



SAMPLE COURSE OUTLINE

DRAMA
ATAR YEAR 11

Acknowledgement of Country

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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. Teachers must exercise their professional judgement as to the appropriateness of any they may wish to use

Sample course outline

Drama – ATAR Year 11

Unit 1

Weeks	Tasks and activities	Syllabus content
1–2	<ul style="list-style-type: none"> • Drama course overview • Discuss elements of drama in realism and representational drama • Workshop on voice • Workshop on movement • Workshop on improvisation • Workshop activities exploring character values and super-objective • Workshop on the distinction between text and subtext • Introduce the text <i>The Shifting Heart</i> by Richard Beynon. Distribute a reading list to inform students of the parts they will be reading aloud during the class reading of the text in Week 4 	<ul style="list-style-type: none"> • character: representing real and defined traits that drive motivation, including subtext • role: representing a persona and/or stereotype • relationships: connection between two or more characters, including status • situation: specified setting and given circumstances • voice: use of accent, articulation, emphasis, pace, pause, pitch, projection, tone and silence • movement: use of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight • focus: where attention is directed • tension: anticipation or conflict which drives the dramatic action • space: use of performance space to define settings • time: the fictional time and linear structure • language: realistic and credible • symbol: literal • audience: passive viewers looking through a ‘fourth wall’ • mood: intended by text and/or creative team • atmosphere: the impact of a drama performance felt by an audience • improvisation in rehearsal and performance
3	<p>Introduction to Task 1: Performance response</p> <ul style="list-style-type: none"> • Introduce the drama creative team and their responsibilities. Make connections to students’ prior knowledge and experiences of theatre • Introduce design language. Explore how design language is utilised by the members of the creative team. Investigate how the elements of design are manipulated to create a selected principle of design. Students complete exercises developing a nominated principle of design in the role of the designer/s • Workshop on drama responses 	<ul style="list-style-type: none"> • collaboration of creative team • application of design language <ul style="list-style-type: none"> ▪ principles of design, such as balance and contrast • structuring of ideas and responses • short and extended answer forms • diagrams with annotations • audience: passive viewers looking through a ‘fourth wall’ • director’s vision which informs rehearsal, blocking and performance choices

Weeks	Tasks and activities	Syllabus content
	<ul style="list-style-type: none"> • Explore the audience–actor relationship • View theatre performance – formative assessment via teacher-directed questions about director’s vision, elements of drama and design choices for audience impact • Plan written response <p>Task 1: Performance response due</p>	
4–7	<ul style="list-style-type: none"> • Hold a class reading of the text <i>The Shifting Heart</i> with discussion on context and theme/s • Workshop on Konstantin Stanislavski’s approach to representational, realist acting: <ul style="list-style-type: none"> ▪ the background of the practitioner ▪ the ideology of the practitioner’s practice ▪ the application of the practitioner’s approach in rehearsal and/or performance • Hold a character development workshop using Stanislavski’s system. This workshop will draw on the characters within the text and also on fictional characters which could be found outside of the text but in the same social context • Discuss appropriate performance space for representational drama • Explore the performer and audience relationship for representational drama • Discuss and explore historical, social and cultural context of Melbourne during the 1950s • Role-play and improvise characters using fictional and non-fictional events as stimulus • Identify and explore themes/issues of the text. Formative assessment through Think-Pair-Share on how themes/issues are demonstrated through the relationships of the characters 	<ul style="list-style-type: none"> • Stanislavski’s approach to realism and representational drama • theatre spaces: proscenium arch stage and end stage • performer and audience relationship in the theatre space • form and style • historical, social and cultural context • improvisation in rehearsal and performance • conventions in drama for engaging the audience with realistic character, setting and linear narrative • character value/s • themes/issues

Weeks	Tasks and activities	Syllabus content
8–10	<p>Introduction to Task 2: Extended role-play, based on the characters of <i>The Shifting Heart</i></p> <ul style="list-style-type: none"> • Workshop on sustaining and extending an improvisation • Improvisation exercises based on scenes of immigration. Stories can be derived from experiences familiar to the students, or recent events in the news • Review performance conventions for representational, realist drama • Group students for Task 2 • Allow time for brainstorming and planning for extended role-play • Develop character profiles which are drawn from student understanding of character values in <i>The Shifting Heart</i> • Conduct group work and collaborative processes for Task 2 • Explore and analyse images from past productions of <i>The Shifting Heart</i>. Identify use of design language and how selected principles of design are evident in the images • Workshop on how context will inform design choices • Workshop on conveying choices through diagrams for the design roles • Addressing selected elements of design, students present a plan for a representative costuming of their character for the role-play • As a formative assessment, students create an annotated costume design for a selected character 	<ul style="list-style-type: none"> • conventions in drama for engaging the audience with realistic character, setting and linear narrative • improvisation in rehearsal and performance • character value/s • point of view • relationships: connection between two or more characters, including status • application of design language <ul style="list-style-type: none"> ▪ principles of design, such as balance and contrast ▪ elements of design • application of design role and relevant technologies • structuring of ideas and responses • historical, social and cultural context

Weeks	Tasks and activities	Syllabus content
11	<ul style="list-style-type: none"> Each group is presented with a brief synopsis which is to be the stimulus for the extended role-play Task 2. Students will have the equivalent of one teaching period to plan their performance As a formative assessment, students (within their groups) present the costume choices they have made. The choices can be illustrated or demonstrated through what they are wearing <p>Task 2: Extended role-play, based on the characters of <i>The Shifting Heart</i>, due</p> <ul style="list-style-type: none"> Hold teacher-led discussion after Task 2 to guide student reflection and evaluation of the process and performance of the task 	<ul style="list-style-type: none"> conventions in drama for engaging the audience with realistic character, setting and linear narrative character value/s character: representing real and defined traits that drive motivation, including subtext role: representing a persona and/or stereotype relationships: connection between two or more characters, including status situation: specified setting and given circumstances voice: use of accent, articulation, emphasis, pace, pause, pitch, projection, tone and silence movement: use of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight historical, social and cultural context oral presentations
12	<p>Introduction to Task 3: Unseen text response</p> <ul style="list-style-type: none"> Conduct a practical exploration of unpacking an unseen task through a practical drama workshop. For example, students work with a script excerpt and present a moved reading. Pose guided questions to the students which would be typical of an unseen task, such as: <ul style="list-style-type: none"> provide a backstory to the character type of theatre space suited for the text how would you develop your character in rehearsals? Workshop and practice of short answer response techniques <p>Task 3: Unseen text response – in-class timed response due</p>	<ul style="list-style-type: none"> structuring of ideas and responses short and extended answer forms diagrams with annotations
13	<ul style="list-style-type: none"> Students view performances of a selection of representational monologues. Teacher prompts students to consider director's vision Students are provided with a collection of representational scripted monologues from published plays, of which they are to select one for their practical Semester 1 examination Upon selecting a monologue, students discuss with teacher their own director's vision for performing and rehearsing the text Students discuss their application of Stanislavski's process to their selected character 	<ul style="list-style-type: none"> director's vision which informs rehearsal, blocking and performance choices point of view audience: passive viewers looking through a 'fourth wall' application of design language <ul style="list-style-type: none"> principles of design, such as balance and contrast elements of design application of design role and relevant technologies

Weeks	Tasks and activities	Syllabus content
	<ul style="list-style-type: none"> • Students research the historical, social and cultural context of the monologue • Discuss the point of view conveyed in the monologue and the desired impact on the audience • Formative assessment – students individually answer a series of questions posed by the teacher to demonstrate their research and understanding of the context and performance history of their selected monologue • Rehearse scripted monologues for performance under examination conditions • Provide students time to explore creative choices regarding the application of design role and relevant technologies for their monologue examination performance • Inform students of the ATAR Year 12 practical examination design brief 	<ul style="list-style-type: none"> • symbol: literal • Stanislavski’s approach to realism and representational drama • improvisation in rehearsal and performance
14	<ul style="list-style-type: none"> • Workshop on unpacking extended responses • As part of the workshop, students develop their own extended questions. Select an extended question written by a student, and as a class, collectively formulate a response to <i>The Shifting Heart</i> • Formative assessments on practising techniques for responding to extended answers 	<ul style="list-style-type: none"> • structuring of ideas and responses • short and extended answer forms • diagrams with annotations
15	<ul style="list-style-type: none"> • Peer performance of scripted monologues for feedback on technique • Review structure of the written examination for Unit 1 • Prepare for the written and practical examination 	<ul style="list-style-type: none"> • performer and audience relationship in the theatre space • improvisation in rehearsal and performance • structuring of ideas and responses • short and extended answer forms • diagrams with annotations
16	Task 4 a and b: Examination – Practical and Written	

Unit 2

Weeks	Tasks and activities	Unit content
1	<ul style="list-style-type: none"> • Drama course overview • Elements of drama in non-realism and presentational drama • Workshop on voice • Workshop on movement • Workshop on improvisation • Briefly introduce the text <i>One Man, Two Guvnors</i> by Richard Bean. Distribute a reading list to inform students of the parts they will be reading aloud during the class reading of the text in Week 5 	<ul style="list-style-type: none"> • character: presenting identifiable and defined traits that drive motivation, including subtext • role: represents a persona and/or stereotype • relationships: connection between two or more characters, including status • situation: specified and unspecified setting and given circumstances • voice: use of accent, articulation, emphasis, pace, pause, pitch, projection, tone and silence • movement: use of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight • focus: where the attention is directed • tension: anticipation or conflict which drives the dramatic action • space: use of performance space to define settings • time: the fictional time and non-linear structure • language: credible and/or heightened and/or nonsensical • symbol: literal and/or metaphoric • audience: passive viewers or interactive participants • mood: intended by text and/or creative team • atmosphere: the impact of a drama performance felt by an audience • improvisation in rehearsal and performance
2–4	<ul style="list-style-type: none"> • Review performing stock characters • Workshop on <i>commedia dell'arte</i> characterisation • Introduce, explore and create <i>lazzi</i> • Introduction to using masks of <i>commedia dell'arte</i> • Workshop on mask making • Discuss application of design language for making character-appropriate masks and costumes for <i>commedia dell'arte</i> • Workshop on audience participation techniques – building trust and relationships 	<ul style="list-style-type: none"> • conventions in drama for engaging the audience with non-realistic characters, settings and non-linear narrative • form and style • historical, social and cultural context • character value/s • application of design language <ul style="list-style-type: none"> ▪ principles of design, such as emphasis and repetition ▪ elements of design

Weeks	Tasks and activities	Unit content
	<ul style="list-style-type: none"> Explore safety issues pertaining to audience participatory performances Formative assessment of a <i>commedia dell'arte</i> performance 	<ul style="list-style-type: none"> application of design role and relevant technologies
5–8	<p>Introduction to Task 5: Scripted scene from the text <i>One Man, Two Guvvors</i></p> <ul style="list-style-type: none"> Class reading of <i>One Man, Two Guvvors</i> Discuss form and style of text Investigate themes and issues of text by creating whole-class charts documenting findings with textual evidence Discuss and explore the historical, social and cultural context <p>Introduction to Task 6: Designer role for scripted scene</p> <ul style="list-style-type: none"> Discuss how members of the class can fulfil roles of the creative team by presenting supporting documentation and performing scripted scenes, and allocate roles (omit the role of designer - costume, if the role is covered in Unit 1) Hold teacher-led discussion in which students demonstrate their role for Task 6 Rehearse and refine approaches to selected excerpts for performance <p>Tasks 5 and 6: Scripted scene and design role due</p>	<ul style="list-style-type: none"> conventions in drama for engaging the audience with non-realistic characters, settings and non-linear narrative historical, social and cultural context form and style collaboration of creative team application of design language <ul style="list-style-type: none"> principles of design, such as emphasis and repetition elements of design application of design role and relevant technologies performer and audience interaction in the theatre space director's vision which informs rehearsal, blocking and performance choices improvisation in rehearsal and performance themes/issues
9	<p>Introduction to Task 7: Extended response to World text</p> <ul style="list-style-type: none"> Revision workshop on unpacking and structuring answers to extended responses with formative assessments Task 7 to be completed in class with an unseen prompt <p>Task 7: Extended response to World text due</p>	<ul style="list-style-type: none"> structuring of ideas and responses short and extended answer forms diagrams with annotations

Weeks	Tasks and activities	Unit content
10–11	<ul style="list-style-type: none"> • Introduce the theatre practitioner Bertolt Brecht <ul style="list-style-type: none"> ▪ the background of the practitioner ▪ the ideology of the practitioner’s practice ▪ the application of the practitioner’s approach in rehearsal and/or performance • Explore excerpts of scripts from Brecht identifying distinctive features and conventions of Epic Theatre • Discuss appropriate performance space/s for presentational drama • In groups, devise a performance for formative assessment demonstrating Brechtian techniques 	<ul style="list-style-type: none"> • Brechtian approach to non-realism and presentational drama • themes/issues • director’s vision which informs rehearsal, blocking and performance choices • improvisation in rehearsal and performance • point of view • performer and audience interaction in the theatre space • theatre spaces, including thrust stage, theatre-in-the-round, traverse stage, amphitheatre and black box theatre • site-specific spaces
12	<ul style="list-style-type: none"> • Present students with a range of presentational monologues for the Semester 2 practical examination • After selecting a monologue, students discuss with teacher their director’s vision for performing and rehearsing • Research the historical, social and cultural context of the monologue • Discuss the point of view conveyed in the monologue and the desired impact on the audience • Consider script interpretation using Brecht’s approach to performance • Discuss creative choices regarding the application of design role and relevant technologies for monologue performance as part of the practical examination • Formative assessment – students individually answer a series of questions to demonstrate their research and understanding of the context and performance history of their selected monologue 	<ul style="list-style-type: none"> • symbol: literal and/or metaphoric • Brechtian approach to non-realism and presentational drama • director’s vision which informs rehearsal, blocking and performance choices • improvisation in rehearsal and performance • conventions in drama for engaging the audience with non-realistic characters, settings and non-linear narrative • form and style • historical, social and cultural context • character value/s • point of view • oral presentations
13–14	<ul style="list-style-type: none"> • Develop and rehearse monologue from Semester 1 • Formative assessment through written examination preparation – practising techniques for completing short answer and unseen text responses as well as extended answer responses based on <i>The Shifting Heart</i> and <i>One Man, Two Guvnors</i> 	<ul style="list-style-type: none"> • improvisation in rehearsal and performance • short and extended answer forms • structuring of ideas and responses • diagrams with annotations
15	<ul style="list-style-type: none"> • Perform scripted monologues for feedback • Review improvisation skills and conventions • Review structure of improvisation stimulus 	<ul style="list-style-type: none"> • improvisation in rehearsal and performance • short and extended answer forms • structuring of ideas and responses • diagrams with annotations

Weeks	Tasks and activities	Unit content
16	<ul style="list-style-type: none">Final preparation for Semester 2 examinations Task 8 a and b – Examination – Practical and Written	