A special place

**Year 3**  
The Arts — Drama  
Studies of Society & Environment (SOSE)

Students investigate the importance of place in an Aboriginal Dreaming story. They then create, present and respond to a drama story that expresses their ideas and feelings about their special place.

**Time allocation**  
3–4 hours

**Student roles**  
Students work individually and in small groups.

**Context for assessment**

What does a special place mean? What kind of places shape and nurture our spirit — what places make us feel good? Aboriginal people have strong relationships with the environment — they value place. Students will be provided with opportunities to explore concepts of belonging and connecting to places.
This assessment gathers evidence of learning for the following **Essential Learnings**.

<table>
<thead>
<tr>
<th><strong>The Arts</strong></th>
<th><strong>Essential Learnings by the end of Year 3</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ways of working</strong></td>
<td><strong>Knowledge and understanding</strong></td>
</tr>
<tr>
<td><strong>Students are able to:</strong></td>
<td><strong>Drama</strong></td>
</tr>
<tr>
<td>• select ideas for arts works, considering particular audiences and particular purposes, using arts elements and languages</td>
<td>Drama involves using dramatic elements and conventions to express ideas, considering particular audiences and particular purposes, through dramatic action based on real or imagined events.</td>
</tr>
<tr>
<td>• create and shape arts works by combining arts elements to express personal ideas, feelings and experiences</td>
<td>• Role can be established using movement, voice, performance space, cues and turn taking.</td>
</tr>
<tr>
<td>• practise arts works, using interpretive and technical skills</td>
<td>• Purpose and context are used to shape roles, language, place and space to express ideas.</td>
</tr>
<tr>
<td>• present arts works to familiar audiences, using arts techniques, skills and processes</td>
<td>• Dramatic action is structured by being in role and building storydramas.</td>
</tr>
<tr>
<td>• follow guidelines to apply safe practices</td>
<td></td>
</tr>
<tr>
<td>• respond to arts works and describe initial impressions and personal interpretations, using arts elements and languages.</td>
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</tr>
<tr>
<td>• reflect on learning to identify new understandings.</td>
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</tbody>
</table>

**Assessable elements**

• Knowledge and understanding

• Creating

• Presenting

• Responding

### SOSE Essential Learnings by the end of Year 3

#### Ways of working

**Students are able to:**
- identify and collect information and evidence from narratives and familiar sources.

<table>
<thead>
<tr>
<th>Knowledge and understanding</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Time, continuity and change</em></td>
</tr>
<tr>
<td>Changes and continuities are identified through events, people’s contributions and the stories of local communities.</td>
</tr>
<tr>
<td>- Aboriginal people’s and Torres Strait Islander people’s continuous association with the land and the sea can be seen in stories and events that pre-date European colonisation.</td>
</tr>
</tbody>
</table>

#### Assessable elements

- Knowledge and understanding
- Investigating

Source: Queensland Studies Authority 2007, SOSE Essential Learnings by the end of Year 3, QSA, Brisbane.

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### Sequence learning

Describing learning experiences and resources that will enable students to complete the assessment.

Listed here are suggested learning experiences for students before they attempt this assessment.

- Become aware of protocols involved in dealing with Indigenous culture, such as seeking approval and permission from local elders for their stories, dances and art work.
- Look at photographs and images of significant places for Indigenous people and investigate why these places have special meaning.
- Investigate and discuss the concept of place.
  - What is a special place?
  - What makes a place special? Is “special” the same thing for everyone?
  - What meaning is attached to places?
  - How should we treat other peoples’ special places?
  - How should we treat our own special place?
- Read and listen to Aboriginal Dreaming stories that have a strong sense of place or connection to land.
Teacher guidelines

- Invite a representative from the local Indigenous community to speak about sites that are important to their community.
- Introduce students to a range of local Indigenous art forms with the assistance of Indigenous Education Worker staff (IEWs) and the local Indigenous community. Inviting a local Indigenous artist to introduce and discuss their art form is a strong motivator and provides a model for students to create arts works and analyse Indigenous arts practice in society today.
- View Indigenous arts works that have a strong sense of place or connection to land.

Teacher resources

Appendix A The Arts — A creative process

This resource describes the creative process, as it relates to the Arts. You may find this a useful resource when introducing the concept of creating as a process to your students.

Significant sites and cultural protocols


Additional resources

Develop assessment
Gathering evidence that demonstrates how well students have achieved the curriculum expectations.

Preparing

Student worksheets and resources

- Photocopy Appendix A: The Arts — A creative process and Appendix B: Creating a drama story onto A3 paper and display in the classroom to support class discussion.
- Photocopy each section of the Student booklet onto A3 paper to provide students with more space for responses.
- Photocopy Appendix C: PMI feedback for students to use during rehearsal.

Risk assessment

- Prepare a safe working environment — a large uncluttered area where students can move safely without bumping into each other, the walls or furnishings.

Assessment stimulus

The suggested stimulus for this assessment is an Aboriginal Dreaming or creation story that focuses on Aboriginal community members. Torres Strait Islander connections to place through traditional stories can also be considered.

Aboriginal Dreaming and creation stories are connected to specific places and Aboriginal language groups across Australia. Hundreds of Aboriginal language groups are represented within Australia, providing a diversity of Aboriginal Dreaming stories, each intrinsically connected to country and place.

Considering Aboriginal Dreaming and creation stories through the association of place provides one way in which students can understand Aboriginal relationships and connections to land.

- Organise resources about significant places for students to access prior to focusing on their own special place.
- Try to organise a visit by a local Indigenous community member, elder, artist or traditional custodian to enrich discussion of special places in the local community.
- Gather resources about Aboriginal Dreaming stories that present a strong connection to place and environment.

Cultural and protocol considerations

Be aware of the important protocols surrounding access to Aboriginal and Torres Strait Islander cultural knowledge. Talk with your local Indigenous community and work in partnership with Indigenous Education Workers (IEWs) to ensure content is culturally appropriate for your region.

The QSA website contains information on Indigenous perspectives and protocols. (See the Teacher resources for details.)
Teacher guidelines

Drama story presentations
Drama stories may be presented in class, or in other spaces within the school that have significance for students. There may even be a suitable local area appropriate for presenting work and supporting the notion of connecting to place.

Arts choices
Although the chosen context for this assessment is drama, the teacher could choose other art forms, for example dance, visual arts, music, media, or combinations of art forms for students to express their ideas, thoughts and feelings about a place special to them. Teachers will need to adapt the Guide to making judgments sheet to incorporate the elements specific to each arts area.

Implementation
Monitor groups carefully to ensure that all students develop ideas and contribute towards the group drama story.

Resources for the assessment

<table>
<thead>
<tr>
<th>Appendix</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appendix B</td>
<td>Creating a drama story</td>
</tr>
<tr>
<td>Appendix C</td>
<td>PMI feedback</td>
</tr>
</tbody>
</table>
**Sample implementation plan**

This table shows one way that this assessment can be implemented. It is a guide only — you may choose to use all, part, or none of the table. You may customise the table to suit your students and their school environment.

<table>
<thead>
<tr>
<th>Suggested time</th>
<th>Student activity</th>
<th>Teacher role</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section 1. Aboriginal Dreaming story</strong></td>
<td>Students listen to an Aboriginal Dreaming story. Students complete Section 1 of the Student booklet.</td>
<td>Provide information and discuss why some places have special significance to Indigenous people. Guide and help students to complete Section 1.</td>
<td>Resources about significant places Aboriginal Dreaming stories</td>
</tr>
<tr>
<td>1–2 hours</td>
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<tr>
<td><strong>Section 2. My special place</strong></td>
<td>Students focus on their own special places and complete Section 2 of the Student booklet.</td>
<td>Discuss the sense of special place for the students at home, in the school and in the local area. Guide and help students to complete Section 2 as necessary.</td>
<td></td>
</tr>
<tr>
<td>1–2 hours</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Section 3. Celebratory drama story</strong></td>
<td>Students work in groups to create their own drama work about their special place using Section 3 of the Student booklet. Students rehearse their drama work. Students listen to peer and teacher feedback on their drama stories.</td>
<td>Organise groups and safe working space. Monitor groups, checking that all students develop ideas and contribute towards the group drama story. Give students structured guidance as they create their drama works. Ensure students focus on the key features of the Creating a drama story flowchart (Appendix B). Organise feedback opportunities around PMI feedback structure (Appendix C). Ensure issues are discussed with sensitivity.</td>
<td>Uncluttered work space Appendix A: The Arts — a creative process Appendix B: Creating a drama story Appendix C: PMI feedback</td>
</tr>
<tr>
<td>1–2 hours</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>30–40 minutes</td>
<td>Students present their drama stories to the class.</td>
<td>Select order of performances and performance location. Reinforce audience etiquette.</td>
<td>Uncluttered performance space Props Video (if appropriate)</td>
</tr>
<tr>
<td><strong>Section 4. Response</strong></td>
<td>Students identify and describe their drama story and their role in the drama.</td>
<td>Guide and assist students as necessary.</td>
<td></td>
</tr>
</tbody>
</table>
During the learning process, you and your students should have developed a shared understanding of the curriculum expectations identified as part of the planning process.

After students have completed the assessment, identify, gather and interpret the information provided in student responses. Use only the evidence in student responses to make your judgment about the quality of the student learning. Refer to the following documents to assist you in making standards-referenced judgments:

- Guide to making judgments
- Indicative A response
- Sample responses (where available).

**Making judgments about this assessment**

Teachers will need to monitor groups carefully to ensure that all students develop ideas and contribute towards the group drama story.

For further information, refer to the resource *Using a Guide to making judgments*, available in the Resources section of the Assessment Bank website.

Evaluate the information gathered from the assessment to inform teaching and learning strategies.

Involve students in the feedback process. Give students opportunities to ask follow-up questions and share their learning observations or experiences.

Focus feedback on the student’s personal progress. Emphasise continuous progress relative to their previous achievement and to the learning expectations — avoid comparing a student with their classmates.

Sensitivity is a key feature of providing feedback in this assessment from an Indigenous perspective and also as students respond to each others’ work.

For further information, refer to the resource *Using feedback*, available in the Resources section of the Assessment Bank website.
The Arts — A Creative Process

- Identify
- Explore/Experiment/Play around with
- Select/Make choices
- Select/Organise/Put together
- Trial
- Refine

Reflect
Creating a drama story

1. As a group identify your special places in the school. Decide on one place to use in a story.
   - What does it look like?
   - How does it make us feel?
   - What are the smells/sounds/images we think about or see with this place?
   - Why is it special to the group? What meaning does it have? Why?

2. Identify a story to tell through drama about your special place.
   - What is our story? What are the beginning, middle and end of our story?
   - What role or character will each person be? What will they say? What type of voice could they use? How will they move?
   - Will we need any props? How much space do we need?
   - What stories will tell people about your special place? For example:
     - a story about the tree that shades us as we eat our lunch
     - a story about the small space under the stairs where friends meet to share secrets
     - a story about the big wide oval where we run and play.

3. Explore ways your characters will work together to tell the story.
   - Are there different ways of moving, speaking and using the space to make your ideas clear?
   - Do these include ideas about what we can see, hear and feel about this special place?

4. Make choices about the best ways of moving, speaking and using the space.
   - Show your work to the teacher to get feedback.

5. Put your ideas together so the drama story flows smoothly, telling the story clearly and making links back to the special place.
   - Show your drama work to another group to get PMI feedback.

6. Rehearse your drama story.
   - Is the storyline clear? Are the characters believable? Could they be better?
   - Are there changes we could make to our choices of movement, language or props?

7. Decide what you would like to change.
   - Go back through the creating steps as many times as you like to make your drama better.
**PMI feedback**

Watch another group rehearse their drama story, then give feedback by filling in this chart.

<table>
<thead>
<tr>
<th>PLUS</th>
<th>MINUS</th>
<th>INTERESTING</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is really good about their story?</td>
<td>What needs some improving in their story?</td>
<td>What is interesting or different about their story?</td>
</tr>
</tbody>
</table>

When your group gets their PMI feedback, think about what people have said and make any necessary changes.