



SAMPLE COURSE OUTLINE

DRAMA
GENERAL YEAR 11

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Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the course.

Sample course outline

Drama – General Year 11

Unit 1 and Unit 2

Semester 1 – Dramatic storytelling

Week	Tasks and Activities	Syllabus Content
1	<ul style="list-style-type: none"> • Introduction to the Drama course: organisation, structures, approaches and ways of working • Introduction to warm ups: body, voice, creativity and social skills • Introduction to good voice, body awareness and audience awareness • Introduction to improvisation: spontaneity, showing/not telling in dramatic storytelling 	<ul style="list-style-type: none"> • Voice techniques (breathing techniques, expression, tone, articulation, projection) to communicate meaning • Movement techniques (gesture, stance/posture, facial expression, mime) to communicate meaning • Warm-up exercises for safe and effective use of voice and movement • Techniques in dramatic storytelling to engage the audience through dramatic tension • Conventions of improvisation (spontaneity, showing/not telling) in dramatic storytelling
2–4	<ul style="list-style-type: none"> • Workshop: themes and issues in dramatic storytelling in the dramatic text <i>The Stones</i> by Tom Lycos and Stefo Nantsou. Drama forms: comedy and tragedy elements in <i>The Stones</i> • Audience expectations and acting approaches evident in <i>The Stones</i> • Purposes of Zeal Theatre’s production – values, forces and drama practice • Script writing conventions – identifying techniques and approaches in the script <i>The Stones</i> • Introduction to Task 1: interpretation of an extract of <i>The Stones</i> for performance in pairs 	<ul style="list-style-type: none"> • The elements of drama used to present identified themes • Voice and movement techniques using appropriate exaggeration for dramatic storytelling • Conventions of script layouts (scene organisation, setting, dialogue and stage directions) in dramatic storytelling • Types of dramatic storytelling based on the broad categories of comedy and tragedy • Audience responses to storytelling inspired by forces in drama • Rehearsal and group work processes (planning and refinement through improvisation) in devised and scripted drama • Performance rights in dramatic storytelling

Week	Tasks and Activities	Syllabus Content
5–7	<ul style="list-style-type: none"> • Workshop: the elements of drama to create characterisation and dramatic meaning based on chosen excerpts. Voice and movement with appropriate exaggeration for dramatic storytelling • Workshop: spaces of performance and interpretation of chosen script excerpts to define space and time, create a relationship with audience and presentational performance • Class discussion on the narrative structure of the play and the structure of the chosen excerpt – key elements of dramatic storytelling • Overview of changes in storytelling from ritual drama and ancient storytelling – links to <i>The Stones</i> • Effective group work processes: appropriate questioning, conflict management, listening skills • Completing character profiles, voice techniques and movement techniques, annotations on script excerpts – techniques, purposes and approaches to annotating scripts and writing profiles • Preparation for Task 2: review of a professional performance, focusing on spaces of performance and design and technology • Discussion about the preconceived expectations of the performance from analysing the publicity poster 	<ul style="list-style-type: none"> • Conventions of narrative structure with a focus on enacted story • Improvisation to develop characterisation through offer, acceptance, extension and resolution • Performance areas to define space and time for an audience • Audience awareness in dramatic storytelling • Types of storytelling based on narrative structures • Changes in dramatic storytelling beginning with ritual drama/ancient mythologies • Conventions of documenting dramatic storytelling choices (character profiles, voice techniques and movement techniques annotations) • Types of performance/audience relationships in representational and presentational drama • Effective group work processes (appropriate questioning, conflict management, listening skills) in dramatic storytelling • The elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, dramatic tension) to create types of characters and roles (antagonist, protagonist, supporting roles) in performance • Performance and audience behaviours appropriate to performance contexts • Features of a drama publicity poster

Week	Tasks and Activities	Syllabus Content
8–12	<ul style="list-style-type: none"> Workshops: memorisation techniques Planning for design (costume and props only) using contrast and emphasis to support character and dramatic action Introduction to forces: young people and unintended consequences. Social issues that impact on the play <i>The Stones</i> Sharing performance with peers for initial feedback on dramatic meaning and use of the elements of drama. Acting notes to improve performances Drama conventions and performance, and audience behaviours appropriate to shared performance to peers in a classroom setting <p>Task 1: final showcase (Week 12)</p> <ul style="list-style-type: none"> Debrief session working through good techniques and key learning from Task 1 	<ul style="list-style-type: none"> Ways that costume and props can be used to support setting and situation Performance preparation processes (warm-up, focus time, actors’ notes) for dramatic storytelling Audience expectations, attitudes, experience and understanding of dramatic storytelling Principles of design (contrast and emphasis) in dramatic storytelling Drama design and technologies for dramatic storytelling Time management skills (planning tasks, creating schedules, sharing roles) in dramatic storytelling Safe working practices in drama in familiar spaces
13	<ul style="list-style-type: none"> Effective writing skills in drama – forms of writing based on scaffolded questions. Use of drama terminology, tightly structured paragraphs, specific examples and connecting ideas. Overview of other forms of writing to be explored in drama: short answer form and graphic organisers <p>Task 2: drafted and written in class with student notes – one page, one sided</p>	<ul style="list-style-type: none"> Short and extended answer forms Graphic organisers, diagrams, and illustrations with appropriate use of annotations and of colour Structuring of ideas and responses.
14–15	<ul style="list-style-type: none"> Introduction to Task 3: oral presentation using digital visual aids on comedy versus tragedy Workshop: comedy and tragedy – how do you signal to an audience the form? YouTube videos (National Theatre: Greek Theatre) for samples of Ancient Greek Comedy and Tragedies Impact of comedy and tragedy on the elements of drama, especially roles/characters Connecting ideas using graphic organisers for the digital visual aids part of the presentation 	<ul style="list-style-type: none"> The elements of drama shaped through viewpoints in improvisation to create dramatic meaning Interviews and other oral presentations Purposes, uses and approaches to drama in other times and places, such as ritual drama and ancient mythologies Audience/space arrangements and their effect on drama
16	<p>Task 3: oral presentation, using digital visual aids, outlining the ways the elements of drama are changed in comedy and tragedy</p>	

Semester 2 – Drama performance events

Week	Key teaching points	
1	<ul style="list-style-type: none"> • Introduction to Drama performance events: what is different from our work in Unit 1? • Representational acting versus presentational acting overview. Review of comedy versus tragedy in drama • Explore various examples of storytelling methods which break with the traditional form of linear structure and passive audience receiver • Warm-up for drama performance events – preparing for rigour. 	<ul style="list-style-type: none"> • Warm-up exercises for safe and effective use of voice and movement in rehearsals and performance events • Types of performance based on the genres of comedy and tragedy • Types of performance/audience relationships in representational and presentational drama performance events • Types of storytelling based on non-linear structures • Conventions of narrative structure with a focus on drama performance events • Performance and audience behaviours responsive to changing performance contexts
2–4	<ul style="list-style-type: none"> • Introduction to Task 4 • Forces, viewpoints and the writing of <i>Haroun and the Sea of Stories</i> – Salman Rushdie, living in hiding for over 10 years. The dramatic features of allegories in drama (see ‘Another Dangerous Story from Salman Rushdie’ by Alison Lurie) • Selecting scenes from <i>Haroun and the Sea of Stories</i> for a drama performance event. Costumes and properties and their role in supporting meaning in interpreting drama • Improvisation workshop: develop and extend characterisation through establishing situation, complication, climax and dénouement. Exploring ways of using non-linear narrative structures • Intellectual property rights and drama • Introduction to Task 4: developing an extended improvisation that compresses the story of <i>Haroun and the Sea of Stories</i> into 3–5 minutes • Workshopping extended improvisation in groups of four <p>Performance of Task 4 for assessment (Week 4)</p>	<ul style="list-style-type: none"> • Voice techniques (breathing techniques, expression, tone, articulation, projection, emphasis) to communicate meaning • Movement techniques (gesture, stance/posture, facial expression, mime, proxemics) to communicate meaning • Rehearsal and group work processes (planning, experimentation and refinement through improvisation) in devised and scripted drama • Improvisation to develop and extend characterisation through establishing situation, complication, climax and dénouement • Conventions of improvisation (avoiding gagging and blocking) in drama performance events • Intellectual property rights and performance rights in drama performance events

Week	Key teaching points	
5–7	<ul style="list-style-type: none"> • Introduction to Task 5: scripted performance using presentational styles and approaches • Reviewing the script layout and accompanying notes to understand how the text might be performed to an external audience. Understanding and visualising spaces of performance based on introductory stage directions • Reviewing online images and videos of the show in production – what do these images reveal about the show in performance: the elements of drama, design principles (contrast, emphasis, repetition and pattern) and drama design and technologies • Time management skills (planning tasks, creating schedules, sharing roles) – planning for our event • Workshop: performance approaches to the chosen scene or section. Blocking notes and other annotations to build a plan of how to interpret the text in performance • Improvisation workshop: to explore role, character and relationships by experimenting with the elements of drama. Selection of elements of drama and voice and movement techniques to create different types of characters and to signal change in roles • Introduction to transitions between scenes: planning for a performance that reflects drama conventions; set/strike lists, props lists, marking up cue sheets • Planning design and technology, including lighting and sound for individual scenes – collated into a record of cues for the full performance • Production posters, tickets and programs – elements, principles and purposes 	<ul style="list-style-type: none"> • Voice and movement techniques using appropriate exaggeration and energy for a drama performance event • The elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, dramatic tension) to create types of characters and roles (archetypes, stereotypes, three-dimensional, abstract) in performance • Performance preparation processes (warm-ups, checking the space, focus time) for drama performance events • Techniques in drama performance events for engaging the audience through dramatic tension and focus • Conventions of script layouts (playwright’s notes, production images, production history) in drama performance events • The elements of drama shaped through viewpoints in improvisation and text interpretation to create dramatic meaning • Ways that costume, props, sound and lighting can be used to support meaning and mood • Principles of design (contrast, emphasis, repetition and pattern) in drama performance events • Drama design and technologies for drama performance events • Time management skills (planning tasks, creating schedules, sharing roles) in drama performance events • Effective group work processes (self-awareness, mutual support, empathy) in drama performance events

Week	Key teaching points	
8–12	<ul style="list-style-type: none"> Workshop: adapting performance to different performance spaces to define space, time and situation. Audience focus and adjusting to the needs of spaces of performance Coordinating design and technology with the performances. Sequencing each section with the addition of necessary transitional moments to make the performance flow. Refinement of set/strike lists, props lists and cue sheets for backstage Planning of roles to coordinate lighting and sound for each scene/section with different operators Planning the coordination of backstage, including movement of stage elements Safe working practices for the performance Technical and dress rehearsals <p>Task 5: final showcase to an invited audience (Week 12)</p>	<ul style="list-style-type: none"> The elements of drama used to present identified themes and selected approaches Performance areas to define space, time and situation for an audience Audience awareness in drama performance events Range of audience/space arrangements and their effect on drama Conventions of documenting drama performance events (set/strike lists, props lists, marking up cue sheets) Safe working practices in drama performance events Features of a programs and tickets provided at drama performance events
13	<ul style="list-style-type: none"> Reflective writing skills and processes. Planning for Task 6 <p>Task 6: review of scripted performance. In-class, scaffolded, notes permitted</p>	<ul style="list-style-type: none"> Short and extended answer forms Graphic organisers, diagrams, and illustrations with appropriate use of annotations, and of colour Structuring of ideas and responses
14–15	<p>Task 7: Medieval Theatre and forces in 9–15th Century Europe</p> <ul style="list-style-type: none"> Development of a presentation in pairs outlining the relationship between Medieval Theatre and relevant forces in Europe during these centuries. Include costumes and properties in your presentation 	<ul style="list-style-type: none"> Purposes, uses and approaches to drama in other times and places, such as medieval theatre/<i>Commedia dell'Arte</i> Changes in drama performance events beginning with Medieval Theatre/<i>Commedia dell'Arte</i> A range of audience responses to forces presented in drama events Audience expectations in historical and contemporary drama performance events
16	<p>Task 7: presentation in pairs</p> <ul style="list-style-type: none"> Debrief of Unit 2 	<ul style="list-style-type: none"> Interviews and other oral presentations