Student logbook guide

# Stage 5 drama

## What is a logbook?

Your logbook is a creative space where you will record what you are experiencing, thinking and learning in drama. By the end of the course it should be filled with reflective writing, evaluation, ideas, scripts, drafts, research, analysis, images, diagrams, creativity, risks, challenges and solutions.

## Why do I need a logbook?

### Making and appreciating

In this course you will explore the elements of drama through the practices of **making,** **performing** and **appreciating** drama in lots of different contexts. Most of your work in drama will be very practical and performance driven. Lots of your work will be collaborative.

Your logbook is a useful working document where you can record ideas and reflect on the process of making group and individual works. It is also a way for you to let your teacher know how you are developing the ability to appreciate and respond to your practical experiences. Your logbook is a place where you can show evidence of your own inquiry, investigation and critical thinking in drama. Through your logbook, you can share the challenges you have faced and the creative solutions you have found while making your drama performances and taking part in practical workshops.

#### Using your logbook allows you to:

* develop your skills in observing, describing, analysing and recording
* record and reflect on your drama experiences in a style that suits you
* record the development of your drama skills over time
* keep track of the development of your drama works
* express your opinions
* offer constructive feedback and critical analysis of your own work and the work of others
* ask questions about your drama learning
* celebrate your achievements in drama
* practise using drama terms and vocabulary
* keep a diary of theatre experiences including programs, reviews and photographs
* share your feelings and experiences as you progress in drama.

#### Using your logbook helps your teacher to:

* get to know how you learn
* gain insight into your contributions to collaborative work
* get another perspective on your creative process and assess things that may not have been visible in class
* answer any questions you may not have a chance to ask in class
* encourage you to share great ideas
* identify strengths and areas for improvement in your writing and practical work
* learn from your honest evaluation of the learning experiences and make adjustments
* celebrate your strengths – even those you may not see yourself.

## How often should I use my logbook?

You will probably do a lot of talking in drama. Your verbal reflections and contributions are important but it is also good to record the most significant ideas and discussions in your logbook so they are not forgotten. Sometimes your teacher will give you structured questions to answer after your practical workshops. Even if you don’t have specific questions to answer, you can always take the chance to reflect on and evaluate your learning experiences using a logbook checklist. It is a good idea to do this in the last 10 minutes of the lesson or for homework on the same day. When you are devising or rehearsing performances, it is also a good idea to have your logbook with you so you can refer to decisions made in previous lessons or write quick notes as you work. Writing or drawing in your logbook regularly is important because it is a chance to reflect on your practical learning and create a record of your engagement in the process of making drama.

## What should I put in my logbook?

Your logbook should be a working record of your processes and experiences in drama. That is, the journey you take in learning a new skill or creating a finished product. Meaningful logbook reflection involves analysis, description and evaluation of yourself and others. Your logbook should not just be a record of the events of the lesson.

### Logbook check list:

* use drama terms and vocabulary
* use personal pronouns – ‘I’ and ‘me’
* brainstorm and plan
* record ideas, activities and advice/feedback
* give reasons, examples and evidence
* write from the point of view of a director, performer, designer and audience member
* describe experiences evocatively, so you can recall what it was like to be in the workshop or watching the performance
* analyse how dramatic meaning is created
* express feelings and opinions
* make decisions
* take risks
* suggest improvements
* evaluate my own work and the work of others
* compare, contrast and make links between the things I learn and experience
* analyse the use of the elements of drama
* analyse the use of elements of production
* refer to the audience experience
* appreciate the contributions of others
* value multiple perspectives
* draw blocking diagrams
* design sets, lighting, sound, costumes and make-up
* annotate research
* draft scripts
* collect theatre programs and reviews
* paste photographs of rehearsals or inspirational images.

## How will my logbook be assessed?

The main things your teacher will look for when assessing your logbook are reflection, analysis and discussion. Because your written reflections will be more personal, you can also ask questions and write directly to your teacher about your learning in drama.

When your teacher regularly checks your logbook, it will help them with formative assessment of your progress in drama (beyond what they observe in the classroom). Your logbook may also be formally assessed as a component of some of your assessment tasks. Remember that your teacher will want to know what you understand and **how** you have learned. These things may not always be visible in group work or practical activities, so this is your opportunity to share.

### Logbook feedback code

You and your teacher may agree to use a code for logbook feedback. You could use the one below or add codes of your own.

|  |  |
| --- | --- |
| Code  | What it is  |
| ELE  | Elements of drama: As you describe the workshop or performance you should be discussing how the elements of drama were manipulated. Remember: Role and character are directed by focus driven by tension, made explicit in time, place and situation through the use of space, structure, language, sound, movement, rhythm and moment to evoke atmosphere and symbol, which together create dramatic meaning and audience engagement. |
| 2GEN  | Too general: Your reflection needs to be more specific. You might be recounting events without including specific detail about the audience response or dramatic meaning created.  |
| POV | Personal reflection: Explain what you learned from this. How did you feel about it?How did this change the way you think? |
| CON | Contribution: Describe how you personally contribute to this collaborative work. |
| ARE | Audience response: Describe how the audience responded to this choice/moment. How did they feel/react? What did they think? |
| EXEV  | Experiential evidence: You should include examples from a workshop activity or describe a key moment in the performance.  |
| CHA | Challenges: Describe something you found difficult about this. Did it push you out of your comfort zone? How? Be specific. |
| WIN | Wins: Explain what you learned from this that will make your drama work stronger in the future. Offer a comment on something successful about this work. |
| SUP | Surprises: Expand this by explaining what you found surprising or unexpected about this experience. |
| EVO | Evocative language: Use more emotive/sensory words to help the reader picture this workshop or performance clearly. They should feel like they were there.  |
| DRM | Dramatic meaning: Expand this reflection by explaining the purpose or effect of this. What did this creative choice communicate to the audience? |
| PROD | Elements of production: Explain how you could use lighting/sound/set/costume/ props to enhance this performance. |
| ? | Who: Describe the characters or name the actors in this scene. |
| ?? | How: Identify some of the techniques that were used to get this result. |
| ??? | Why: Analyse the reason, purpose or intention of this workshop/performance. |
| JPG | Image: Add a picture to help communicate and support your idea here. |
| BLK | Blocking diagram: Add a diagram to show the blocking of this scene. |
| RES | Research: Included an annotated copy or notes about the research you did when developing this work. |

## Optional reflection scaffolds

The following scaffolds may help you to structure your logbook reflections.

The devising reflection scaffold is designed to help you to respond to drama workshops in which you have been involved.

The performance reflection scaffold is designed to help you respond critically to a performance you experience as an audience member.

Both these scaffolds are suggestions only and you can use your logbook to reflect in whatever style suits you. The text boxes in each scaffold will expand when using a digital version to respond.

### Devising reflection scaffold

Topic –

People in my group –

The initial ideas generated by my group included …

We actively explored ideas by …

We selected the following ideas and made these choices about structure.

We refined our performance through …

The intention/purpose of our performance is …

We used our rehearsal time …

The audience responded…

I contributed to the devising process by …

### Performance reflection scaffold

Name of performance –

Date –

Company/actors –

What were the main themes and ideas explored in this performance?

Describe the performance style.

How were the elements of drama and/or production manipulated?

What was the intention/purpose of the performance?

Evocatively describe a moment that was successful.

Suggest an improvement.

Describe the audience response.