



SAMPLE COURSE OUTLINE

DRAMA
ATAR YEAR 12

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.

Copyright

© School Curriculum and Standards Authority, 2019

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 12

Unit 3 and Unit 4

Unit 3

Week	Key teaching points and Assessments	Syllabus Content
1	<ul style="list-style-type: none"> Overview of key content points for Unit 3 and the ways in which the content will progress from Unit 1 and Unit 2 Introduction to Unit 3 – ways of approaching drama text: <ul style="list-style-type: none"> identifying form and style applying the rehearsal process of a theatre practitioner (David Mamet) Introduction to set text <i>Jump for Jordan</i> by Donna Abela Class discussion on multiculturalism in Australia, making connections to students' personal stories of cultural assimilation In-class reading of <i>Jump for Jordan</i> Identification and discussion of the themes in <i>Jump for Jordan</i> 	<ul style="list-style-type: none"> form and style selected approach to text and performance character: representing detailed traits and/or journey role: representing personas and/or concepts relationships: character's connection with others and/or audience situation: specified and unspecified setting and circumstances time: the fictional time such as linear and non-linear language: credible and/or heightened and/or nonsensical symbol: literal and metaphorical audience: viewers or interactive participants mood: intended by text and/or creative team
2	<ul style="list-style-type: none"> Improvisation work exploring the term 'culture clash', drawing on students' understanding of cultural change Discussion of possible intentions of the playwright for <i>Jump for Jordan</i> Workshop analysis of <i>Jump for Jordan</i>: <ul style="list-style-type: none"> identify the elements of drama investigate the form and style consider historical, social and cultural context Workshop on theatre practitioner David Mamet: <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 (psychological and/or physical) in rehearsal and /or performance Exploration of how form and style of text can influence choices of designer roles 	<ul style="list-style-type: none"> historical, social and cultural context understanding of themes/issues selected approach to text and performance improvisation in rehearsal and performance voice: manipulation of accent, articulation, emphasis, inflection, pace, pause, pitch, projection, tone and silence movement: manipulation 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: the physical, fictional and emotional space atmosphere: the impact of a drama performance felt by an audience
3	<p>Introduction to Task 1: Scripted scene from the set text <i>Jump for Jordan</i> in a site-specific space.</p> <ul style="list-style-type: none"> Workshop on site-specific spaces for theatre performances, in particular: 	<ul style="list-style-type: none"> selected approach to text and performance conventions and strategies in rehearsing and performing drama based on a selected approach

Week	Key teaching points and Assessments	Syllabus Content
	<ul style="list-style-type: none"> ▪ defining site-specific spaces ▪ audience viewers/interactive, space and focus ▪ director's vision ▪ role of selected designers in site specific spaces • Organisation of students into groups with time allocated for each group to rehearse Task 1 • Teacher-led exercise on Practical Aesthetics technique (David Mamet) for students to develop their character for Task 1 • Formative assessment: students document how they have applied the practitioner approach to assist in their character development 	<ul style="list-style-type: none"> • performer and audience interaction in theatre spaces and/or site-specific spaces • point of view to shape audience perspective • director's vision which informs rehearsal and performance • application of design role and theatre technologies • audience: viewers or interactive participants
4–5	<ul style="list-style-type: none"> • Time allocated for each group to rehearse Task 1 • Group nomination of a site-specific space in school for Task 1 performance. Focus on elements of drama: tension, space and audience • Clarification of director's vision for realisation of Task 1 in site-specific space: students will document and present as a group, their collective director's vision in utilising the site-specific space. Points of consideration are to be: <ul style="list-style-type: none"> ▪ tension ▪ space ▪ audience <p>Due – Task 1: Scripted scene from the set text <i>Jump for Jordan</i> in a site-specific space</p>	<ul style="list-style-type: none"> • improvisation in rehearsal and performance • performer and audience interaction in theatre spaces and/or site-specific spaces • exploration of site-specific spaces • tension: anticipation or conflict which drives the dramatic action • space: the physical, fictional and emotional space • audience: viewers or interactive participants
6–7	<ul style="list-style-type: none"> • Workshop on design language and role of set designer with reference to set text • Revision of role and collaboration of the design team • Exploration of realising principles of design through applying the elements of design • Discussion on different theatre spaces which could stage <i>Jump for Jordan</i> by Donna Abela • Individual work on creating a virtual set design for a production of <i>Jump for Jordan</i> using digital drawing programs, such as SpaceDraft & Google Drawings • Formative assessment: students present their design ideas to the class specifying: <ul style="list-style-type: none"> ▪ theatre space ▪ how design principle of contrast is conveyed ▪ use of theatre technologies 	<ul style="list-style-type: none"> • collaboration of creative team • application of design language <ul style="list-style-type: none"> ▪ principles of design – balance, contrast, emphasis, repetition, scale/proportion ▪ elements of design • application of design role and theatre technologies • performer and audience interaction in theatre spaces and/or site-specific spaces • oral presentations

Week	Key teaching points and Assessments	Syllabus Content
8	<p>Introduction to Task 2: Extended Answer Question based on the Australian text <i>Jump for Jordan</i> – in-class timed response</p> <ul style="list-style-type: none"> • Workshop on unpacking extended responses. • Formative assessments: practising techniques in responding to extended answers <p>Due – Task 2: Extended Answer Question based on Australian text completed under timed conditions in class</p>	<ul style="list-style-type: none"> • structuring ideas and responses • short and extended answer forms • oral presentations • diagrams with annotations
9–10	<ul style="list-style-type: none"> • Exploration of set monologue – students select and explore a monologue from the set monologue list <ul style="list-style-type: none"> ▪ Scripted monologue will be presented in Semester 1 practical examination and will be part of the ATAR practical examination as Monologue 2 – Set Choice • Workshop on the historical, social and cultural context and how it can shape the performance choices in relation to their selected monologue • Exploration of the playwright’s possible intention for the performance of the selected monologue • Time allocated for development and rehearsal of monologue – apply David Mamet’s approach in rehearsal • Students document their creative choices with regard to their monologue, such as: <ul style="list-style-type: none"> ▪ manipulation of the elements of drama ▪ their director’s vision ▪ choice and application of practitioner’s approach with consideration of voice and movement ▪ consideration application of design language in staging choices 	<ul style="list-style-type: none"> • conventions and strategies in rehearsing and performing drama based on a selected approach • historical, social and cultural context • diagrams with annotations • collaboration of creative team • director’s vision which informs rehearsal and performance • character value/s • point of view to shape audience perspective • voice: manipulation of accent, articulation, emphasis, inflection, pace, pause, pitch, projection, tone and silence • movement: manipulation of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight • application of design role and theatre technologies
11	<p>Introduction to Task 3: Unseen Text Response</p> <ul style="list-style-type: none"> • Practical exploration of unpacking an unseen task through drama participation • Workshop on point of view to shape audience perspective. Consideration of teacher-provided examples of scripts and/or performances that convey a clear point of view to the audience • Workshop on short answer techniques using script extracts • Formative assessments: practicing techniques in responding to short answers <p>Due – Task 3: Unseen text response – in-class timed response</p>	<ul style="list-style-type: none"> • character value/s • point of view to shape audience perspective • structuring ideas and responses • short and extended answer forms • diagrams with annotations • improvisation in rehearsal and performance • character: representing detailed traits and/or journey

Week	Key teaching points and Assessments	Syllabus Content
12–13	<ul style="list-style-type: none"> Improvisation exercises in preparing for the Semester One Practical Examination. Workshop on establishing a platform, not editing ideas, embracing the situation and activating change within an improvised scene Rehearsal of scripted monologue Revision of extended response questions and unpacking of sample questions 	<ul style="list-style-type: none"> improvisation in rehearsal and performance director’s vision which informs rehearsal and performance voice: manipulation of accent, articulation, emphasis, inflection, pace, pause, pitch, projection, tone and silence movement: manipulation of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight
14	<ul style="list-style-type: none"> Examination preparation Revision of structuring ideas and responses, short and extended answer forms and diagrams with annotations 	<ul style="list-style-type: none"> structuring ideas and responses short and extended answer forms diagrams with annotations
15	Task 4 (a and b): Examination – Practical and Written	

Unit 4

Week	Key teaching points and Assessments	Syllabus Content
1	<ul style="list-style-type: none"> • Recap of key content from Unit 3, including: <ul style="list-style-type: none"> ▪ approaches to rehearsals and performing drama ▪ how a practitioner’s approach can impact on the application of the elements of drama ▪ how a playwright’s intended form and style of a text provides meaning to the audience • Introduction to Unit 4 – exploring practitioner interpretations that move away from the intended form and style of a text • Discussion of the term ‘interpretation’ and students’ experiences of watching a new interpretation of a theatre performance • Workshop on interpreting a performance which departs from the text’s intended form and style 	<ul style="list-style-type: none"> • form and style • selected approach to text and performance • improvisation in rehearsal and performance
2	<ul style="list-style-type: none"> • Workshop on theatre practitioner Steven Berkoff: <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 (psychological and/or physical) in rehearsal and/or in performance • Students workshop script excerpts, of various forms and styles to apply the theatrical conventions of the practitioner Steven Berkoff. Through this process, students are: <ul style="list-style-type: none"> ▪ guided to explore possible site-specific and/or conventional performance spaces ▪ encouraged to experiment with audience interaction 	<ul style="list-style-type: none"> • point of view to shape audience impact • selected approach to text and performance • improvisation in rehearsal and performance • character value/s • director’s vision which informs rehearsal and performance • performer and audience interaction in theatre spaces and/or site-specific spaces
3–5	<p>Introduction to Task 5: Monologue 1 – Candidate’s Choice</p> <ul style="list-style-type: none"> • Students develop a monologue performance for Task 5. Students will have the choice to create an original monologue or select a published monologue to which they are to apply the approach of Steven Berkoff in creating a new interpretation. The new interpretation can include editing of the dialogue and must clearly show influences of Berkoff’s approach to performance 	<ul style="list-style-type: none"> • exploration of site-specific space appropriate for the interpretation of text • interpretation of themes/issues • role: representing personas and/or concepts • voice: manipulation of articulation, accent, emphasis, inflection, pace, pause, pitch, projection, tone and silence • movement: manipulation of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight • focus: where the attention is directed through a new approach and/or interpretation

Week	Key teaching points and Assessments	Syllabus Content
	<ul style="list-style-type: none"> Revision of point of view to shape audience perspective and how a new interpretation can affect this Questions to address in development of monologue: <ul style="list-style-type: none"> how will the value/s of the character be sustained? how will the themes and issues be evident? what is your director's vision? Students maintain notes documenting their creative choices with regard to their monologue which include: <ul style="list-style-type: none"> manipulation of the elements of drama their director's vision choice and application of practitioner approach with consideration of voice and movement consideration of the application of design language in their staging choices <p>Due Task 5: Monologue 1 – Candidate's Choice</p>	<ul style="list-style-type: none"> language: credible and/or heightened and/or nonsensical audience: viewers or interactive participants mood: intended by text and/or creative team atmosphere: the impact of a drama performance felt by an audience conventions and strategies in rehearsing and performing drama based on a selected approach character: representing detailed traits and/or journey director's vision which informs rehearsal and performance application of design role and theatre technologies structuring ideas and responses
6–7	<ul style="list-style-type: none"> Introduction to set text <i>Hedda Gabler</i> by Henrik Ibsen: <ul style="list-style-type: none"> identify the elements of drama explore form and style identify context within text and context of playwright interpretation of themes and issues Class reading of <i>Hedda Gabler</i> Workshop/discussion on how point of view can shape audience impact Consideration of theatre spaces which can be used for staging <i>Hedda Gabler</i> 	<ul style="list-style-type: none"> historical, social and cultural context point of view to shape audience impact selected approach to text and performance
7–10	<p>Introduction to Task 6: Interpreted Scripted Scene from set text incorporating costume designer role</p> <ul style="list-style-type: none"> Teacher-led exploration of a Steven Berkoff interpretation of selected scenes from <i>Hedda Gabler</i> The task requires students to present a short scene true to the text's form and style, then repeat the performance of the scene by applying a Steven Berkoff interpretation. The task will incorporate students undertaking the role of costume designer Points to consider: <ul style="list-style-type: none"> form and style of <i>Hedda Gabler</i> how your director's vision to present the interpreted scene is influenced by the historical, social and cultural context of the play the convention/s of a Steven Berkoff approach to creating theatre 	<ul style="list-style-type: none"> improvisation in rehearsal and performance selected approach to text and performance conventions and strategies in rehearsing and performing drama based on a selected approach form and style historical, social and cultural context collaboration of creative team application of design language <ul style="list-style-type: none"> principles of design – balance, contrast, emphasis, repetition, scale/proportion elements of design application of design role and theatre technologies symbol: literal and metaphorical relationships: character's connection with others and/or audience

Week	Key teaching points and Assessments	Syllabus Content
	<ul style="list-style-type: none"> ▪ how the form and style of the excerpt might be affected/manipulated ▪ manipulation of elements of drama to shape the performance. ▪ how the new interpretation of the text can shape audience impact <ul style="list-style-type: none"> • Students research and present ideas for character costumes for the time and place the text is set in. For their interpreted performance of the scene, students are to wear costumes appropriate to the new interpretation • Students are allocated time to workshop and rehearse their selected scene <p>Due –Task 6: Interpreted scripted scene from set text incorporating the costume designer</p>	
11	<p>Introduction to Task 7: Extended Answer Question based on World text completed under timed conditions in class</p> <ul style="list-style-type: none"> • Examination revision and preparation • Review structuring ideas and responses, extended answer forms and diagrams with annotations • Formative assessments practising techniques in responding to extended answers <p>Due – Task 7: Extended answer question world text completed under timed conditions in class</p>	<ul style="list-style-type: none"> • structuring ideas and responses • short and extended answer forms • diagrams with annotations • oral presentations
12	<ul style="list-style-type: none"> • Improvisation workshop refreshing performance skills of accepting, extending and sustaining. Class discussion of strategies for beginning and ending improvisations and how to keep track of time • Rehearsal of Monologue 2 – Set Choice from Semester One 	<ul style="list-style-type: none"> • improvisation in rehearsal and performance • situation: specified and unspecified setting and circumstances • tension: anticipation or conflict which drives the dramatic action • space: the physical, fictional and emotional space • time: the fictional time, such as linear and non-linear
13	<ul style="list-style-type: none"> • Practical and Written Examination preparation • Reviewing examination formats and preparation of examination documentation 	<ul style="list-style-type: none"> • short and extended answer forms • structuring of ideas and responses • oral presentations • diagrams with annotations
14	<ul style="list-style-type: none"> • Focussed lessons on areas in need of review • Trouble shooting, reviewing and rehearsing 	
15	<ul style="list-style-type: none"> • Mock examinations – final preparation for external examinations <p>Task 8 (a and b): Examination – Practical and Written</p>	