



SAMPLE COURSE OUTLINE

DRAMA
ATAR YEAR 11

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Sample course outline

Drama – ATAR Year 11

Unit 1 – Representational, realist drama

Week	Tasks and Activities	Syllabus Content
1	<p>Drama course overview</p> <p>Review collaborative and improvisational skills</p> <p>Review elements of drama</p>	<ul style="list-style-type: none"> The elements of drama used in performance preparation processes (improvisation to explore imagination, character mapping, given circumstances) for representational, realist drama
2–4	<p>Effective writing skills workshop – short answer and extended answer</p> <p>Introduction to using graphic organisers</p> <p>Introduction to the key role and their responsibilities</p> <p>Workshop on design principles – using and describing</p> <p>Workshop on extended improvisation – review of skills and techniques for representational, realist drama</p> <p>Workshop on drama responses and live theatre</p> <p>Exploration of the audience-actor relationship.</p> <p>Attending production of theatre – review of key impressions</p> <p>Planning written response</p> <p>Task 1: completed in class under test conditions based on prompt (Week 4, Term 1)</p>	<ul style="list-style-type: none"> Short and extended answer forms Graphic organisers, diagrams and illustrations with appropriate annotations and use of colour Structuring of ideas and responses The collaboration of designers, scenographers, dramaturges, actors and directors in representational, realist drama Principles of design (balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm), visual elements (line, shape, texture, colour, tone/value, 3D form and space) and design technologies in representational, realist drama Drama design and technologies to represent real settings and characters (reproduction of reality, selective realism) Performance and audience behaviours (role of observer in realist drama) in representational, realist drama Impact of audience expectations, attitudes, experiences and understandings on drama production and audience responses Ways that audiences are positioned to identify and engage with representational, realist drama
5–7	<p>Workshop on Stanislavski’s approach to representational, realist acting</p> <p>Reading and workshop on the text <i>The Shifting Heart</i></p> <p>Discussion on appropriate performance space for representational drama</p> <p>Workshop on forces in drama – impact of a labour shortage and an increased immigration rate with</p>	<ul style="list-style-type: none"> Voice techniques (posture, breathing techniques, pace, pitch, pause, projection, phrasing, tone and accents as appropriate) to create character and dramatic action in the performance of representational, realist drama Movement techniques (facial

Week	Tasks and Activities	Syllabus Content
	<p>people from a non-English speaking background in Australia</p> <p>Character development workshop using Stanislavski's system</p> <p>Grouping of characters to form groups for extended improvisation</p> <p>Planning extended improvisation</p> <p>Developing a linear structured representational extended improvisation</p>	<p>expression, posture, gesture, gait, weight, space, time, energy and proxemics) to create character and dramatic action in the performance of representational, realist drama</p> <ul style="list-style-type: none"> • Voice and movement techniques in representational, realist drama using the processes developed by Konstantin Stanislavski and others (Stella Adler, Sanford Meisner or Jean Benedetti) in devising or interpreting drama • Relationships between representational, realist drama and linear narrative structures • Proscenium arch and thrust stages in representational, realist drama • Forces that contributed towards the development of representational, realist approaches to acting, design and drama • Linear narrative structures, including Aristotle's plot structures ('mythos')
8–11	<p>Collaborative processes for the extended improvisation</p> <p>Design and realise costumes, informed by forces for extended improvisation</p> <p>Effective illustrations and diagrams workshop for design and acting roles</p> <p>Design and acting roles and <i>The Shifting Heart</i></p> <p>Tasks 2: Extended improvisation (Week 11, Term 1)</p> <p>Practise unpacking of unseen extracts through teacher led workshops</p> <p>Task 3: Short answer completed in class based on unseen extract and prompts (Week 1, Term 2)</p>	<ul style="list-style-type: none"> • Focus and spatial awareness in representational, realist drama • Principles of design (balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm), visual elements (line, shape, texture, colour, tone/value, 3D form and space) and design technologies in representational, realist drama • Cooperative group work processes (memorising, improvising, interpreting, listening, accepting, delegation of roles, developing an agreed approach) in drama • The elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, dramatic tension) refined through improvisation and rehearsal to create realistic characterisation and relationships in performance through processes developed by Stanislavski or adapted by others • The elements of drama shaped to present identified themes, selected approaches and theories about dramaturgy in representational, realist

Week	Tasks and Activities	Syllabus Content
		<p>drama</p> <ul style="list-style-type: none"> • The elements of drama used in performance preparation processes (improvisation to explore imagination, character mapping, given circumstances) for representational, realist drama • Conventions of improvisation (breaking patterns, creating focus) in representational, realist drama • Safe working practices in drama in purpose built performance spaces
12–13	<p>Viewing and exploring of representational monologues</p> <p>Exploring different ways in directing the monologue maintaining safety within the performance space</p> <p>Selecting representational scripted monologues (60–90 seconds) for following week for examinations</p> <p>Research and dramaturgy into the context of the monologue</p> <p>Workshop on scripted monologues based on representational, realist drama</p> <p>Script interpretation using Stella Adler’s adapted approaches</p> <p>Workshopping scripted monologues for performance under examination conditions</p> <p>Review of conventions of theatre posters – design principles in practice</p> <p>Review of the ATAR Year 12 practical examination design brief</p>	<ul style="list-style-type: none"> • Intellectual property rights and performance rights in drama • Dramaturgical processes related to representational, realist devised and scripted drama, such as historical and social contexts and their impact on characterisation • The elements of drama, shaped through viewpoints in improvisation and text interpretation, to create dramatic meaning that educates and presents forces • Drama design and technologies to represent real settings and characters (reproduction of reality, selective realism) • Posters, programs and publicity in representational, realist drama • Conventions of interpreting a script (motivation, tempo, circles of attention and psychological gestures refined through improvisation) explored through improvisation in representational, realist drama • Conventions of documenting representational, realist drama (script annotations, blocking notations and plan and elevation views) • Techniques in representational, realist drama for engaging the audience through suspension of disbelief • Directing theory that shapes the application of the elements of drama in representational, realist drama refined through improvisation • Interpretation of representational, realist drama forms and styles (Realism, Naturalism) by shaping the elements of drama • Development of representational, realist drama with a focus on the ways

Week	Tasks and Activities	Syllabus Content
		particular practitioners, such as Stanislavski, have interpreted representational, realist drama
14–15	Performance of scripted monologues for feedback on technique Workshop on the interview – effective responses based on published sample prompts Review of structure of the written examination for Unit 1 Preparing for the written examination	<ul style="list-style-type: none"> • Strategies to present space and time (planned uses of space) when working in different performance areas focusing on representational, realist drama • Interviews and other oral presentations
16	Task 4: Written examination (Examination week) Task 5: Practical examination (Examination week)	

Sample course outline

Drama – ATAR Year 11

Unit 2 – Presentational, non-realist drama

Week	Tasks and activities	Unit content
1	<p>Drama unit overview</p> <p>Review organisational and negotiation skills</p> <p>Review representational-presentational continuum</p>	<ul style="list-style-type: none"> • Relationships between presentational, non-realist drama and non-linear narrative structures • Forces that contributed towards the development of particular presentational, non-realist approaches to acting and drama • In the round, traverse and promenade stages for presentational, non-realist drama
2–4	<p>Review on stock characters and scenarios</p> <p>Introduce and explore <i>lazzi</i></p> <p>Workshop and review of improvisation skills</p> <p>Workshop on audience participation techniques – building trust and extending relationships</p> <p>Explore safety issues pertaining to audience participatory performances</p> <p>Workshop appropriate presentational styles to engage audience through thought provoking drama events</p> <p>Explore excerpts of didactic theatre extracts from Brecht</p> <p>Text study – ‘Reduced Shakespeare – the Complete works of Shakespeare abridged’ (search YouTube for ‘Complete works of Shakespeare abridged’ – excellent model of <i>Commedia dell’Arte</i> techniques)</p>	<ul style="list-style-type: none"> • Voice techniques (posture, breathing techniques, pace, pitch, pause, projection, phrasing, tone and accents as appropriate) to create role or character and dramatic action in the performance of presentational, non-realist drama • Movement techniques (facial expression, posture, gesture, gait, weight, space, time, energy and proxemics) to create role or character and dramatic action in the performance of presentational, non-realist drama • Safe working practices in drama in purpose-built/found performance spaces • Ways that audiences are positioned to interact with, respond to and participate in presentational, non-realist drama • Performance and audience behaviours (active audience participation) appropriate to presentational, non-realist drama • Impact of changing historical, social and cultural values on drama production and audience reception • Techniques in presentational, non-realist drama for connecting with an audience through imaginative, political or polemical engagement • Conventions of improvisation (justified action and character) in presentational, non-realist drama • Voice and movement techniques in presentational, non-realist drama

Week	Tasks and activities	Unit content
		<p>using processes developed by Bertolt Brecht and others (Rudolf Laban, Peter Brooke or Jerzy Grotowski) in devising or interpreting drama</p>
5–7	<p>Workshop on characterisation processes in <i>Commedia dell'Arte</i>, including use of masks</p> <p>Text analysis: status, power and progressing the scene in <i>Commedia dell'Arte</i></p> <p>Design roles and <i>Commedia dell'Arte</i></p> <p>Workshop on visual elements</p> <p>Drawing and diagram skills and conventions</p> <p>Workshop on building character appropriate masks</p>	<ul style="list-style-type: none"> • Focus and spatial awareness in presentational, non-realist drama • Directing theory that shapes the application of the elements of drama in presentational, non-realist drama refined through improvisation • conventions of documenting presentational, non-realist drama (director's vision, design statements, actors' notes) • Strategies to present shifts in space and time (adapted spaces) when working in different performance areas, focusing on presentational, non-realist drama
8–12	<p>Read 'A Servant of Two Masters'</p> <p>Research into the force underlying the text</p> <p>Exploration of sense identifying character types and features of presentational theatre</p> <p>Rehearsals and refinement of approaches to selected extracts for performance</p> <p>Discussion of poster design for external performance</p> <p>Task 6: Scripted production (Week 9, Term 3)</p> <p>Discuss design roles and allocate for the realisation of the selected script extract</p> <p>Task 7: Design role for scripted production (Week 9, Term 3)</p> <p>As a class, review the staging of the scripted extracts and the role each member of the class played in fulfilling their design role</p> <p>Task 8: Extended response to production (Week 10, Term 3) – in-class unseen prompt</p> <p>Selection of monologue (60–90 seconds) for practical examinations – presentational, non-realist approach</p>	<ul style="list-style-type: none"> • Collaborative group work processes (memorising, improvising, interpreting, workshoping, refining) in ensemble drama • Juxtaposition and transition in role, character, space, time, forms and/or styles, including leaps of time, flashback and flash forward, fragmented and cyclical structures • Conventions of interpreting a script (engaging with the audience, Verfremdungseffekt (alienation effect), reality effects and shifting roles) explored through improvisation in presentational, non-realist drama • Dramaturgical processes related to presentational, non-realist devised and scripted drama, such as performance conventions for selected forms and styles • The collaboration of designers, scenographers, dramaturges, actors and directors in presentational, non-realist drama • Principles of design (balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm), visual elements (line, shape, texture, colour, tone/value, 3D form and space) and design technologies in presentational, non-realist drama • Drama design and technology in presentational, non-realist drama

Week	Tasks and activities	Unit content
		(symbolic designs, available lighting, live sound, multiple uses of objects)
13	<p>Workshopping scripted monologues to suit a particular approach to presentational, non-realist drama – Brecht, Grotowski or Artaud</p> <p>Review of suggested texts for Task 9: Australian presentational, realist text and world presentational, non-realist text – extended answer responses based on one actor question or one designer question (question sets the focus of the designer role)</p> <p>Posters will be for performance of the students' monologue performances</p>	<ul style="list-style-type: none"> • Development of presentational, non-realist drama with a focus on the ways particular practitioners, such as Brecht, have interpreted presentational, non-realist drama • The elements of drama shaped to present identified themes, selected approaches and theories about dramaturgy in presentational, non-realist drama • The elements of drama in performance preparation processes (improvisation to explore audience alienation, gestus and historication) for presentational, non-realist drama • The elements of drama shaped through viewpoints in improvisation to create dramatic meaning that challenges and questions forces • Interpretation of presentational, non-realist drama forms and styles (such as Brechtian Epic Theatre, Shakespearean Theatre) by shaping the elements of drama • The elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, dramatic tension) refined through improvisation and rehearsal to create a role or character through processes developed by Brecht or others • Intellectual property rights and performance rights in drama in a 21st century context • Posters, programs and publicity for presentational, non-realist drama
14–15	<p>Performance of scripted monologue for feedback</p> <p>Review of improvisation skills and conventions</p> <p>Review of structure of improvisation stimulus</p> <p>Review of structure of good answers in interview</p> <p>Review of past questions from the interview</p>	
16	<p>Task 9: Written examination (Examination week)</p> <p>Task 10: Practical examination (Examination week)</p>	<ul style="list-style-type: none"> • Short and extended answer forms • Graphic organisers, diagrams, and illustrations with appropriate annotations and colour • Interviews and other oral presentations • Structuring of ideas and responses