

Medieval Peculiar Parables



Year 10 Drama

**A unit of work prepared
by Wendy O'Shea 2006**

TITLE: Medieval Peculiar Parables

LENGTH: 4 Weeks

YEAR: 10 (level 6)

CONTEXT: Student Devised: Process Drama

RATIONALE: This unit of work assumes that students have a sound understanding of the elements of drama. The unit introduces students to the genre of medieval theatre. The climax of this unit allows students the opportunity to both form and present a modern day biblical parable to be presented as street, circle drama. Throughout this unit of work students are supplied with techniques to make this task achievable. Through games and dramatic play students acquire the appropriate knowledge base and skills to brainstorm ideas, formulate a script, build group cohesion and teamwork and develop ensemble and acting skills. Students also learn some of the conventions required to make a piece of theatre realistic to its audience. This unit also equips students with a basic knowledge base of the history of medieval theatre. The unit uses process skills to enable students to dramatise the themes and morals found in the biblical parable of *The Lost Son*. Students are asked to form and present this parable in a contemporary manner under the banner of realistic theatre.

FOCUS TEXT: Luke 15: 11-32 *The Lost Son*

AAP. (2006). *Lyon Claims Kangaroo Berth*. Retrieved online 01.10.2006 from <http://www.foxsports.com.au/story/0,8659,20510337-23214,00.html>

CORE LEARNING OUTCOMES:

DR 6.1	Students devise and refine scenarios and scripts, both individually and as part of an ensemble, using elements and conventions appropriate to selected forms, styles and purposes
DR 6.2	Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space
DDR 6.1	Students manipulate dramatic elements, forms and styles to create scripts, characterisation and contexts

CORE CONTENT:

Through Engagement

FORMING	PRESENTING	RESPONDING
<p>Students will:</p> <ul style="list-style-type: none">• Develop scenarios• Script writing• Dramatic play• Drama games and exercises• Improvisational skills• Build and maintain role• Group interaction skills	<p>Students will:</p> <ul style="list-style-type: none">• Script/text interpretation• Acting skills• Ensemble skills• Characterisation	<p>Students will:</p> <ul style="list-style-type: none">• Reflection• Text analysis• Character/plot profiles

WEEK ONE:

Lesson	Learning Experience	Teacher notes/rationale	Time Required
1	<u>Warm up – Name Game</u> <ul style="list-style-type: none"> • Students stand in a circle • Teacher-in-role introduces themselves to the class by stating their name and an adjective to describe themselves (e.g. I’m Wonderful Wendy) • The student next to the teacher must introduce themselves and the teacher (e.g. I’m Marvelous Michelle and this is Wonderful Wendy) • This continues around the circle until the last person must state every person and their describing adjective 	The purpose of this game is firstly to introduce all students to one another. In order to achieve an aesthetic experience in drama, all students should feel valued and in a supportive environment. This game will begin to build group cohesion and trust between participants and the teacher and participants	20 minutes
	<u>Frame 2 – Throwing a sound</u> <ul style="list-style-type: none"> • Students stand in a circle • Students take it in turns to ‘throw a sound’ across the circle to another student • Upon receiving the sound the next student ‘throws’ a new sound across the circle to a new student and so on 	In process drama it is important for students to understand the convention of giving and receiving offers. This activity not only acts as a voice and body warm up, but also builds on this convention	10 minutes
	<u>Frame 3 – Catch a Story</u> <ul style="list-style-type: none"> • Students stand in a circle • Begin by announcing ‘Once upon a time’ • Throw a ball across the circle to a student • Upon catching the ball the student must add three words to the story • This student now passes the ball to another student and the process is repeated 	The object of this game is for students to collectively write a story by each student taking turns to add three words to what has already been stated. It is important for students to accept the fiction, and to not block what other students have already added. The forming task for this unit of work is script writing, and this activity workshops the concept of building a script	10 minutes
2	<u>Warm up – Yes</u> <ul style="list-style-type: none"> • Students begin walking around the room in their own space • One at a time students adopt the role of someone who may address a group of people • This student addresses the group in role • When the group identifies who the character is, they call out 	This activity serves as a body and voice warm up. This activity also readies the students for characterisation/role work.	10 minutes

	‘yes ___’ (e.g. yes coach, Prime Minister, Teacher, etc)		
	<u>Frame 2 – The Who Game</u> <ul style="list-style-type: none"> • Teacher-in-role asks for a risk taking student • This risk taker sits on a chair at the front of the class • Teacher-in-role enters the scene and begins talking to the student in a role unknown to the student (e.g. mother, coach, teacher) • The student’s task is to identify their own character as well as that of the teacher-in-role by speaking to them (e.g. yes mum) • The teacher-in-role must continue the role play until the student identifies who they are • The game continues with new participants 	Students should already have an understanding of the elements of role and relationship. This game builds on this prior knowledge. The focus of the game is for students to give verbal and non verbal cues about their character and the relationship between the two characters	20 minutes
	<u>Frame 3 – Bus Stop</u> <ul style="list-style-type: none"> • Four risk taking students occupy four chairs at the front of the classroom • Students are firstly given a scenario to improvise - context and situation (e.g. four people waiting at a dentist surgery) • Students need to develop their role in this situation, without changing the context • Audience members are encouraged to come and join the scenario by pushing from the left so that the person on the far right exits the scene • The new participant enters with a new context and scenario and all other participants must change accordingly 	This frame also focuses on characterisation. Students build on the elements of role and relationship, but incorporate these elements into a context. Again this activity has a strong focus on giving and receiving offers, with students needing to accept the fiction brought to the scenario by other students.	20 minutes
3	<u>Warm up – Milk Carton Game</u> <ul style="list-style-type: none"> • Students are to form groups of approximately 5 • Each group is allocated a milk carton • The focus of the game is to keep the milk carton in the air by hitting it, much like a volley ball • No student can hit the milk carton twice • Students should see how long they can keep the carton in the air 	This game will help team work and build ensemble skills. The activity allows students to put their negotiation skills into practice and also allows them scope for working out the best strategy to undertake for success. This will ready the students for their script writing task	5 minutes
	<u>Frame 2 – Walk Emotion</u> <ul style="list-style-type: none"> • Students are to walk around the room in their own space • Students should greet people they pass in a neutral manner • Teacher then calls out an emotion and students need to switch to 	This frame allows students to manipulate emotions. Emotions are an important part of characterisation, and students will need these skills when they need to form and	10 minutes

	greeting people with the new emotion (e.g. greet people happily, sadly, angrily, suspiciously, etc)	present their script realistically	
	<u>Frame 3 – Emotion Party</u> <ul style="list-style-type: none"> • Students should individually think of an emotion • One student is the designated host of a party • Risk taking students should enter into the ‘party’ and interact with the host, playing their chosen emotion • The host should then try to guess the emotions portrayed by his/her guests • Reflect, and new actors play out a new ‘party’ 	This is another activity designed to allow students a forum to manipulate emotions. This game will give students the opportunity to explore how emotions affect the way in which characters explore role.	20 minutes
4	<u>Frame 1 - Introduction to Medieval theatre</u> At this point students should be introduced to the concept of medieval theatre. Using resource one students should copy the definition of medieval theatre into their workbooks	Students should understand the role the Catholic church played in medieval theatrical presentations, the three types of medieval theatre, the audience and conventions medieval theatre used in performance (See resource one)	20 minutes
	<u>Frame 2 – Unit Focus</u> Distribute forming and presenting tasks	Students should understand that this unit will be focusing on the medieval dramatic form of cycle plays. To this point in the unit students have manipulated different realistic conventions. The following two weeks will be used to workshop medieval conventions to ready the students to bring the two together	30 minutes

WEEK TWO:

Lesson	Learning Experience	Teacher notes/rationale	Time Required
1	<u>Recap – Medieval Theatre</u> Revisit the information given on medieval theatre	<u>Focus Questions</u> <ul style="list-style-type: none"> • What are the three types of plays in medieval theatre? • How was medieval theatre presented? • Why did the Catholic church have such an influence on theatre at this time? 	10 minutes
	<u>Frame 2 – A pretext</u> <ul style="list-style-type: none"> • Read as a class <i>The Lost Son</i> (Luke 15:11-32) • Discuss the concepts of the parable (e.g. forgiveness, jealousy) as a class 	Medieval cycle plays told the stories from scripture. This frame begins the class workshop on a scripture story through looking at the different morals from the story	20 minutes
	<u>Frame 3 – Mind map relay</u> <ul style="list-style-type: none"> • Students are broken into teams of 6 • Each team is given a piece of butcher’s paper and a pen • Each team member must take it in turns (relay form) to run to the piece of paper and record the concepts the parable raises (e.g. brotherhood, family, betrayal, etc) • Each group then takes it in turns to report to the class some of the concepts they have recorded 	Medieval plays often discuss morals. This activity asks the students to record these morals. Through completing it as a relay, this frame also builds team work and ensemble skills, both essential for building drama work	15 minutes
2	<u>Reflect on <i>The Lost Son</i></u> The class should reflect on last lesson. Students should discuss what they discovered about the parable last lesson	<u>Focus Questions</u> <ul style="list-style-type: none"> • What are some of the morals <i>The Lost Son</i> raises? • What are some of the concepts <i>The Lost Son</i> raises 	10 minutes
	<u>Frame 2 – Role on the Wall</u> <ul style="list-style-type: none"> • Students are supplied with three butcher’s paper outlines of bodies • Each piece of butcher’s paper represents one of the characters in the parable of <i>the lost son</i> • Students should then take time to walk up to the ‘role on the wall’ and write an inner thought of the character (e.g. older brother ‘what 	These ‘role on the walls’ should stay on the wall for the duration of the unit. The information on the roles become collective representations of the characters, thus helping students to consider the inner person inside characters, making the drama	20 minutes

	is he doing here?') <ul style="list-style-type: none"> All students should write something on each character 	more real	
3	<u>Warm up</u> <ul style="list-style-type: none"> Students should find their own space in the room Students should think of an image that reminds them of the concept of family Students should make an individual freeze frame of this image Reflect and respond of images seen 	This warmup stands as an introduction to the lesson that is about to take place. One of the themes of the parable of <i>the Lost Son</i> is that of family. This warm up will help students contextualize the theme of family with their modern concepts	5 minutes
	<u>Frame 2 – An image</u> <ul style="list-style-type: none"> Students should each choose a character from <i>The Lost Son</i> Students should find their own space in the room and choose an image that personifies this character Students should originally present the image with their eyes closed When all students are in position, students may open their eyes and look at the other images Reflect with students about what some of the images they saw were 	This frame should help students personify their chosen character. This helps build the aesthetic in the drama classroom as students should feel comfortable presenting individually in their drama space	10 minutes
	<u>Frame 3 – Lines in a hat</u> <ul style="list-style-type: none"> Students are each given a small slip of paper On this slip of paper students should write a single line that they think one of the characters in the parable of <i>The Lost Son</i> might be thinking Students should put this line into a hat supplied by the teacher 	This exercise helps students to begin to think about the inner thoughts of the characters in the pretext	10 minutes
	<u>Frame 4 – Borrowed lines</u> <ul style="list-style-type: none"> Students should find their own space in the room They should think of the image of family they made earlier in the lesson Students should take a ‘borrowed’ (or unseen) line from the hat Students are asked to speak this line as they present their frozen image of family Reflect and respond with students 	This exercise workshops their work on process drama. This activity allows students to think about the context of their character and accept offers (e.g. lines) from other participants	10 minutes
4	<u>Warm up – Throwing a movement</u> <ul style="list-style-type: none"> This warm up is a variation of throwing a sound, the sound is substituted for a movement 	This lesson focuses on discussion. As a warm up game ‘throwing a movement’ encourages students to give and receive	5 minutes

	<ul style="list-style-type: none"> • Students should stand in a circle • Teacher-in-role throws a large movement across the circle to a student • Upon receiving the movement this student must repeat the movement and throw a new movement across the circle to another student 	offers, a skill required in discussion	
	<p><u>Frame 2 – ANACHRONISM</u></p> <ul style="list-style-type: none"> • Introduce students to the concept of anachronism • Students should copy the definition into their work books 	<u>Anachronism</u> : The blending of the historical past with contemporary events and characters	10 minutes
	<p><u>Frame 3 – A new pretext</u></p> <ul style="list-style-type: none"> • Students should read <i>Lyon Claims Kangaroo Berth</i> as a pretext for anachronism with <i>The Lost Son</i> (see resource 2) • As a class discuss the similarities and difference between the themes and morals of this story as opposed to the themes and morals of <i>The Lost Son</i> 	The new pretext is about a rugby league player who has been titled ‘league’s prodigal son’. The man left Australia to play in England, announcing that he would return to Australia this year. Upon this announcement he secured a much desired place in the Australian Tri Nations team. Lyon’s return has sparked much controversy as to whether or not he deserves his old position back. This Pre text is excellent as it is relevant to year 10 students. Through this pretext they will understand how the same morals are portrayed despite the era of the story	20 minutes

WEEK THREE:

Lesson	Learning Experience	Teacher notes/rationale	Time Required
1	<u>Reflection</u> Students should reflect on last week's pretext <i>Lyon Claims Kangaroo Berth</i>	<u>Focus Questions</u> <ul style="list-style-type: none"> • What was the pretext about? • How were the morals of the article similar to the morals in <i>The Lost Son</i>? • What themes were evident in each 	10 minutes
	<u>Frame 2 – Postcards</u> <ul style="list-style-type: none"> • Students should form groups of no more than 5 • In this group students are asked to form a collective freeze frame image from the latest stimulus • Students should consider, how Lyon might have felt when he left, how Lyon feels upon his return, how his Australian team mates might accept him • Present and reflect 	This activity helps demonstrate the concept of anachronism with the students. Students should find that many of the same emotions, feelings, images they used in this postcard have been used earlier in this unit	20 minutes
	<u>Frame 3 – Guided tour of freeze frame</u> <ul style="list-style-type: none"> • Students are now asked to take the class on a guided tour of their postcard • One student should be the allocated tour guide who will take the class around the images on the postcard, and explain what that image is portraying • Present and Reflect 	This exercise forces students to justify their choice in image for the postcard	20 minutes
2	<u>Warm up – Catch a story</u> <ul style="list-style-type: none"> • Students stand in a circle • Begin by announcing 'Once upon a time' • Throw a ball across the circle to a student • Upon catching the ball the student must add three words to the story • This student now passes the ball to another student and the process is repeated 	Students have played this game earlier in the unit. The game builds group cohesion, ensemble and process drama skills	10 minutes
	<u>Frame 2 – Circular Drama</u> <ul style="list-style-type: none"> • Students are broken into three groups 	This frame workshops student's acting skills. Students have the opportunity to	20 minutes

	<ul style="list-style-type: none"> • Each group is allocated a particular character in the story of Jamie Lyons (Lyons, Australian team mates, Australian selectors) • Students must improvise a scene involving their characters feelings, perceptions of Jamie Lyons. • Students must not change the basic story • Present and Reflect 	manipulate and consider the inner thoughts of different characters involved in the concept of <i>The Lost Son</i>	
	<u>Frame 3 – Hot seating</u> <ul style="list-style-type: none"> • One risk taker from each group is seated at the front of the classroom • Whilst staying in character other class members interrogate this character as a means of learning their inner thoughts and motivations 	This is a characterisation exercise. Students must consider the subtext and inner motivation of the role in order to understand where the character is coming from	20 minutes
3	<u>Warm up – 21</u> <ul style="list-style-type: none"> • Students are to find their own space in the room, lie down and close their eyes • The class must collectively try to count to 21 • Students cannot speak at the same time and no number can be repeated, if this happens than the class must start at 1 again 	This warm up is used for ensemble building, group cohesion and student focus	10 minutes
	<u>Frame 2 – Class Brainstorm</u> <ul style="list-style-type: none"> • Students should brainstorm any modern day examples of <i>The Lost Son</i> • These examples can be fiction or non fiction • Students should build a concept map to organize the different ideas the group comes up with 	Students have already been supplied with one modern day example of the parable of <i>the Lost Son</i> . This frame allows the students the safety of brainstorming ideas in a group context. In process work it is important for students to listen and accept on another’s ideas. This activity will lead as stimulus for the next frame	30 minutes
4	<u>Warm up – Socks</u> <ul style="list-style-type: none"> • Students stand in a circle • The teacher supplies the students with an object (e.g. small ball, beanbag) • Students must pass this object across the circle to other students without it being dropped • Students can only pass the object between the chest and hips and all 	This warm up is an energy warm up. It requires focus and concentration. Both aspects are required in forming work	10 minutes

	throws must be underarm <ul style="list-style-type: none"> • Any student who fails to catch the object is out 		
	<u>Frame 2 – Forming</u> <ul style="list-style-type: none"> • Students are broken into groups of no more than three • Students are asked to form and present a modern day version of <i>The Lost Son</i> through anachronism • Students must ensure that all themes and concepts of the original parable are kept in the new version • Students are to present this improvisation to their peers • Reflect 	This is the final workshop to prepare students for their forming and presenting assessment task rehearsals that start next week. This frame gives students the opportunity to form and present what they will need to do for their assessment	30 minutes

WEEK FOUR:

Lesson	Learning Experience	Teacher notes/rationale	Time Required
1	Rehearsal		50 minutes
2	Rehearsal		50 minutes
3	Rehearsal		50 minutes
4	Present		50 minutes

USEFUL RESOURCES FOR THIS UNIT

Medieval Theatre

Dramatic performance in medieval Europe was thoroughly conditioned by the Catholic church's central role in the life of the community. Having closed the Roman theatres in the sixth century, the church maintained a vigilant opposition to the secular theatre and the vices associated with it. The middle ages saw four major types of dramatic forms emerge, all of which were connected with the Catholic church:

Liturgical Drama

Enacted as part of the liturgy of the Catholic Mass

Cycle Plays

Illustrating scriptural history and performed by craft guilds on the feast of Corpus Christi

Morality Drama

Enacting the symbolic structure of Christian life; and plays written and performed in schools and universities, sometimes imitating classical plays

Medieval drama was often acted on or near *Pageant Wagons*. The audience remained stationary at various locations, and the wagons with their participants proceeded through the town, past them in a procession of *Tableaux Vivants* (freeze frame). They would unfreeze at the new location, with the new audience and perform what was usually a one scene play

Lyon claims Kangaroos berth

October 02, 2006

THREE years after walking out on Parramatta, prodigal son Jamie Lyon was rewarded for his decision to return to the NRL with selection in the Australia squad for the Tri-Nations tournament.

In an unprecedented move by Australia selectors, Lyon was plucked from the English Super League to be one of a host of fresh faces named in the 23-man squad.

His selection comes despite the fact he will be unavailable for the tournament opener against New Zealand on October 14 due to commitments with St Helens.

St Helens is due to play either Bradford or Hull in the Super League decider on the same day, Lyon's last match with the club before he takes up a four-year deal with Manly starting next season.

"New Zealand each year have had to have a number of their players unavailable for game one because of Super League commitments, it's pretty much par for the course," ARL chief executive Geoff Carr said.

"We can't play the Tri-Nations unless we start it when we do otherwise we'll be playing it at Christmas time.

"We've got a 23-man squad, who's to say he would have been in the top 17 for that first game anyway."

While Lyon is a throwback to the past, having not represented Australia since 2001, the squad named represents a generational change in Australian rugby league following the representative retirement of former greats Andrew Johns and Ben Kennedy.

Manly veteran Steve Menzies also pulled the plug on his rep career today while as many as 12 players were not considered for selection due to injury or personal commitments.

"I think it's quite a noticeable (change)," Australia coach Ricky Stuart said.

"When you look at the players that were not considered, you see the younger players coming through to fill their spots.

"We're fortunate with the talent we've got to pick and I think it's quite exciting for Australian rugby league that we've got these younger players coming through."

There are seven uncapped players in total in the squad which includes three of the hottest properties in the game in teenage trio Greg Inglis, Karmichael Hunt and Jarryd Hayne.

The new faces are Inglis, Hayne, Justin Hodges, Brent Kite, Cameron Smith, Sam Thaiday and Anthony Tupou.

With Broncos fullback Hodges in the squad, there is a chance Inglis, Hunt and Hayne could be fighting it out for one of the vacant wings, Stuart adamant nobody was there for the learning experience.

"There's no-one picked there just for the experience," Stuart said.

"Every person there I'm comfortable with playing in a Test match, absolutely."

The return of Lyon to the Test fold also creates a logjam at centre with Hodges, Mark Gasnier, Matt King and Brent Tate all in line for selection in the three-quarters.

Stuart indicated Lyon would also be considered as Darren Lockyer's back-up at five-eighth, with likely halfback Johnathan Thurston the only other recognised halves option in the squad.

"When you look at the sevens and sixes in the game, a number of players were thrown up but I think we're lacking depth in that area and when you've got a quality player like that available for selection ... the selectors selected him," Stuart said.

"He's got the ability to play a number of positions, five-eighth, centre and what's attractive about it he is in outstanding form in the English Super League."

Brisbane was rewarded for its 15-8 grand final triumph over Melbourne with eight players named in the squad, the best representation of any club.

Three Storm players were also named, including hooker Smith.

AAP

ASSESSMENT:

TASK NAME			
Medieval Peculiar Parables: Forming			
STUDENT DETAILS			
Student Name:		Teacher:	
SUBJECT DETAILS			
Subject	Drama	Year	10
Unit	Medieval Peculiar Parables	Dimension	Forming
CONDITIONS			
<ul style="list-style-type: none"> • Two weeks notice of task • Class time – three lessons • Verbal teacher feedback in class time • Access to library resources and internet 			
ASSIGNMENT DETAILS			
OUTCOMES		TASK	
DR 6.1	Students devise and refine scenarios and scripts, both individually and as part of an ensemble, using elements and conventions appropriate to selected forms, styles and purposes	In groups of no more than three you are to construct a script that you will present on the college open day. Your script must take a traditional biblical parable and use the themes and morals from the parable to make a modern day scenario using the medieval convention of anachronism. You must choose one of the following parables: <ul style="list-style-type: none"> • The Good Samaritan (Luke 10:29-37) • The Lost Coin (Luke 15:8-10) • Workers in the Vineyard (Matt 20:1-16) • The House Built on Rock (Luke 6:47-49) • The Lost Sheep (Luke 15:3-7) • Other (upon approval by your teacher) 	
DDR 6.1	Students manipulate dramatic elements, forms and styles to create scripts, characterisation and contexts		
Field of Study	Student Devised	Length	2-3 minutes per student
Genre	Medieval Theatre	Audience	School Community on open day

Peculiar Parables: Forming Task Standard Schema

Criteria	(A)	(B)	(C)	(D)	(E)
Understanding and managing the elements of drama <ul style="list-style-type: none"> • Roles and Relationships • Tension Understanding and manipulating dramatic conventions <ul style="list-style-type: none"> • Stage Directions • Themes and morals of traditional parable identified 	Excellent creation of a real character who acts and reacts to relationships in a real manner	Good creation of a real character who acts and reacts to relationships in a real manner	Sound creation of a character who is at times unbelievable	Limited creation of a real character. The character is not believable	No understanding of the elements of role and relationship are demonstrated
	Exciting use of tension intended to keep the audience captivated	Good use of tension intended to keep the audience interested	Sound use of tension, more development required	Limited use of tension	No use of tension
	Excellent clear and concise stage directions that will help both the actor and director	Good clear stage directions that will benefit both the actor and director	Sound stage directions that will be of some assistance to the actor and director	Limited evidence of stage directions in the script, more attention is needed here	Your script does not include stage directions
	Themes and morals clearly identified and executed throughout the script	Themes and morals identified and are executed in most parts of the script	Some themes and morals are identified and evident in some parts of the script	Occasionally a theme or moral is identified in the script	Themes and morals are not evident in this script
Manipulating traditional text to contemporary form	Highly creative and individual manipulation of traditional text into contemporary form	Creative manipulation of traditional text into contemporary form	Sound manipulation of traditional text into contemporary form	Limited attempt of manipulation of traditional text into contemporary form	Little or no attempt of manipulation of traditional text into contemporary form
Presentation, spelling and grammar	Excellent layout of script. Correct length	Good layout of script, correct length	Sound understanding of the correct format for laying out a script. Script does not meet length requirement	Limited understanding of the correct format for laying out a script. Script does not meet length requirement	Little or no understanding of the correct format for laying out a script. Script does not meet length requirement
	Correct spelling, punctuation and grammar with very few errors.	Correct spelling, punctuation and grammar with some lapses	A number of lapses in correct spelling, punctuation and grammar throughout their work	Spelling, punctuation and grammar errors dominate the work	Spelling, punctuation and grammar errors interfere with communication.

Comments: _____

TASK NAME			
Medieval Peculiar Parables: Presenting			
STUDENT DETAILS			
Student Name:		Teacher:	
SUBJECT DETAILS			
Subject	Drama	Year	10
Unit	Medieval Peculiar Parables	Dimension	Presenting
CONDITIONS			
<ul style="list-style-type: none"> • Two weeks notice of task • Class time – three lessons • Access to drama studio for lunch time rehearsals • Verbal teacher feedback in class time 			
ASSIGNMENT DETAILS			
OUTCOMES		TASK	
DR 6.2	Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space	<p>You and your three group members have been summonsed to a modern day medieval fayre. Upon your pageant wagon you and your troupe of actors will be presenting a scene as part of a medieval circle play.</p> <p>Your performance should start with a tableaux vivant (freeze frame) image that paints a picture of your scene</p> <p>You should then present your modern day parable in realist form</p> <p>You will need to be aware of the following when preparing for and presenting your scene:</p> <ul style="list-style-type: none"> • The elements of role, relationship and tension • The development of real, believable characters. This will include the use of voice, movement/gesture and facial expression 	
Field of Study	Student Devised	Length	Three minutes per student
Genre	Medieval Theatre	Audience	School Community on open day

Peculiar Parables: Forming Task Standard Schema

Criteria	(A)	(B)	(C)	(D)	(E)
Understanding and managing the elements of drama <ul style="list-style-type: none"> • Roles and Relationships • Tension Understanding and managing conventions of drama <ul style="list-style-type: none"> • Picking up on cues • Focus 	Excellent creation of a real character who acts and reacts to relationships in a real manner	Good creation of a real character who acts and reacts to relationships in a real manner	Sound creation of a character who was at times unbelievable	Limited creation of a real character. The character was not believable	You displayed no understanding of the elements of role and relationship
	Exciting use of tension that kept the audience captivated	Good use of tension that kept the audience interested	Sound use of tension, more development required	Limited use of tension that failed to keep the focus of the audience	No use of tension the audience was bored
	Confident performance with flawless picking up on cues with ease and naturalness	Confident performance with good picking up on cues (some misses) with naturalness	Sound performance with quite a few cues missed	Limited performance due to the slow picking up on cues	Had difficulty with cues, constantly missed
	Excellent focus that did not break throughout the performance	Good focus that broke occasionally throughout the performance	Sound focus for much of the performance	Limited focus throughout the performance	There was no focus in the performance
	Excellent	Well Done	Good Work		
Acting Techniques <ul style="list-style-type: none"> • Voice • Movement/ gesture • Realistic conventions 	Confidently used voice to enhance the performance	Demonstrated a good use of voice which added to the performance	Demonstrated a sound use of voice in the performance	Demonstrated an under confident use of voice	A performance with limited voice control and skill
	Demonstrated confident, natural and strong movements and gesture	Demonstrated good use of natural movements and gesture	Demonstrated a sound use of movement and gesture	The movement and gesture chosen did not enhance the characterisation	Movement and gesture chosen was static
	Demonstrated an excellent understanding of the conventions needed to portray a real character	Demonstrated a good understanding of the conventions needed to portray a real character	Demonstrated a sound understanding of the conventions needed to portray a real character	Demonstrated a limited understanding of the conventions needed to portray a real character	Demonstrated no understanding of the conventions needed to portray a real character

Comments: _____

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