



## **SAMPLE COURSE OUTLINE**

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**DRAMA**

**ATAR YEAR 12**

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## Sample course outline

### Drama – ATAR Year 12

#### Unit 3

Week	Key teaching points and assessments	Syllabus content
1	<ul style="list-style-type: none"> <li>• Overview of key content points for Unit 3 and the ways in which the content will progress from Unit 1 and Unit 2</li> <li>• Introduce Unit 3 – ways of approaching drama text               <ul style="list-style-type: none"> <li>▪ identifying form and style</li> <li>▪ applying the rehearsal process of a theatre practitioner (David Mamet)</li> </ul> </li> <li>• Introduce set text <i>Jump for Jordan</i> by Donna Abela</li> <li>• Hold class discussion on multiculturalism in Australia, making connections to students' personal stories of cultural assimilation</li> <li>• Hold in-class reading of <i>Jump for Jordan</i></li> <li>• Identify and discuss the themes in <i>Jump for Jordan</i></li> </ul>	<ul style="list-style-type: none"> <li>• form and style</li> <li>• selected approach to text and performance</li> <li>• character: representing detailed traits and/or journey that drive motivation, including subtext</li> <li>• role: representing personas and/or concepts</li> <li>• relationships: character's connection with others and/or audience, including status</li> <li>• situation: specified and unspecified setting and given circumstances</li> <li>• time: the fictional time, such as linear and non-linear</li> <li>• language: credible and/or heightened and/or nonsensical</li> <li>• symbol: literal and metaphorical</li> <li>• audience: viewers or interactive participants</li> <li>• mood: intended by text and/or creative team</li> </ul>
2	<ul style="list-style-type: none"> <li>• Improvisation work exploring the term 'culture clash', drawing on students' understanding of cultural change</li> <li>• Discuss possible intentions of the playwright for <i>Jump for Jordan</i></li> <li>• Workshop analysis of <i>Jump for Jordan</i> <ul style="list-style-type: none"> <li>▪ identify the elements of drama</li> <li>▪ investigate the form and style</li> <li>▪ consider historical, social and cultural context</li> </ul> </li> <li>• Workshop on theatre practitioner David Mamet               <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 (psychological and/or physical) in rehearsal and/or performance</li> </ul> </li> <li>• Explore how form and style of text can influence choices of designer roles</li> </ul>	<ul style="list-style-type: none"> <li>• historical, social and cultural context</li> <li>• understanding of themes/issues</li> <li>• selected approach to text and performance</li> <li>• improvisation in rehearsal and performance</li> <li>• voice: manipulation of accent, articulation, emphasis, inflection, pace, pause, pitch, projection, tone and silence</li> <li>• movement: manipulation of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight</li> <li>• focus: where attention is directed</li> <li>• tension: anticipation or conflict which drives the dramatic action</li> <li>• space: use of performance space to define settings</li> <li>• atmosphere: the impact of a drama performance felt by an audience</li> </ul>

Week	Key teaching points and assessments	Syllabus content
3	<p><b>Introduction to Task 1: Scripted scene from the set text <i>Jump for Jordan</i> in a site-specific space</b></p> <ul style="list-style-type: none"> <li>• Workshop on site-specific spaces for theatre performances, in particular <ul style="list-style-type: none"> <li>▪ defining site-specific spaces</li> <li>▪ audience (viewers/interactive), space and focus</li> <li>▪ director’s vision</li> <li>▪ role of selected designers in site specific spaces</li> </ul> </li> <li>• Organise students into groups with time allocated for each group to rehearse Task 1</li> <li>• Conduct a teacher-led exercise on Practical Aesthetics technique (David Mamet) for students to develop their character for Task 1</li> <li>• Formative assessment: students document how they have applied the practitioner approach to assist in their character development</li> </ul>	<ul style="list-style-type: none"> <li>• selected approach to text and performance</li> <li>• conventions and strategies in rehearsing and performing drama based on a selected approach</li> <li>• performer and audience interaction in theatre spaces and/or site-specific spaces</li> <li>• point of view to shape audience perspective</li> <li>• director’s vision which informs rehearsal, blocking and performance choices</li> <li>• transitions of scenes and/or sections in theatre spaces and/or site-specific spaces</li> <li>• application of design role and relevant technologies</li> <li>• audience: viewers or interactive participants</li> </ul>
4–5	<ul style="list-style-type: none"> <li>• Allocate time for each group to rehearse Task 1</li> <li>• As a group, students nominate a site-specific space in school for Task 1 performance. Focus on elements of drama: tension, space and audience</li> <li>• Clarify director’s vision for realisation of Task 1 in site-specific space. Students will document and present as a group; discuss their collective director’s vision in utilising the site-specific space. Points of consideration are to be <ul style="list-style-type: none"> <li>▪ tension</li> <li>▪ space</li> <li>▪ audience</li> </ul> </li> </ul> <p><b>Due – Task 1: Scripted scene from the set text <i>Jump for Jordan</i> in a site-specific space</b></p>	<ul style="list-style-type: none"> <li>• improvisation in rehearsal and performance</li> <li>• performer and audience interaction in theatre spaces and/or site-specific spaces</li> <li>• exploration of site-specific spaces</li> <li>• tension: anticipation or conflict which drives the dramatic action</li> <li>• space: use of performance space to define settings</li> <li>• audience: viewers or interactive participants</li> </ul>

Week	Key teaching points and assessments	Syllabus content
6–7	<ul style="list-style-type: none"> <li>• Workshop on design language and role of set designer with reference to set text</li> <li>• Revise role and collaboration of the design team</li> <li>• Explore the realisation of principles of design through applying the elements of design</li> <li>• Discuss different theatre spaces which could stage <i>Jump for Jordan</i> by Donna Abela</li> <li>• Students work individually on creating a virtual set design for a production of <i>Jump for Jordan</i> using digital drawing programs, such as SpaceDraft &amp; Google Drawings</li> <li>• Formative assessment: students present their design ideas to the class, specifying               <ul style="list-style-type: none"> <li>▪ theatre space</li> <li>▪ how the design principle of contrast is conveyed</li> <li>▪ use of relevant technologies</li> </ul> </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 – balance, contrast, emphasis, repetition, scale/proportion</li> <li>▪ elements of design</li> </ul> </li> <li>• application of design role and relevant technologies</li> <li>• performer and audience interaction in theatre spaces and/or site-specific spaces</li> <li>• oral presentations</li> </ul>
8	<p><b>Introduce Task 2: Extended answer question based on the Australian text <i>Jump for Jordan</i></b></p> <ul style="list-style-type: none"> <li>• Workshop on unpacking extended responses</li> <li>• Formative assessments: practising techniques for responding to extended answers</li> </ul> <p><b>Due – Task 2: Extended answer question based on the Australian text completed under timed conditions in class</b></p>	<ul style="list-style-type: none"> <li>• structuring ideas and responses</li> <li>• short and extended answer forms</li> <li>• oral presentations</li> <li>• diagrams with annotations</li> </ul>
9–10	<ul style="list-style-type: none"> <li>• Explore set monologue – students select and explore a monologue from the set monologue list               <ul style="list-style-type: none"> <li>▪ Scripted monologue will be presented in Semester 1 practical examination and will be part of the ATAR practical examination as Monologue 2 – Set Choice</li> </ul> </li> <li>• Workshop on historical, social and cultural context and how it can shape performance choices in relation to their selected monologue</li> <li>• Explore the playwright’s possible intention for the performance of the selected monologue</li> <li>• Allocate time for development and rehearsal of monologue – apply David Mamet’s approach in rehearsal</li> <li>• Students document their creative choices for their monologue, such as               <ul style="list-style-type: none"> <li>▪ manipulation of the elements of drama</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• conventions and strategies in rehearsing and performing drama based on a selected approach</li> <li>• historical, social and cultural context</li> <li>• diagrams with annotations</li> <li>• collaboration of creative team</li> <li>• director’s vision which informs rehearsal, blocking and performance choices</li> <li>• character value/s</li> <li>• point of view to shape audience perspective</li> <li>• voice: manipulation of accent, articulation, emphasis, inflection, pace, pause, pitch, projection, tone and silence</li> <li>• movement: manipulation of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight</li> <li>• application of design role and relevant technologies</li> </ul>

Week	Key teaching points and assessments	Syllabus content
	<ul style="list-style-type: none"> <li>▪ their director’s vision</li> <li>▪ choice and application of practitioner’s approach with consideration of voice and movement</li> <li>▪ consideration of application of design language in staging choices</li> </ul>	
11	<p><b>Introduction to Task 3: Unseen text response</b></p> <ul style="list-style-type: none"> <li>• Conduct a practical exploration of unpacking an unseen task through drama participation</li> <li>• 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</li> <li>• Workshop on short answer techniques using script extracts</li> <li>• Formative assessments: practising techniques in responding to short answers</li> </ul> <p><b>Due – Task 3: Unseen text response completed under timed conditions in class</b></p>	<ul style="list-style-type: none"> <li>• character value/s</li> <li>• point of view to shape audience perspective</li> <li>• structuring ideas and responses</li> <li>• short and extended answer forms</li> <li>• diagrams with annotations</li> <li>• improvisation in rehearsal and performance</li> <li>• role: representing personas and/or concepts</li> </ul>
12–13	<ul style="list-style-type: none"> <li>• Conduct improvisation exercises to prepare for the Semester One Practical Examination. Hold workshop on establishing a platform, not editing ideas, embracing the situation and activating change within an improvised scene</li> <li>• Rehearse scripted monologue</li> <li>• Revise extended response questions and unpacking of sample questions</li> </ul>	<ul style="list-style-type: none"> <li>• improvisation in rehearsal and performance</li> <li>• director’s vision which informs rehearsal, blocking and performance choices</li> <li>• voice: manipulation of accent, articulation, emphasis, inflection, pace, pause, pitch, projection, tone and silence</li> <li>• movement: manipulation of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight</li> </ul>
14	<ul style="list-style-type: none"> <li>• Examination preparation</li> <li>• Revise structuring ideas and responses, short and extended answer forms and diagrams with annotations</li> </ul>	<ul style="list-style-type: none"> <li>• structuring ideas and responses</li> <li>• short and extended answer forms</li> <li>• diagrams with annotations</li> </ul>
15	<p><b>Task 4 (a and b): Examination – Practical and Written</b></p>	

## Unit 4

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

Week	Key teaching points and assessments	Syllabus content
	<ul style="list-style-type: none"> <li>• Questions to address in development of monologue               <ul style="list-style-type: none"> <li>▪ how will the value/s of the character be sustained?</li> <li>▪ how will the themes and issues be evident?</li> <li>▪ what is your director’s vision?</li> </ul> </li> <li>• Students maintain notes documenting their creative choices for their monologue which include               <ul style="list-style-type: none"> <li>▪ manipulation of the elements of drama</li> <li>▪ their director’s vision</li> <li>▪ choice and application of practitioner approach with consideration of voice and movement</li> <li>▪ consideration of the application of design language in their staging choices</li> </ul> </li> </ul> <p><b>Due Task 5: Monologue 1 – Candidate’s Choice</b></p>	<ul style="list-style-type: none"> <li>• language: credible and/or heightened and/or nonsensical</li> <li>• audience: 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>• conventions and strategies in rehearsing and performing drama based on a selected approach</li> <li>• point of view to shape audience impact</li> <li>• character: representing detailed traits and/or journey that drive motivation, including subtext</li> <li>• director’s vision which informs rehearsal, blocking and performance choices</li> <li>• application of design role and relevant technologies</li> <li>• structuring ideas and responses</li> </ul>
6–7	<ul style="list-style-type: none"> <li>• Introduction to set text <i>Hedda Gabler</i> by Henrik Ibsen               <ul style="list-style-type: none"> <li>▪ identify the elements of drama</li> <li>▪ explore form and style</li> <li>▪ identify context within text and context of playwright</li> <li>▪ interpret themes and issues</li> </ul> </li> <li>• Hold a class reading of <i>Hedda Gabler</i></li> <li>• Workshop/discussion on how point of view can shape audience impact</li> <li>• Consider theatre spaces which can be used for staging <i>Hedda Gabler</i></li> </ul>	<ul style="list-style-type: none"> <li>• historical, social and cultural context</li> <li>• point of view to shape audience impact</li> <li>• selected approach to text and performance</li> </ul>
7–10	<p><b>Introduction to Task 6: Interpreted scripted scene from set text incorporating costume designer role</b></p> <ul style="list-style-type: none"> <li>• Hold a teacher-led exploration of a Steven Berkoff interpretation of selected scenes from <i>Hedda Gabler</i></li> <li>• 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 includes students undertaking the role of costume designer</li> <li>• Points to consider               <ul style="list-style-type: none"> <li>▪ form and style of <i>Hedda Gabler</i></li> <li>▪ how your director’s vision to present the interpreted scene is influenced by the historical, social and cultural context of the play</li> <li>▪ the convention/s of a Steven Berkoff approach to creating theatre</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• improvisation in rehearsal and performance</li> <li>• selected approach to text and performance</li> <li>• conventions and strategies in rehearsing and performing drama based on a selected approach</li> <li>• form and style</li> <li>• transitions of scenes and/or sections in theatre spaces and/or site-specific spaces</li> <li>• historical, social and cultural context</li> <li>• collaboration of creative team</li> <li>• application of design language               <ul style="list-style-type: none"> <li>▪ principles of design – balance, contrast, emphasis, repetition, scale/proportion</li> <li>▪ elements of design</li> </ul> </li> <li>• application of design role and relevant technologies</li> <li>• symbol: literal and metaphorical</li> <li>• relationships: character’s connection with others and/or audience</li> </ul>



Week	Key teaching points and assessments	Syllabus content
	<ul style="list-style-type: none"> <li>▪ how the form and style of the excerpt might be affected/manipulated</li> <li>▪ manipulation of elements of drama to shape the performance</li> <li>▪ how the new interpretation of the text can shape audience impact</li> <li>• 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</li> <li>• Students are allocated time to workshop and rehearse their selected scene</li> </ul> <p><b>Due – Task 6: Interpreted scripted scene from set text incorporating the costume designer role</b></p>	
11	<p><b>Introduction to Task 7: Extended answer question based on World text <i>Hedda Gabler</i> completed under timed conditions in class</b></p> <ul style="list-style-type: none"> <li>• Examination revision and preparation</li> <li>• Review structuring ideas and responses, extended answer forms and diagrams with annotations</li> <li>• Formative assessments practising techniques in responding to extended answers</li> </ul> <p><b>Due – Task 7: Extended answer question on World text completed in class under timed conditions</b></p>	<ul style="list-style-type: none"> <li>• structuring ideas and responses</li> <li>• short and extended answer forms</li> <li>• diagrams with annotations</li> <li>• oral presentations</li> </ul>
12	<ul style="list-style-type: none"> <li>• 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</li> <li>• Rehearse Monologue 2 – Set Choice from Semester 1</li> </ul>	<ul style="list-style-type: none"> <li>• improvisation in rehearsal and performance</li> <li>• situation: specified and unspecified setting and given circumstances</li> <li>• tension: anticipation or conflict which drives the dramatic action</li> <li>• space: use of performance space to define settings</li> <li>• time: the fictional time, such as linear and non-linear</li> </ul>
13	<ul style="list-style-type: none"> <li>• Practical and Written Examination preparation</li> <li>• Review examination formats and prepare examination documentation</li> </ul>	<ul style="list-style-type: none"> <li>• short and extended answer forms</li> <li>• structuring of ideas and responses</li> <li>• oral presentations</li> <li>• diagrams with annotations</li> </ul>
14	<ul style="list-style-type: none"> <li>• Focussed lessons on areas in need of review</li> <li>• Troubleshoot, review and rehearse</li> </ul>	
15	<ul style="list-style-type: none"> <li>• Mock examinations – final preparation for external examinations</li> </ul> <p><b>Task 8 (a and b): Examination – Practical and Written</b></p>	