



Course Transcript

DRAMA

IMPROVISATION AND PLAYBUILDING (PRIMARY)

eClass 1 – Warm Ups and Activities

Presented by David Todd



The Arts Unit Virtual Learning

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1. Introduction and Overview

1.1 Start Lesson



The image shows a screenshot of an eClass interface. On the left, a man is smiling and gesturing. On the right, a stage performance is shown with several people. The title 'Improvisation and Playbuilding (Primary)' is centered, with the subtitle '1. Warm Ups and Activities' below it. A 'Start Lesson' button is at the bottom right. The NSW Government logo is at the bottom left, and the text 'Time Required - 30 Minutes' and 'Produced by the NSW Department of Education, The Arts Unit' is at the bottom right.

Improvisation and Playbuilding (Primary)

1. Warm Ups and Activities

Time required - 30 minutes

Produced by the NSW Department of Education, The Arts Unit

1.2 Navigating Virtual Learning Content

- When using a smart phone or tablet, this eClass is best viewed in **landscape** mode.
- Always use the **prev** and **next** buttons to move through the eClass, except on question pages.
- When you answer a question correctly you will be prompted to click on the **continue** button.
- You must select correct answers to move forward and progress through the eClass.
- On some Virtual Learning content, the **prev** and **next** buttons may be temporarily disabled on video slides for the duration of the footage.
- You can use the **Menu** to gain quick access to particular slides and video.
- To complete the eClass you must progress through it slide by slide, watch all video footage and answer all questions correctly.
- Resources to accompany this eClass are found in the **Resources** link in the player, with the **Menu**.
- VIDEOS: for instructions on how to activate **closed captions** or access **interactive transcripts**, select the 'i' icon that appears on this slide and all video slides.

1.3 Introduction

Welcome to Improvisation and Playbuilding (Primary) - Warm Ups and Activities. This eClass for teaching Drama in Primary School is aimed primarily at stage 3 teachers.

Objectives:

By the end of this eClass you will understand:

- How to facilitate a basic physical and vocal warm up with primary students.
- The concept of accepting an improvisational offer through an activity.
- How to create and build on improvisational movement through character.

1.4 Overview

In this eClass you'll discover how to use images, text, ideas and stories as a starting point to devise original pieces of theatre in collaboration with others. Learn how to create group works that have a beginning, middle and end and deliver a clear social message or themes to an audience. Starting with improvisation, ideas and scenes are refined to produce a complete piece of theatre.

This workshop is good for beginners as well as those who want to extend their skills in devising and creating theatre.

1.5 David Todd

David Todd is a primary school teacher who has worked for 16 years across the NSW Department of Education and the Northern Territory Department of Education.

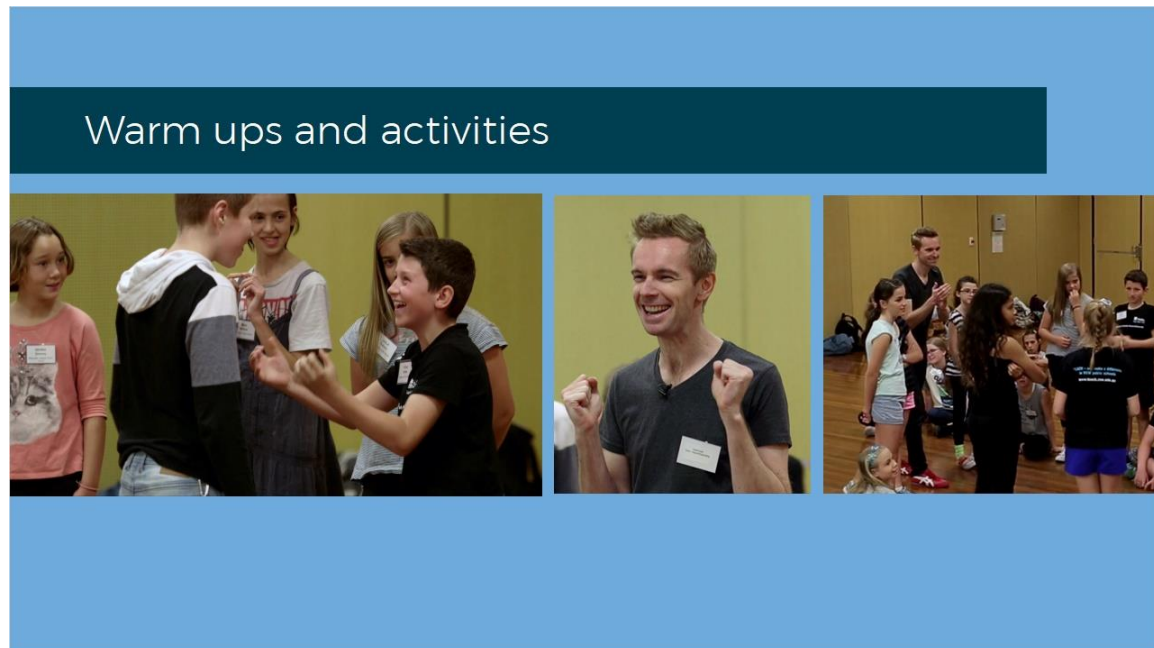
David's current role is as the Digital Content Producer at The Arts Unit which was a secondment from his substantive role as Assistant Principal at Vaucluse Public School. In his role at The Arts Unit he produces videos and live streams for Virtual Learning.

David's classroom teaching has a strong emphasis on drama and film and at the number of schools he has worked at he has been a strong advocate for the arts: directing whole school musicals, plays, drama ensembles and establishing film festivals.

Beyond the classroom David has performed on stage, TV and film. He has worked on NSW Department of Education events such as Create East, State Drama Festival, Sydney Region Drama Festival, Primary Drama Camp and Primary Play Day as both a director and tutor.

2. Warm Ups and Activities

2.1 Warm ups and activities



2.2 Introduction

This eClass utilises the skills of experienced primary drama teacher David Todd, to teach students how to build their improvisational and play building skills through various activities. Incorporating video and progressive questioning to clarify pedagogy, this eClass supports teachers to understand both improvisational concepts and best practice in educational instruction.

2.3 Video 1 Physical Focus Warm Up

Transcript

So in this session, I'm going to orient the children to the drama workshop by doing some warm up activities. And then we're going to move into some improvisational games, including 'The Gift', which is all about accepting and receiving offers, and offering offers.

Then we will move into an improvisational activity based on character called 'Sit, Stand, Look', which will be based on a stimulus material that each of the students will be given, which is an image on a piece of paper. And they'll be doing that in pairs. And the activity will be based around movement and interpreting the character using just one verb and movements.

So, if I get everyone to start by going on their tippy-toes, please? And hands in the air as high as you go. Reach up as far as you can go. Push up, up, up. And then I want you to drop your wrists, please? And then I'd like you to drop your elbows. And then I'd like you to drop your shoulders, and then your toes.

Now I'd like you to roll down, very slowly, with your head first. And then I'd like you to roll every vertebra of your back down slowly to the ground, really slowly, looking at the ground. I don't want anyone looking up. And I don't want you to touch the ground, but I want you to come within centimetres of the ground. You can bend your knees slightly, if you like, and nearly touching the ground, but not quite.

Now I want you to slowly-- stay where you are-- start rocking from side to side, just letting your arms slowly drift from side to side, a little bit like a tree on a light breezy day. Okay, the wind for the tree is getting a little bit more crazy. So you can start just amping it up a little bit. It's not a storm, but it's getting a little bit windy. See if you can do this in silence.

Okay, now it's a storm. So go as big as you can. Suddenly, the storm stops. And your arms are going to stop naturally. Let them stop naturally. Everyone should still be looking down.

Okay, now what we're going to do-- still looking down-- we're going to start rocking slowly on the back and front of our feet so that your arms are going to start going slowly between your legs, so a little bit like a gorilla. This is a contented gorilla, kind of gorilla that's just chillin'. He's pretty happy with himself.

You need to make sure that this activity has focus and you are quiet. And if I can bend down and do this-- I'm much older than you-- I'm sure you can.

Now, the gorilla is getting a little bit excited now. So it's going to go a little bit faster. All right, now we can incorporate noise. We're gonna go crazy.

[GORILLA NOISES]

And stop. Now, how many of you are still looking down, 'cause I didn't tell anyone to stop looking down. Good, thank you. Now, we are going to slowly, very slowly, keep looking at the ground, rolling back up our back, very slowly. The last thing you do should be looking up.

2.4 Question 1

Choose the answer that best finishes the sentence.

What is the purpose of this physical warm up?

- To entertain the students and engage them.
- To ensure that all students are physically able to participate in the drama workshop.
- It is a Workplace, Health and Safety requirement to stretch before drama activities.
- To orient the students to the workshop, focus and warm up their bodies.

2.5 Question 2

Choose the answer that best finishes the sentence.

Why are the students asked to keep their heads down?

- So they can focus on the visualisation and on the stretch.
- The floor was freshly polished.
- It helps them reach the floor with their hands during the stretch.
- To stretch their neck muscles.

2.6 Video 2 Vocal Warm Up

Transcript

Diddly-dee, diddly-dee, diddly-diddly-diddly-dee.

Diddly-dee, diddly-dee, diddly-diddly-diddly-dee.

Let's just do it in halves.

Diddly-dee, diddly-dee.

Diddly-dee, diddly-dee.

Diddly-dee, diddly-dee.

Diddly-dee, diddly-dee.

Diddly-diddly-diddly-dee.

Diddly-diddly-diddly-dee.

Okay, so that's a bit of a tongue twister. It's not that hard. But this is the most important part of the game is that you remember this. Okay? We're going to put it all together again. I'll do it first, you do it back to me.

Diddly-dee, diddly-dee, diddly-diddly-diddly-dee.

Diddly-dee, diddly-dee, diddly-diddly-diddly-dee.

All right. The way it's going to work is I'm going to go around the circle. And you are each going to say a word. It will be diddly or dee. But it has to be in that sequence-- the "diddly-dee, diddly-dee, diddly-diddly, diddly-dee" sequence, Okay?

First time we do it, we're just going to go around and have a practice go, all right? I'm going to clap a beat, and we're going to try and do it on the beat. So you would start by saying--

Diddly.

Dee.

Diddly.

Dee.

Do you understand?

Yeah.

Excellent. So this has got a lot to do with timing. Because when you're on stage, timing is absolutely essential. Also, watching each other is absolutely essential. So that's part of what this activity is about. Also, obviously, a bit of a tongue twister to get your mouths moving. Yes?

When we do diddly-dee, diddly-dee, does diddly--

Diddly-diddly-diddly-dee, yeah. That's why the rhyme is irregular, so that you have to really listen to what the person before said. Some people go, "mm, there's 10, I'm going to be dee." Don't do that, because it's like, you're going to switch off for about the next five seconds while that happens. And then it gets to you. What if someone gets out in the meantime? The whole rhyme is going to change. Okay? So you've really got to watch it.

All right, you're going to start. And what we do is I clap in by four. So it would be 1, 2, 3, 4, diddly.

[CLAPPING]

Diddly.

Dee.

Diddly.

Dee.

Diddly.

Diddly.

Diddly.

Dee.

If you are out, I'll say "out," we'll move straight on to the next person.

Diddly.

Diddly.

Dee.

Diddly.

Dee.

Diddly.

Dee.

Diddly.

Diddly?

Sit down.

I'm sorry.

[LAUGHTER]

Only because you got the words slightly wrong, and it totally threw her off. That's all. All right.

[LAUGHTER]

You guys are clearly very good at this, so I'm going to up the tempo.

[CLAPPING FASTER]

Diddly.

Dee.

Diddly.

[PAUSE]

Sit.

[CLAPPING]

Diddly.

Dee.

Diddly.

Dee.

Dee-a--

Sit.

[CLAPPING]

Diddly.

Dee.

Diddly.

Dee.

Diddly.

Diddly.

[PAUSE]

Diddly.

Sit. It's hard when you get diddly, isn't it? Diddly is harder than dee. Can everyone who is still in take a step forward now.

[CLAPPING]

Diddly.

Dee.

Diddly.

Dee.

Diddly.

Diddly.

A bit faster, ready?

[CLAPPING FASTER]

Diddly.

Dee.

Diddly.

Dee.

Diddly.

Sit.

[CLAPPING]

Diddly.

Dee.

Diddly.

Dee.

Ah!

Guys, you are all the winners. Well done. You did very well. That's very hard.

[CHEERING]

2.7 Question 3

Choose the answers that best complete the statement.

What teaching strategies does David Todd use to teach this tongue twister effectively? Select the three that apply.

- Broke up the phrase into parts.
- Sang the tongue twister to increase memory.
- Stressed the consonant 'd' and spoke slowly when the first attempt by the students was muddled.
- Used the call and response teaching technique.

2.8 Question 4

Choose the answers that best complete the statement.

What is the purpose of this warm up activity as specified by the tutor? Select the three that apply.

- To practice a line from the play repetitively until they memorise it.
- To get the actors' mouths moving with clear consonant diction.
- To focus on listening to other actors.
- To increase awareness of timing in a theatre environment.

2.9 Question 5

Choose the answer that best answers the question.

Why does the tongue twister follow an irregular pattern?

- To enable students to practice memorising complex lines.
- It has a more poetic sound as an irregular verse.
- So the students have to listen and concentrate on what each student is saying to succeed in the activity.
- Historically that is how this tongue twister was chanted in Ancient Rome.

2.10 Video 3 The Gift

Transcript

This activity is all about the principles of improvisation and how improvisation works. So does anyone-- can anyone tell me some of the really important rules for improvisation?

Accept everyone's offer?

Great, accepting everyone's offer. That's a really great way to say it. Yes?

Blocking?

Blocking is another one. Now blocking has two meanings in drama. You've got blocking as in?

As in facing not the audience?

Physically blocking someone. So Ellacoco is talking, and I'm like, that's blocking. And the other kind of blocking is when someone, yeah, gives you an offer: "Oh, look at that bird over there. Isn't that beautiful?" And they're like: "that's not a bird." That would be blocking.

[LAUGHTER]

Okay? So they're the two kinds of blocking. So this activity that we're going to be doing now is called 'Accepting the Gift' or just 'The Gift'. The way it works is very simple. Basically, one person in the circle is going to approach another person. We're going to do it in 20 seconds. This is going to be the very speedy version of 'The Gift'.

So I'm going to give you an example. Basically, I'm going to be the first person to have a go. I'm going to give a gift to one of the people in the circle. I'm going to say what the gift is, and then they're going to accept the gift. Basically, when you accept the gift, you are going to say what you're going to do with it.

So the way it works is you pick someone out that you're going to select as the person you're going to give a gift to. You make eye contact with them, and then you walk towards them, okay?

He's thinking, "oh no, he's picked me." Jett, it's a banana. It's just at that point where it's ripe enough that I think you're really going to enjoy it right away. There you go.

Thank you. And I bet it's delicious, and I'm going to eat it.

Great. So the key in this game-- Jett has accepted my gift, and he's told me what he's going to do with it, okay? So that was really important. The other thing that he could have done was acknowledged who I am. So he would say: "thank you, David, that's awesome. I love this banana."

And then, generally, what you do with a gift to show that you're being respectful of the gift you've just been given is to neatly put it down next to you. And then while you're down there, on this side, you put it down, on this side, you pick up your next gift, and then you go to the next person, yeah? So now it's your gift to someone else, okay? That's how the game works.

But we're going to do it literally in 20 seconds, bang, bang, bang, bang. Otherwise, it takes forever.

Have a think now what gifts you could give. Be original, be funny. Don't be inappropriate. That's all I'll say. So go, Jett.

Here is a chocolate cake.

Oh, thank you. I'm going to enjoy throwing this at my sister.

Wonderful. One comment, can we be descriptive? Because don't forget, what you're giving them is air at the moment, yeah? We're imagining. So here is a chocolate cake. "It's a little bit small, I know. But I put my love into it when I baked this last night because I thought of you," blah, blah, blah.

And then the person who gets it, "oh, I love the sprinkles on top." So really describe it, okay? So that you're making the audience understand what it is you've just been given, okay? Thanks, Jett. Once you've had your go, Jett, you sit down so we know that we can't select you again. okay? Next.

I was watching you at night, and you didn't sleep very much. Here's a coffee.

A coffee? Oh, fantastic, just what I needed, with all the caffeine in it, at my age, especially. Thank you so much. I'm definitely going to drink it tomorrow morning.

[CHUCKLES] Make sure when someone is speaking to you that you don't-- I know you're pretty keen to get back to your spot, but that you stand there and you go, great. And then the scene is finished. Then you walk off. And don't forget to put the gift down and pick up the other gift as well, okay? Go.

Hi, Ryan. I got you this bag of air with your name on it. Do you like it?

Yeah, that's so cool. I can put it in my body, and then I'll explode and go up in the air.

That's so cool.

Timmy, you're so, yeah.

[CHUCKLING]

[LAUGHTER]

Hi, [? Keela. ?] I was in America at the NASA station, and I felt bad that I hadn't got you a souvenir, so I got you a live rocket.

[GASP] Yes! I can go to space!

Thank you so much, guys. You were a really respectful audience to each other, and that's really important with any improvisation, because you might be on the stage, and that might be happening on the stage. And you're actually listening to what's happening so you can react. Or you might just be literally a spectator in the audience so that was really great to see.

2.11 Question 6

Choose the answers that best complete the statement.

What are two essential rules of improvisation discussed by the group? Select two responses.

- Keep the audience laughing, prepare one liners before you perform.
- Accepting all offers that other actors present in performance.
- Ensure you don't block other actors physically or by shutting down their ideas.
- Each group performing must have a leader to guide the onstage action.

2.12 Question 7

Choose the answer that best answers the question.

What does David Todd illustrate with the chocolate cake gift example?

- He describes the details of the gift as vividly as possible to enable the audience to use their imagination.
- That food is never a good idea in improvisation as everyone has different tastes in food.
- That the more words you say the greater the imagination of the audience is stimulated.
- To be very careful not to drop the imaginary chocolate cake because it would make a mess.

2.13 Question 8

Click drag and drop the right element to the box under the right example.

Match the quality-teaching element with the example that David Todd employs through the workshop.

Drag Item	Drop Target
Metalanguage	David provides positive feedback to students at the completion of the task. Clear respect between teacher and students, e.g. thanking students for being a respectful audience.
Narrative	Students are fully engaged with the short, activities that require verbal and physical participation. e.g., video shows students attentively listening and participating.
Social Support	David highlights, explains and demonstrates improvisational terms. As needed, rephrases and contextualises. e.g. offer and blocking.
Engagement	David encourages the students to create a gift narrative that they can enthusiastically animate with their language and physicality. e.g. 'Be original, be funny, don't be inappropriate'.

2.14 Video 4 Sit, Stand, Look

Transcript

Okay, so what I'm going to do now in these pairs, I'm going to give you a stimulus card. So the stimulus could be, for example, what could it be, Mila?

A pizza.

A pizza. Okay. So a physical pizza, a plastic pizza. It could be either of those things. What else could a stimulus material be?

A photo.

A photo.

A feeling.

A feeling. Great. So just a word, maybe.

What I'm going to do today in this session with the stimulus material is give you one stimulus between two of you, okay? And your motivation with this stimulus material is actually to work on a character. It could be two characters. It could be one character between you, okay?

So that stimulus material is going to be in the form of a piece of paper with an image on it. It might be some words. It might just be an image. You need to look at that stimulus material and think about what you're going to be able to convey as a character. You can think about back story for that character, but you don't necessarily have to think of a story. Just think about who you are. You might be one of the people in the picture, if there's a person. If there's no people and it's a saying, you might be one of those people that uses that saying as their philosophy, okay? So that's your motivation.

We're going to then do an improvisational game based on that character. But because you're in pairs, you are both going to be doing that same stimulus material character, okay? So, for example, if I was you two, and say your stimulus material was a banana-- I don't know why I keep coming after bananas-- you could maybe decide you're going to interpret that as someone that eats a banana, so say a monkey, you could both be monkeys, okay? That could be one example. You could be a banana farmer in Coffs Harbour, okay?

So there's a few different ways you could go with that. So you could be two warring farmers who have crops over here and here, and who's got the best crop. That could be your shtick; I don't know. It depends-- your character could be very different, depending on what you kind of discuss now. So I'm going to give you the stimulus material, and then I'm going to give you maybe two minutes to look at it.

All right, so you've been given very different stimulus materials, and now, because-- in fact, if you could all turn them over, that would be awesome so we can't see what they necessarily are. As long as you know exactly what you've got and what character you're doing.

We're going to do an activity called 'Sit, Stand, Look' now. Movement is really important, and also wordlessness, so communicating through body language, through movement. Okay? But, you're going to be doing it using these characters that we've just created from these stimulus materials.

So what I'm going to do is I'm going to ask pairs at a time to start the game. This activity works in stages, and I'm going to take you through the stages. I'm not even going to tell you what each stage is, I'm just going to introduce one stage at a time. This is the first stage of the activity. The way it works is it's called 'Sit, Stand, Look'. They are the only things you can do in this activity at this stage of the activity, okay?

So, options are sitting. They're already doing it. Standing, do you want to try that one? Okay, that's standing. Cool. Have a seat. And looking, do you want to try some looking? Excellent. That's the activity. That's how it starts.

But don't forget who you are. You've just had that stimulus material. That's your character. We don't what they've got. They don't know what they've got or who they are. You're going to have to try and communicate this simply by standing, sitting when you feel you need to sit, looking at people when you feel you need to look at them, or maybe looking away from them. Okay?

So we're not allowed to talk?

There's no talking at this point in the activity.

I want everyone in a neutral position, so sitting and facing the front.

Okay, you can start.

No, no actions. Sitting, standing, looking. That's it.

So far, it's been fairly difficult to interpret what's going on. As an audience, would you agree?

Yes.

We're watching, and we can see something's going on, there are some interactions, but at the moment, with just that communication, it's hard.

What's going to happen now is you are actually going to start moving. But, the rule with moving in this game is only on straight lines. So if I was you, I could go like this. Like that. That's the only way I can move.

Not everyone will get a chair because I'm going to start introducing more people into this game, okay? But you can sit, on the floor if you like, stand, walk, or look. They're the only things you can do at this point.

Continue, let's go.

Can you two walk into the scene?

Can you two walk into the scene?

As actors on the stage, I want you to also, I know you're in pairs and you're trying to communicate with each other, but I want you to start looking at the other pairs and see what they're doing. Do you agree with them? Are you sort of on their team? Are you a bit anti them? Are they not your kind of people? Do you want what they have? Start thinking about that sort of dynamic with the other characters.

The element that we're going to introduce now is a verb. You are allowed to say one verb per partnership, okay? The first person in your partnership to say it means that's the one that you're both going to use. So it could be jump. It could be whisper. As in your say the word jump, you say the word whisper.

Yes.

And do I say it whenever you want?

Yes. So it's sit, stand, look, walk, verb. So think of a verb that matches your character partnership, okay?

Unfreeze.

[INDISTINCT CHATTER]

Stretch.

Kill.

Behave.

[INDISTINCT CHATTER]

Kill.

Freeze! Freeze! Thank you. My verb is not as loud as yours; I'm sorry.

What's going to happen now is I want you to continue what you've been doing, make sure that you're interacting with as many pairs as you can. I really want you to try and see what they're doing with their verb and interact with them.

Then when you feel you're ready, I'd like you to come off the performance space and back onto the floor. okay? So when you feel like your character has done what you needed to do in this space, I want you to remove yourself.

[CHATTER]

But I am very interested as to what you got from them, from other actors, not necessarily from yourself, because you knew, in your head, what you wanted to create, what you wanted to show. What did you get from another actor? Can someone share? Yes.

There were two people around saying "stretch," and that sort of gave me the feeling that they gymnastic people or something like that.

Excellent. So what was your feeling towards them?

Um, well, they didn't buy our stuff, so we were annoyed.

I like [? to kill ?] because-- well, they were mixing up something, so I thought they were mixing up a potion or something.

Now, that's you, right?

Yes.

Now, isn't that interesting? Because I don't know what your stimulus card is. You couldn't really speak. You could only say one word. It's interesting what, as an audience and as an actor, they picked up from that, okay? So it's really important what we give out because that's what is being picked up.

2.15 Question 9

Choose the answers that best complete the statement.

What kind of stimulus materials could you use for this activity? Select three responses.

- A photo.
- A written word or sentence.
- A complete play.
- An object.

2.16 Question 10

Choose the answers that best complete the statement.

What is the purpose of this activity? Select two responses.

- To devise a finished piece.
- To develop character through movement.
- To increase gross motor skills.
- To develop relationships and communicate with other characters through movement.

2.17 Question 11

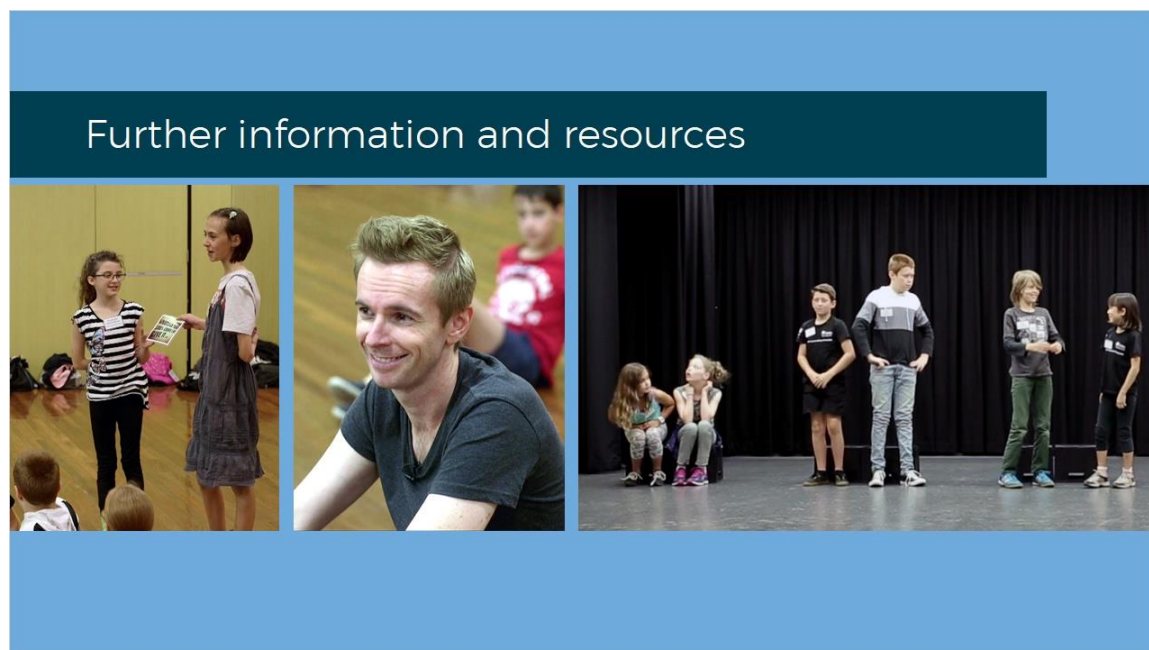
Drag and drop the elements on the left into the correct order on the right.

What is the correct sequence of introducing the following elements to this exercise?

- Movement along straight lines
- Leaving the performance space
- Speaking a verb
- Sit Stand Look

3. Conclusion

3.1 Further information and resources



3.2 Accompanying resources and useful links

Downloadable resources and further information accompanying this eClass can be found via the Resources link near the menu.

For more information, visit [The Arts Unit Drama Programs](http://www.artsunit.nsw.edu.au/drama)¹ and [NESA Creative Arts K6 Syllabus](http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/creative-arts-k-6-syllabus)².

The next eClass is 'Playbuilding'.

¹ The Arts Unit Drama Program: <http://www.artsunit.nsw.edu.au/drama>

² NESA Creative Arts K6 Syllabus: <http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/creative-arts-k-6-syllabus>

3.3 About Virtual Learning

The NSW Department of Education Arts Unit provides students and teachers with highly motivating and engaging opportunities that inspire their creative potential. The Arts Unit delivers programs throughout NSW in dance, drama, music, visual arts, debating, public speaking, reading, spelling and special events.

The Arts Unit's Virtual Learning Program provides online access to arts education and professional Learning, engaging over 200,000 students and teachers annually.

Virtual excursions, streamed events, extensive digital libraries and NSW Education Standards Australia (NESA) approved eModules ensure learning is relevant, memorable and meaningful.

There are now thousands of teachers registered for virtual learning in the arts and this number increases daily, especially teachers from rural and remote areas.

Further Creative Arts and Literacy content from The Arts Unit Virtual Learning can be found here:

- [The Arts Unit Learning Hub](#)³ (for identified PL)
- [The NSW Department of Education MyPL](#)⁴ (for accredited PL)

Sign up to Virtual Learning by registering on the [Learning Hub](#)⁵ or email [The Arts Unit Virtual Learning](mailto:virtual.learning.theartsunit@det.nsw.edu.au)⁶.

3.4 Types of content

The Arts Unit Virtual Learning content ranges from:

- **eModule:** Professional learning courses designed for teachers as an interactive experience where you can learn at your own pace.
- **eClass:** Learn and extend your skill base for teaching in the classroom.
- **eClip:** Interviews with experts, mini docs, exemplars of best practice, useful tips and tricks.
- **eResource:** Multidimensional resources which can be utilised to create units of work.

Register on The Arts Unit's Learning Hub to browse and enjoy the quality virtual learning content. You will be notified through the Hub as new NESA approved, registered courses are available on MyPL.

³ The Arts Unit Learning Hub: <https://learninghub.artsunit.nsw.edu.au/>

⁴ The NSW Department of Education MyPL: <https://saml.det.nsw.edu.au/sso/UI/Login>

⁵ The Arts Unit Learning Hub: <https://learninghub.artsunit.nsw.edu.au/>

⁶ The Arts Unit Virtual Learning email: virtual.learning.theartsunit@det.nsw.edu.au

3.5 Credits

Produced by The Arts Unit Virtual Learning.

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3.6 Contacts

For further information contact The Arts Unit on: theartsunit@det.nsw.edu.au

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3.7 Congratulations

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4. Lightbox Slides

4.1 Accessibility features

Closed Caption

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- **It scrolls as the video is playing**, displaying the part of the transcript that is currently being spoken. Currently spoken text in the transcript is highlighted and remains coloured.
- **Users can skip to any part of the video by clicking on the words in the transcript.** The video will automatically skip to the moment in the video when the selected word is being spoken.

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