# Drama Student Resource

##### Activity Title: Shine a light on us: stories to illuminate our heritage (1.2b)

##### Achievement Standard: 91941

##### AS 1.2 Participate in creative strategies to create a drama

### The Devising Process

Examples of activities.

**Stimulus — Discussion:**

* Brainstorming concerns, issues, and stories you wish to explore, explain, or expose. This could include place-based learning, pūrākau, and Māori or Pacific history.
* Discussion of the function of drama to express ahurea, heal, educate, entertain, or transform.
* Conferencing with the teacher to check material is viable and appropriate for brief live theatre.
* Considering multiple perspectives and viewpoints.

**Research and gather:**

* Researching the roles, situation, and dramatic context to inform and enrich the content for the drama.
* Researching appropriate Māori, Pacific, Pākeha, Asian, or African performing arts forms while upholding the mana of these traditions.
* Recording ideas in a shared document.

**Explore and experiment:**

* Through improvisation create devising material that establishes roles and circumstances that the audience needs to know to understand the drama.
* Saying yes to offers or lightly letting go of ideas that are not powerfully advancing the drama.
* Exploring by doing.
* Transforming narrative into live action. For example, improvising roles, situations, and perspectives.
* Using tableaux to express important ideas in the drama.
* Advancing and extending, hot seating, continuing research, referencing ideas seen in live theatre etc.
* Exploring drama elements (role, time place, situation etc) via dialogue, sound, music, placard, projected image, and by use of symbol. For example, set pieces, simple costume items, props etc.

#### Structure

**Selection and rejection:**

* Editing and pruning dramatic action and dialogue.
* Selecting drama elements: role, time, place, action, tension, mood, focus, and symbol.
* Exploring and selecting structural conventions to add impact and information for the audience.
* Selecting (convincing) dialogue.
* Demonstrating skills of collaboration. For example, negotiation, patient listening, flexibility, articulating points of agreement, and maintaining the ability to think clearly and under pressure.

**Sequencing:**

* Creating strong beginnings to give audience immediate clarity of the situation explored.
* Creating strong endings.
* Editing dialogue.
* Experimenting with focus and manipulation of tension and mood using technologies (such as sound).
* Creating energy contrasts and dynamics.
* Using movement to physicalise ideas which may involve use of motif.

**Structuring:**

* Considering set changes so there are smooth transitions between scenes.
* Defining structure: episodic, compilation around a theme, chronological narrative, realism with time shifts, cyclical etc.
* Sequencing narrative plots. For example, exposition, rising action, climax, falling action, denouement etc.
* Using ‘outside eye’ processes to ensure manipulation of time (flashforwards or flashbacks), shifts in place, and plot developments are established from an audience perspective.

#### Refining

**Reflecting and refining:**

* Editing and refining the structure to ensure dramatic flow.
* Demonstrating control of dramatic pace (contrast).
* Reflecting on use of drama techniques and technologies to add impact.
* Reflecting on the work created, its clarity and theatrical impact, and adapting it to be coherent.
* Refining the title and key message so they reflect the performance.