



**SAMPLE DRAFT COURSE OUTLINE**

---

**DRAMA**  
**ATAR YEAR 11**

---

**Copyright**

© School Curriculum and Standards Authority, 2014

This document – apart from any third party copyright material contained in it – may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that the School Curriculum and Standards Authority is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the School Curriculum and Standards Authority. Copying or communication of any third party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the [Creative Commons Attribution-NonCommercial 4.0 Australia licence](#)

**Disclaimer**

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 – ATAR Year 11

#### Unit 1 – Realism and Representational Drama

Weeks	Tasks and Activities	Syllabus Content
1–2	<ul style="list-style-type: none"> <li>• Drama course overview</li> <li>• Elements of drama in realism and representational drama</li> <li>• Workshop on voice</li> <li>• Workshop on movement</li> <li>• Workshop on improvisation</li> <li>• Workshop activities exploring character values and super-objective</li> <li>• Workshop on the distinction between text and subtext</li> <li>• Introduce the text <i>The Shifting Heart</i> by Richard Beynon. Distribute a reading list to inform students the parts they will be reading aloud during the class reading of the text in Week 4</li> </ul>	<ul style="list-style-type: none"> <li>• Character: representing real and defined traits</li> <li>• Role: representing a persona and/or stereotype</li> <li>• Relationships: connection between two or more characters</li> <li>• Situation: specified setting and circumstances</li> <li>• Voice: use of accent, articulation, emphasis, pace, pause, pitch, projection, tone and silence</li> <li>• Movement: use of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight</li> <li>• Focus: where the attention is directed</li> <li>• Tension: anticipation or conflict which drives the dramatic action</li> <li>• Space: the physical setting</li> <li>• Time: the fictional time and linear structure</li> <li>• Language: realistic and credible</li> <li>• Symbol: literal</li> <li>• Audience: passive viewers looking through a ‘fourth wall’</li> <li>• Mood: intended by text and/or creative team</li> <li>• Atmosphere: the impact of a drama performance felt by an audience</li> <li>• Improvisation in rehearsal and performance</li> </ul>
3	<p><b>Introduction to Task 1: Performance response</b></p> <ul style="list-style-type: none"> <li>• Introduction to the drama creative team and their responsibilities. Make connections to students’ prior knowledge and experiences of theatre</li> <li>• Introduction to design language. Exploring how design language is utilised by the members of the creative team. Investigating how the elements of design are manipulated to create a selected principle of design. Students complete exercises of developing a nominated principle of design in the role of the designer/s</li> <li>• Workshop on drama responses</li> <li>• Exploration of the audience-actor relationship</li> </ul>	<ul style="list-style-type: none"> <li>• Collaboration of creative team</li> <li>• Application of design language <ul style="list-style-type: none"> <li>▪ principles of design, such as balance and contrast</li> </ul> </li> <li>• Structuring of ideas and responses</li> <li>• Short and extended answer forms</li> <li>• Diagrams with annotations</li> <li>• Audience: passive viewers looking through a ‘fourth wall’</li> <li>• Director’s vision which informs rehearsal and performance</li> </ul>

Weeks	Tasks and Activities	Syllabus Content
	<ul style="list-style-type: none"> <li>Viewing of theatre performance – Formative assessment via teacher directed questions about director’s vision, elements of drama and design choices for audience impact</li> <li>Planning written response</li> </ul> <p><b>Task 1: Performance response due</b></p>	
4–7	<ul style="list-style-type: none"> <li>Class reading the text <i>The Shifting Heart</i> with discussion on context and theme/s</li> <li>Workshop on Konstantin Stanislavski’s approach to representational, realist acting: <ul style="list-style-type: none"> <li>the background of the practitioner</li> <li>the ideology of the practitioner’s practice</li> <li>the application of the practitioner’s approach in rehearsal and/or performance</li> </ul> </li> <li>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 remaining in the same social context</li> <li>Discussion on appropriate performance space for representational drama</li> <li>Exploration of the performer and audience relationship for representational drama</li> <li>Discussion and exploration of historical, social and cultural context of Melbourne during the 1950s</li> <li>Role play and improvisation of characters using fictional and non-fictional events as stimulus</li> <li>Identification and exploration of themes/issues of the text. Formative assessment through Think-Pair-Share on how themes/issues are demonstrated through the relationships of the characters</li> </ul>	<ul style="list-style-type: none"> <li>Stanislavski’s approach to realism and representational drama</li> <li>Theatre spaces: proscenium arch stage and end stage</li> <li>Performer and audience relationship in the theatre space</li> <li>Form and style</li> <li>Historical, social and cultural context</li> <li>Improvisation in rehearsal and performance</li> <li>Conventions in drama for engaging the audience with realistic character, setting and linear narrative</li> <li>Character value/s</li> <li>Themes/issues</li> <li>Performer and audience relationship in the theatre space</li> </ul>
8–10	<p><b>Introduction to Task 2: Extended role play, based on the characters of <i>The Shifting Heart</i></b></p> <ul style="list-style-type: none"> <li>Workshop on sustaining and extending an improvisation</li> <li>Improvisation exercises based on scenes of immigration. Stories can be derived from experiences familiar to the students, or recent events in the news</li> <li>Review of performance conventions for representational, realist drama</li> <li>Grouping of students for Task 2</li> <li>Time allowed for brainstorming and planning for extended role play</li> <li>Development of character profiles which are drawn from student understanding of character values in <i>The Shifting Heart</i></li> <li>Group work and collaborative processes for Task 2</li> <li>Exploration and analysis of images from past productions of <i>The Shifting Heart</i>. Identifying use of design language and how selected principles of design are evident in the images</li> </ul>	<ul style="list-style-type: none"> <li>Conventions in drama for engaging the audience with realistic character, setting and linear narrative</li> <li>Improvisation in rehearsal and performance</li> <li>Character value/s</li> <li>Point of view</li> <li>Relationships: connection between two or more characters</li> <li>Application of design language <ul style="list-style-type: none"> <li>principles of design, such as balance and contrast</li> <li>elements of design</li> </ul> </li> <li>Application of design role and theatre technologies</li> <li>Structuring of ideas and responses</li> <li>Historical, social and cultural context</li> </ul>

Weeks	Tasks and Activities	Syllabus Content
	<ul style="list-style-type: none"> <li>• Workshop on how context will inform design choices</li> <li>• Workshop on conveying choices through diagrams for the design roles</li> <li>• Addressing selected elements of design, students are to present a plan for a representative costuming of their character for the role play</li> <li>• As a formative assessment, students create an annotated costume design for selected character</li> </ul>	
11	<ul style="list-style-type: none"> <li>• 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</li> <li>• As a formative assessment, students (within their groups) are to present the costume choices they have made. The choices can be illustrated or demonstrated through what they are wearing</li> </ul> <p><b>Task 2: Extended role play, based on the characters of <i>The Shifting Heart</i> due</b></p> <ul style="list-style-type: none"> <li>• Teacher-led discussion after Task 2 to guide student reflection and evaluation of the process and performance of the task</li> </ul>	<ul style="list-style-type: none"> <li>• Conventions in drama for engaging the audience with realistic character, setting and linear narrative</li> <li>• Character value/s</li> <li>• Character: representing real and defined traits</li> <li>• Role: representing a persona and/or stereotype</li> <li>• Relationships: connection between two or more characters</li> <li>• Situation: specified setting and circumstances</li> <li>• Voice: use of accent, articulation, emphasis, pace, pause, pitch, projection, tone and silence</li> <li>• Movement: use of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight</li> <li>• Historical, social and cultural context</li> <li>• Oral presentations</li> </ul>
12	<p><b>Introduction to Task 3: Unseen text response</b></p> <ul style="list-style-type: none"> <li>• Practical exploration of unpacking an unseen task through practical drama workshop. For example, students work with a script excerpt and present a moved reading. Guided questions are posed to the students which would be typical of an unseen task, such as: <ul style="list-style-type: none"> <li>▪ provide a backstory to the character</li> <li>▪ type of theatre space suited for the text</li> <li>▪ how would you develop your character in rehearsals?</li> </ul> </li> <li>• Workshop and practice of short answer response techniques</li> </ul> <p><b>Task 3: Unseen text response – in-class timed response due</b></p>	<ul style="list-style-type: none"> <li>• Structuring of ideas and responses</li> <li>• Short and extended answer forms</li> <li>• Diagrams with annotations</li> </ul>
13	<ul style="list-style-type: none"> <li>• Students view performances of a selection of representational monologues. Teacher prompts students to consider director's vision</li> <li>• Students are provided with a collection of representational scripted monologues from</li> </ul>	<ul style="list-style-type: none"> <li>• Director's vision which informs rehearsal and performance</li> <li>• Point of view</li> <li>• Audience: passive viewers looking through a 'fourth wall'</li> </ul>

Weeks	Tasks and Activities	Syllabus Content
	<p>published plays, of which they are to select one for their practical semester one examination</p> <ul style="list-style-type: none"> <li>• Upon selecting a monologue students discuss with teacher their own director’s vision for performing and rehearsing the text</li> <li>• Students discuss their application of Stanislavski’s process to their selected character</li> <li>• Students research into the historical, social and cultural context of the monologue</li> <li>• Discuss the point of view conveyed in the monologue and the desired impact on the audience</li> <li>• Formative assessment - individually students 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</li> <li>• Rehearsing scripted monologues for performance under examination conditions</li> <li>• Students are provided time to explore creative choices regarding the application of design role and theatre technologies for their monologue exam performance</li> <li>• Inform students of the ATAR Year 12 practical examination design brief</li> </ul>	<ul style="list-style-type: none"> <li>• Application of design language <ul style="list-style-type: none"> <li>▪ principles of design, such as balance and contrast</li> <li>▪ elements of design</li> </ul> </li> <li>• Application of design role and theatre technologies</li> <li>• Symbol: literal</li> <li>• Stanislavski’s approach to realism and representational drama</li> <li>• Improvisation in rehearsal and performance</li> </ul>
14	<ul style="list-style-type: none"> <li>• Workshop on unpacking extended responses</li> <li>• As part of the workshop, students develop their own extended questions. Select one of the ‘class’ constructed extended questions and address it in response to <i>The Shifting Heart</i>.</li> <li>• Formative assessments on practicing techniques in responding to extended answers</li> </ul>	<ul style="list-style-type: none"> <li>• Structuring of ideas and responses</li> <li>• Short and extended answer forms</li> <li>• Diagrams with annotations</li> </ul>
15	<ul style="list-style-type: none"> <li>• Peer performance of scripted monologues for feedback on technique</li> <li>• Review of structure of the written examination for Unit 1</li> <li>• Preparing for the written and practical examination</li> </ul>	<ul style="list-style-type: none"> <li>• Performer and audience relationship in the theatre space</li> <li>• Improvisation in rehearsal and performance</li> <li>• Structuring of ideas and responses</li> <li>• Short and extended answer forms</li> <li>• Diagrams with annotations</li> </ul>
16	<b>Task 4 a and b: Examination – Practical and Written</b>	

## Sample course outline

### Drama – ATAR Year 11

#### Unit 2 – Non-realism and Presentational Drama

Weeks	Tasks and activities	Unit content
1	<ul style="list-style-type: none"> <li>• Drama course overview</li> <li>• Elements of drama in Non-Realism and Presentational Drama</li> <li>• Workshop on voice</li> <li>• Workshop on movement</li> <li>• Workshop on improvisation</li> <li>• 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</li> </ul>	<ul style="list-style-type: none"> <li>• Character: presenting identifiable and defined traits</li> <li>• Role: represents a persona and/or stereotype</li> <li>• Relationships: connection between two or more characters</li> <li>• Situation: specified and unspecified setting and circumstances</li> <li>• Voice: use of accent, articulation, emphasis, pace, pause, pitch, projection, tone and silence</li> <li>• Movement: use of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness, and weight</li> <li>• Focus: where the attention is directed</li> <li>• Tension: anticipation or conflict which drives the dramatic action</li> <li>• Space: the physical and fictional space</li> <li>• Time: the fictional time and non-linear structure</li> <li>• Language: credible and/or heightened and/or nonsensical</li> <li>• Symbol: literal and/or metaphoric</li> <li>• Audience: passive viewers or interactive participants</li> <li>• Mood: intended by text and/or creative team</li> <li>• Atmosphere: the impact of a drama performance felt by an audience</li> <li>• Improvisation in rehearsal and performance</li> </ul>
2–4	<ul style="list-style-type: none"> <li>• Review on performing stock characters</li> <li>• Workshop on Commedia dell'Arte characterisation</li> <li>• Introduce, explore and create Lazzi</li> <li>• Introduction to using masks of Commedia dell'Arte</li> <li>• Workshop on mask making</li> <li>• Application of design language for making character-appropriate masks and costumes for Commedia dell'Arte</li> <li>• Workshop on audience participation techniques – building trust and relationships</li> </ul>	<ul style="list-style-type: none"> <li>• Conventions in drama for engaging the audience with non-realistic characters, settings and non-linear narrative</li> <li>• Form and style</li> <li>• Historical, social and cultural context</li> <li>• Character value/s</li> <li>• Application of design language <ul style="list-style-type: none"> <li>▪ principles of design, such as emphasis and repetition</li> <li>▪ elements of design</li> </ul> </li> </ul>

Weeks	Tasks and activities	Unit content
	<ul style="list-style-type: none"> <li>• Explore safety issues pertaining to audience participatory performances</li> <li>• Formative assessment of a Commedia dell' Arte performance</li> </ul>	<ul style="list-style-type: none"> <li>• Application of design role and theatre technologies</li> </ul>
5–8	<p><b>Introduction to Task 5: Scripted scene from the text <i>One Man, Two Guvvors</i></b></p> <ul style="list-style-type: none"> <li>• Class reading of <i>One Man, Two Guvvors</i></li> <li>• Discussion on form and style of text</li> <li>• Investigate themes and issues of text by creating whole class charts documenting findings with textual evidence</li> <li>• Discuss and explore the historical, social and cultural context</li> </ul> <p><b>Introduction to Task 6: Design role for scripted scene</b></p> <ul style="list-style-type: none"> <li>• Discuss and allocate how members of the class can fulfil roles of the creative team by presenting supporting documentation and performing scripted scenes</li> <li>• Teacher-led discussion in which students demonstrate their role for Task 7</li> <li>• Rehearsals and refinement of approaches to selected excerpts for performance</li> </ul> <p><b>Tasks 5 and 6: Scripted scene and design role due</b></p>	<ul style="list-style-type: none"> <li>• Conventions in drama for engaging the audience with non-realistic characters, settings and non-linear narrative</li> <li>• Historical, social and cultural context</li> <li>• Form and style</li> <li>• Collaboration of creative team</li> <li>• Application of design language <ul style="list-style-type: none"> <li>▪ principles of design, such as emphasis and repetition</li> <li>▪ elements of design</li> </ul> </li> <li>• Application of design role and theatre technologies</li> <li>• Performer and audience interaction in the theatre space</li> <li>• Director's vision which informs rehearsal and performance</li> <li>• Improvisation in rehearsal and performance</li> <li>• Themes/issues</li> </ul>
9	<p><b>Introduction to Task 7: Extended response to World text</b></p> <ul style="list-style-type: none"> <li>• Revision workshop on unpacking and structuring answers to extended responses with formative assessments</li> <li>• Task 7 to be completed in class with an unseen prompt</li> </ul> <p><b>Task 7: Extended response to World text due</b></p>	<ul style="list-style-type: none"> <li>• Structuring of ideas and responses</li> <li>• Short and extended answer forms</li> <li>• Diagrams with annotations</li> </ul>
10–11	<ul style="list-style-type: none"> <li>• Introduction to the theatre practitioner Bertolt Brecht: <ul style="list-style-type: none"> <li>▪ the background of the practitioner</li> <li>▪ the ideology of the practitioner's practice</li> <li>▪ the application of the practitioner's approach in rehearsal and/or performance</li> </ul> </li> <li>• Explore excerpts of scripts from Brecht identifying distinctive features and conventions of Epic Theatre</li> <li>• Discussion on appropriate performance space/s for presentational drama</li> <li>• In groups, devise a performance demonstrating Brechtian techniques which is performed as a formative assessment</li> </ul>	<ul style="list-style-type: none"> <li>• Brechtian approach to non-realism and presentational drama</li> <li>• Themes/issues</li> <li>• Director's vision which informs rehearsal and performance</li> <li>• Improvisation in rehearsal and performance</li> <li>• Point of view</li> <li>• Performer and audience interaction in the theatre space</li> <li>• Theatre spaces, including thrust stage, theatre-in-the-round, traverse stage, amphitheatre and black box theatre.</li> <li>• Site-specific spaces</li> </ul>
12	<ul style="list-style-type: none"> <li>• Students are presented with a range of presentational monologues for the Semester two practical examination</li> </ul>	<ul style="list-style-type: none"> <li>• Symbol: literal and/or metaphoric</li> <li>• Brechtian approach to non-realism and presentational drama</li> </ul>



Weeks	Tasks and activities	Unit content
	<ul style="list-style-type: none"> <li>• After selecting a monologue, students discuss with teacher their director's vision for performing and rehearsing</li> <li>• Research the historical, social and cultural context of the monologue</li> <li>• Discuss the point of view conveyed in the monologue and the desired impact on the audience</li> <li>• Consider script interpretation using Brecht's approach to performance</li> <li>• Creative choices regarding the application of design role and theatre technologies for monologue performance as part of the practical examination</li> <li>• Formative assessment – individually students answer a series of questions to demonstrate their research and understanding of the context and performance history of their selected monologue</li> </ul>	<ul style="list-style-type: none"> <li>• Director's vision which informs rehearsal and performance</li> <li>• Improvisation in rehearsal and performance</li> <li>• Conventions in drama for engaging the audience with non-realistic characters, settings and non-linear narrative</li> <li>• Form and style</li> <li>• Historical, social and cultural context</li> <li>• Character value/s</li> <li>• Point of view</li> <li>• Oral presentations</li> </ul>
13–14	<ul style="list-style-type: none"> <li>• Development and rehearsal of monologue from Semester one</li> <li>• Formative assessment through written examination preparation - practising techniques for completing short answer, unseen texts as well as extended answers based on <i>The Shifting Heart</i> and <i>One Man, Two Guvvors</i></li> </ul>	<ul style="list-style-type: none"> <li>• Improvisation in rehearsal and performance</li> <li>• Short and extended answer forms</li> <li>• Structuring of ideas and responses</li> <li>• Diagrams with annotations</li> </ul>
15	<ul style="list-style-type: none"> <li>• Performance of scripted monologues for feedback</li> <li>• Review of improvisation skills and conventions</li> <li>• Review of structure of improvisation stimulus</li> </ul>	<ul style="list-style-type: none"> <li>• Improvisation in rehearsal and performance</li> <li>• Short and extended answer forms</li> <li>• Structuring of ideas and responses</li> <li>• Diagrams with annotations</li> </ul>
16	<ul style="list-style-type: none"> <li>• Examinations final preparation for Semester two examinations. <b>Task 8 a and b – Examinations</b></li> </ul>	