Government of **Western Australia**
School Curriculum and Standards Authority

SAMPLE COURSE OUTLINE

DRAMA

GENERAL YEAR 11

Acknowledgement of Country

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

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Sample course outline
Drama – General Year 11
Unit 1 and Unit 2
Semester 1 – Realism

Week	Key teaching points	Syllabus content

1	**Introduction to the Drama course – review course documentation as a class**
	• Explain expectations and norms in the drama classroom, exploring these through practical activities:
	  ▪ warm-ups, activities, workshops, positive attitude, respect, performer/audience etiquette and group work.
	• Participate in a variety of Drama warm-ups with different aims – focusing on different elements of drama: voice, movement, energy, focus. Explore the purpose of warm-ups in the Drama classroom, promoting team building, social awareness, fun, risk taking, skill development and creativity.
	• Conduct devising/improvisation activities introducing realism's form and representational style.
	  ▪ students to create a performance exploring a stimulus. For example; you and a friend haven't seen each other in a while and are meeting for the first time since an argument.
	  ▪ perform this for the class (1–1 ½ minute scene).
	• Participate in an informal oral class reflection based on the stimulus activity. Focus the reflection on realism signposts: believable characters, one setting, the fourth wall illusion, no leaps in time and naturalistic dialogue.
	• Revisit prior knowledge from previous years of Drama – use as a diagnostic assessment.
		Realism theatre
		• improvisation in rehearsal and performance
		• character: representing real and defined traits
		• relationships: connection between two or more characters
		• situation: specified setting and circumstances
		• voice: use of pace, pause, pitch, projection and tone
		• movement: use of facial expressions, gesture, pace, posture, proxemics
		• tension: conflict that drives the dramatic action

2–4	**Introduction to Task 1: Scripted scene**
	• Participate in a class warm-up activity to learn the elements of drama.
	• Discuss the elements of drama and their purpose. Recap prior knowledge from Years 7–10 Drama.
	• Conduct practical pre-reading activities exploring the cover page of the Unit 1 selected Australian text *Blackrock* by Nick Enright.
	  ▪ In small groups, students create three tableaux of what they think will happen in the play based on the cover-page image.
	  ▪ Perform to the class and discuss predictions before starting the text.
	• Explore context and unfamiliar language of *Blackrock*.
		Realism theatre
		• application of selected drama context to create realism and representational drama
		• character: representing real and defined traits
		• relationships: connection between two or more characters
		• situation: specified setting and circumstances
		• voice: use of pace, pause, pitch, projection and tone

Week	Key teaching points	Syllabus content
	▪ Discuss the setting, as indicated in the script, and how one can construct a simple set design for the moving reading. ▪ The class then constructs a simple set design, using classroom props/blocks/set to indicate the setting for the moved reading. • Participate in a moved reading in the setting established within the drama classroom. ▪ Students will be allocated a character with two or more pages of script and will have 10 minutes to prepare and rehearse their character in their scene/section before commencing the moved reading (this task could be used to provide an interim assessment mark). • Discuss the events of the play and the elements of drama as the students move through the text. Facilitate an interrupted moved reading after each section to aid comprehension. Once the play is finished, hold a class discussion on the prediction activities.	• movement: use of facial expressions, gesture, pace, posture, proxemics • tension: conflict that drives the dramatic action • space: use of performance space to define settings • time: the fictional time and linear structure • audience: viewers and/or participants • mood: emotion presented in performance • atmosphere: emotion felt by the audience
5–8	• Provide an overview of the playwright, themes/issues, context and the linear narrative structure of the play. • Run workshops exploring the role of the actor and a representational acting style: ▪ voice workshops (creating a typical Aussie accent, emphasis, tone, pace) ▪ movement workshops (behavioural gestures, posture, gait, facial expressions) ▪ characterisation workshops (given circumstances, motivation, circles of attention) ▪ elements of drama for realism ▪ introduction to Stanislavski ▪ fourth wall illusion created on select theatre spaces: proscenium arch and end stage. • Rehearsal process for realism: ▪ Introduce fundamental questions, units, beats and objectives as rehearsal processes. ▪ Students perform for another group for feedback. ▪ Students perform a 1-minute snippet to the teacher for feedback (formative assessment). • Students explore and research the role and responsibilities of the costume designer and the elements of design.	• context (historical, social or cultural) of the drama • conventions in drama for engaging the audience with realistic character • identifying themes/issues • performer and audience relationship in the theatre space • theatre spaces: proscenium arch stage and end stage • responsibilities of the selected design role • application of design choices, elements of design and relevant technologies • role: presenting a stereotype • character: representing real and defined traits • voice: use of pace, pause, pitch, projection and tone • movement: use of facial expressions, gesture, pace, posture, proxemics

Week	Key teaching points	Syllabus content
	• Students will create a costume design, incorporating the elements of design, for their character in their scene from *Blackrock* and wear a costume that enhances their characterisation in their performance assessment, Task 1. Students will hand this into the teacher for feedback (formative assessment). **Performance summative assessment - Task 1: Scripted scene – due Week 8** • Feedback and discussion regarding Task 1 once completed.	
9–11	• Conduct workshops exploring the role of the director for a realism performance. Workshops will cover the following: ▪ director's vision ▪ stage geography ▪ blocking diagrams ▪ spaces of performance ▪ elements of drama – particularly tension, character relationships, creation of mood/atmosphere and audience impact. • Students will work in their group from their performance Task 1, focusing on their assessment scene/section, and create an oral presentation focusing on the above. • Give students oral presentation preparation time. • Students deliver oral presentations (formative assessment). • Hold an informal discussion after each presentation focusing on audience impact and director's vision.	• director's vision, which informs rehearsal and performance • character: representing real and defined traits • relationships: connection between two or more characters • tension: conflict that drives the dramatic action • space: use of performance space to define settings • audience: viewers and/or participants • mood: emotion presented in performance • atmosphere: emotion felt by the audience
12–14	**Introduction to Task 2: Actor/Director response** • Explore a variety of realism scenes from various texts provided by the teacher. • Students select a short scene, from the ones provided, to direct their peers. Every student takes on a directing role in a scene in which they don't perform. • Commence rehearsal process, with students taking on **both** the roles of the actor and the director. • Hold performances of the scenes and director discussions (formative assessment). • Facilitate a class reflection on process and performance.	**Realism theatre** • application of selected drama context to create realism and representational drama • performer and audience relationship in the theatre space
14–16	• Explore written skills in drama, using explicit examples/modelling. • Discuss effective writing skills in drama – forms of writing based on scaffolded questions. Use of drama	• structuring ideas and responses • short answer forms • oral presentations • diagrams with annotations

Week	Key teaching points	Syllabus content
	terminology, structured paragraphs, specific examples and connecting ideas. • Explore diagrams and annotations in a drama response. • Students will practise their writing and be given feedback (formative assessment). **Written summative assessment - Task 2: Actor/Director response – due Week 16** • Give feedback and discuss Task 2 once completed.	

Semester 2 – Non-realism

Week	Key teaching points	Syllabus content

1	• Participate in a variety of Drama warm-ups with different aims – focus on different elements of drama; voice, movement, energy, focus.
	• Introduce Unit 2 using practical activities.
	  ▪ Conduct devising activities exploring an introduction to non-realism form and presentational style.
	  ▪ Students create a performance, in small groups, exploring a stimulus. For example; each student in the group will discuss a highlight from the school holidays and then the group will select one to create a short presentational performance.
	  ▪ Perform this for the class and debrief.
	• Workshop activity: turn your scene from *Blackrock* into a non-realism performance.
	• Participate in an informal oral class reflection based on the workshop activity. Focus on non-realism signposts: leaps in time, frequent changes in setting, breaking the fourth wall illusion, stereotypes and presentational voice and movement aspects.
		Absurdist theatre
		• improvisation in rehearsal and performance
		• role: presenting a stereotype
		• relationships: connection between two or more characters
		• situation: suggested setting and circumstances
		• voice: use of accent, emphasis, pace, pause, pitch, projection, tone and silence
		• movement: use of facial expressions, gait, gesture, pace, posture, proxemics
		• tension: conflict that drives the dramatic action

2–4	**Introduction to Task 3: Scripted scene**
	• Conduct absurdist workshops exploring the role of the actor and a presentational acting style:
	  ▪ voice workshops – nonsensical dialogue, gibberish, repetition, stylised voice aspects
	  ▪ movement workshops – repetitive, stylised gesture)
	  ▪ role workshops – focusing on the creation of stereotypes)
	  ▪ elements of drama for non-realism
	  ▪ touching on the pointlessness of existence.
	• Introduction to the Unit 2 selected world text *Us and Them* by David Campton.
	  ▪ Run practical pre-reading activities exploring an image from a production/ poster.
	  ▪ In small groups, students create three tableaux of what they think will happen in the play based on the image.
	  ▪ Perform to the class and discuss predictions before starting the text.
	• Explore context and unfamiliar language of *Us and Them.* Discuss the lack of setting.
	• Participate in a moved reading. Students will be allocated two or more pages of script/a
		• conventions in drama for engaging the audience with non-realistic characters
		• character: presenting identifiable and defined traits
		• role: presenting a stereotype
		• relationships: connection between two or more characters
		• situation: suggested setting and circumstances
		• voice: use of accent, emphasis, pace, pause, pitch, projection, tone and silence
		• movement: use of facial expressions, gait, gesture, pace, posture, proxemics
		• tension: conflict that drives the dramatic action
		• space: use of performance space to define settings
		• time: the fictional time and linear/non-linear structure

Week	Key teaching points	Syllabus content
	character/role and will have 10 minutes to prepare their role at the start of the lesson before we commence the moved reading as a class. • Discuss the elements of drama in relation to the play. Students take notes on the elements of drama as the class reads through. • Discuss the events of the play as you explore it. Once the play is finished, hold a class discussion on the prediction activities.	• symbol: literal and/or metaphoric • audience: viewers and/or participants • mood: emotion presented in performance • atmosphere: emotion felt by the audience
5–7	• Give an overview of the playwright, themes/issues, context and the structure of the play. • Explore theatre spaces: thrust and theatre-in-the-round. • Conduct a rehearsal process for non-realism – making unusual acting choices, use of silence, blocking, establishment of mood. ▪ Students perform for another group for feedback. ▪ Students perform a one-minute snippet of Task 3 to the teacher for feedback (formative assessment). **Performance summative assessment – Task 3 Scripted scene – due Week 7** • Give feedback and discuss Task 3 once completed.	• context (historical, social or cultural) of the drama • identifying themes/issues • application of selected drama context to create non-realism and presentational drama • performer and audience relationship in the theatre space • theatre spaces: thrust stage, theatre-in-the-round
8–12	**Introduction to Task 4: Showcase and Task 5: Designer response** • Hold devising workshops using various themes as stimulus. Themes are derived from the two studied texts. ▪ Themes in *Blackrock* - toxic masculinity, mateship & loyalty, gender inequality, power, guilt, peer pressure. ▪ Themes in *Us and Them* – conformity, war, division, prejudice. • Hold devising/improvisation workshops. For example; typewriter, one-word-story, 5-minute free write, tableaux, status switch, object transformation, newspaper story, hot seat. • Focus on Actor/Director's vision for each item. • Create Showcase performance. • Rehearse Showcase. • Planning for the Showcase event: ▪ allocation of design roles ▪ principles of design and elements of design in relation to selected design role ▪ backstage coordination	• director's vision informs rehearsal and performance • responsibilities of the selected design role • application of design choices, elements of design and relevant technologies

Week	Key teaching points	Syllabus content
	▪ transitions ▪ props and set ▪ costumes ▪ cue sheets - lighting & sound effects cues ▪ multimedia technology – projections on the cyclorama. • Run a technical and dress rehearsal. • Hold a performance for a live audience. **Performance summative assessment – Task 4: Showcase event – due Week 12**	
13–14	• Give feedback and discuss Task 4 once completed. • Students have the week in class to complete Task 5: Designer Response. • Explicitly model drama responses using exemplars. Students will use feedback from Task 2 to enhance their drama writing skills. • Students will show their work to the teacher during the drafting stages for feedback (formative assessment). **Written summative assessment – Task 5: Designer Response – due Week 14** • Give feedback and discuss Task 5 once completed.	• structuring ideas and responses • short answer forms • oral presentations • diagrams with annotations
15–16	• Hold a celebration of learning event to finish the course: *The Drama Olympics!* • Students will participate in a theatre sports competition in small groups. ▪ Introduction to the Olympics: students come up with a team name and chant. Award points for creativity, energy and audience impact. ▪ Students compete in a variety of fun, high energy improvisation games. For example; expert double figures, the dating game, party quirks, alphabet improvisation and prop swap). ▪ Consider having a Head of Year or Year 12 Arts Captain to judge.	• improvisation in rehearsal and performance • situation: suggested setting and circumstances • voice: use of accent, emphasis, pace, pause, pitch, projection, tone and silence • movement: use of facial expressions, gait, gesture, pace, posture, proxemics