource not available under a Creative Commons license:

* the NSW Department of Education logo, other logos and trademark-protected material
* material owned by a third party that has been reproduced with permission. You will need to obtain permission from the third party to reuse its material.

**Links to third-party material and websites**

Please note that the provided (reading/viewing material/list/links/texts) are a suggestion only and implies no endorsement, by the New South Wales Department of Education, of any author, publisher, or book title. School principals and teachers are best placed to assess the suitability of resources that would complement the curriculum and reflect the needs and interests of their students.

If you use the links provided in this document to access a third-party's website, you acknowledge that the terms of use, including licence terms set out on the third-party's website apply to the use which may be made of the materials on that third-party website or where permitted by the Copyright Act 1968 (Cth). The department accepts no responsibility for content on third-party websites.