

# Imagination

In this unit students use their imagination to develop and perform a story through movement in response to a piece of instrumental music.

They will begin to:

- take on roles
- notice and respond to drama elements
- use movement and language skills
- express feelings about drama.

## Drama forms

- movement



## Resources

### Cassette

- Bandt, Ros (1995). *Ocean Bells on Glass and Clay*. Move Records, Sydney.

### CDs

- *Overture Chase* from *Barnum* (1980). (Original Broadway Cast), Columbia Records, New York.
- *The Maidens of the Tea Mountain* from *Chinese Bamboo Flute Music*, (1995). LaserLight, USA.

## Learning activities

### Getting started

- Students stand in a space of their own. They warm up by moving in different ways as demonstrated by the teacher e.g. shaking hands and fingers, rolling shoulders forwards and backwards, moving head from side to side, bending from side to side, stretching arms and legs in different directions. They repeat activity in response to a piece of music selected for warming up.
- Students listen to three different pieces of music as if each one is telling a story, e.g. *Ocean Bells*, *Overture Chase*, *The Maidens of the Tea Mountain*. *What's happening? Who is involved? Where? When? Why?* Teacher assists with ideas as needed. Students may draw images suggested by the music and display these.
- Students stand in a space of their own. They listen to the music again, this time moving in the space as if you were someone or something from each story. They move arms, legs, head and body in different ways and use different parts of the space to show some simple action. *Who are you? What is happening?* Sit and discuss as a class. Teacher shares observations of class.

### • Taking on roles in situations • Developing drama • Performing

- Students select one of the pieces of music to develop into a whole-class movement sequence. They decide on a simple story to be enacted. They decide on the roles and a sequence of simple action. Experiment with ideas as a whole class. Decide on the shape and size of the performance space.
- Teacher works with students as they experiment with movement and use of space. Teacher stops the action as required to ask questions and give directions to assist in building the piece.
- Students develop their ideas further and refine their action by exploring contrasts of large and small movements, stillness and action and different uses of space to tell the story clearly in the time given.
- Rehearse the action several times, discussing the use of space, the focus of the piece and the type and size of movements.
- Students perform for another class. Record the performance on video.



*Variations:*

- Organise the class into groups. Allocate a different piece of music to each group who develop a sequence of improvised movement to tell a story, with help from the teacher.
- Consider the use of simple props, items of clothing, masks or percussion instruments where appropriate in any of the sequences. Experiment with other ideas and refine in rehearsal.
- Develop a few sentences to introduce the whole-class piece or the group work. A student, group of students or the teacher could read or say this as part of the performance.

**Responding**

- Students view the video recording of the performance. They discuss the roles and the action e.g. *Which part of the story grabbed the attention of the audience? What was happening at that moment? Which roles grabbed attention? Why? How did the people taking on the roles feel?*
- Students write or draw about their feelings before and after the performance. Discuss.

**Assessment of students**

- Teacher observation of students' drama work and their process of working.
- Video of students performing.
- Analysis by the teacher of students' oral and written comments, drawings and other responses to their drama work.
- Consideration of the following questions about students' learning in drama:
  - ♦ How well are they able to become involved in a make-believe situation and take on roles?
  - ♦ What evidence is there that students are beginning to notice and respond to drama elements as they work with others to develop drama? How effectively are they working together?
  - ♦ How effectively are they using movement and language skills as they perform ?
  - ♦ What learning is evident as they observe and respond to their drama and the drama of others?

**Extension activities**

- Students hot-seat the characters developed in this unit to find out more about them and the situation.
- Students develop small-group improvisations involving some of these characters.
- Students write a class story which goes with the movement work developed. Display this in the classroom, along with photographs of students working together to develop their drama.
- Select other pieces of music to build on the movement skills and elements of drama explored in this unit. Some interesting pieces will be found on the CD, *Sync or Swing*. NSW Department of School Education, Curriculum Directorate, 1997. Ask students to explore, through work in whole-class movement, the imagined situations and roles suggested by some of these pieces. *Who is involved? What's happening? Where? When? Why?* Experiment with the ideas suggested.

