



## SAMPLE COURSE OUTLINE

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**DRAMA**  
**ATAR YEAR 12**

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## Sample course outline

### Drama – ATAR Year 12

#### Unit 3 and Unit 4

Unit 3 – Reinterpretation of drama for contemporary audiences and *The Resistible Rise of Arturo Ui* by Bertolt Brecht

Week	Key teaching points and Assessments	Syllabus content
1	<p>Overview of key teaching points for Unit 3 and the ways in which the content will progress from Unit 1 and Unit 2</p> <p>Emphasise this unit is about the possibility of taking familiar texts and reinterpreting them for contemporary audiences by adapting forces, approaches to design and performance.</p> <p>Introduction to <i>The Resistible Rise of Arturo Ui</i> by Bertolt Brecht and the changes to Brecht’s approach to making drama: audience as participant and audience agitated for change</p> <p>Improvisation work exploring the rise of Nazi Germany and contemporary examples of totalitarian power and crimes</p> <p>Workshop exploring the extension of student knowledge of the processes developed by Brecht</p>	<ul style="list-style-type: none"> <li>• Impact of changing historical, social and cultural values on drama production for audience reception</li> <li>• Forces that contribute to the reinterpretation of drama for contemporary audiences</li> <li>• Development of theoretical approaches to drama, with a focus on particular approaches, in the context of historical and contemporary social and cultural trends</li> <li>• Dramaturgical processes related to reinterpretation of scripted drama, such as historical, social and cultural customs and their meanings in context</li> <li>• Conventions of improvisation (breaking routines, dynamic use of space) in reinterpreted drama for contemporary audiences</li> </ul>
2–4	<p><b>Introduction to Task 1: Scripted monologues to promote change</b></p> <p>Workshop to explore the features of an effective scripted monologue for the purposes of the examination that demonstrate syllabus content</p> <p>Workshop to explore, through improvisation, contemporary forces that connect with scripted monologue and, where possible, the whole play’s forces</p> <p>Workshop to experiment with the elements of drama, spaces of performance and selected design principles to support making meaning in the context of the external examination</p> <p>Introduction to dramaturge role: How would you support your own performance as a dramaturge?</p> <p>Week 3: Presentation of scripted monologues for feedback</p> <p><b>Task 1 due end of Week 4</b></p>	<ul style="list-style-type: none"> <li>• Techniques of structuring and reinterpreting drama texts based on forms and styles for audiences</li> <li>• Dynamic relationship between drama conventions and their historical, social and cultural contexts, at the time of creation and in subsequent performances</li> <li>• Conventions of interpreting a script explored through improvisation in reinterpreted drama for contemporary audiences</li> <li>• Audience theory, such as identification and aesthetic distance, appropriate to reinterpreting drama for contemporary audiences</li> <li>• Relationships between selected forms and styles appropriate to chosen texts shaped by viewpoints</li> <li>• Ways that different performance spaces (conventional theatre spaces, found or adapted spaces) shape audiences’ interpretations of drama through the social, historical and cultural values they represent</li> <li>• Impact of design and technologies on the reinterpretation of devised and scripted drama</li> </ul>

Week	Key teaching points and Assessments	Syllabus content
5–7	<p><b>Introduction to Task 2: Critical analysis of professional performance</b> Review of the critical role of written communication, including short- and extended-answer forms; graphic organisers, diagrams, and illustrations with appropriate annotations and colour; structuring of ideas and responses Exploration of examples of effective writing skills, including constructing ideas and paragraphs to build an effective argument Review of note-taking strategies before, during and after the performance, as appropriate, to prepare for the invigilated review completed in class</p> <p><b>Introduction to Task 3: Scripted performance with design and technology</b> In small groups, students will select a key scene from the set text for script interpretation. Each student will also support his/her own group through directing, dramaturgy or design (note: lighting and sound will need an operator from another group to execute the designs) Workshop reviewing critical aspects of non-acting roles and the responsibilities and techniques commonly associated with each role Students will be encouraged to closely review closely each role in the context of the external examination – written component</p> <p><b>Task 2 due in class Week 7</b></p>	<ul style="list-style-type: none"> <li>• The collaboration of director and scenographer with the actors, dramaturge, lighting designer, sound designer and costume designer in reinterpreted drama for contemporary audiences</li> <li>• Principles of design, visual elements and design technologies appropriate to design roles, chosen text, available technologies and performance space</li> <li>• Ways that performers and spectators can interact in a given space, such as shaping and directing the role of the audience during drama</li> <li>• Ways that different performance spaces (conventional theatre spaces, found or adapted spaces) shape audiences' interpretations of drama through the social, historical and cultural values they represent</li> <li>• Reinterpretation of historical and contemporary forms and styles by manipulating the elements of drama and directing and design processes through improvisation and collaborative processes</li> <li>• Relationships between selected forms and styles appropriate to chosen texts shaped by viewpoints</li> <li>• Intellectual property rights and performance rights in drama in a 21<sup>st</sup> century context</li> <li>• Safe working practices in drama in purpose-built/found performances spaces</li> <li>• Visual elements and principles of design in publicity of set text performances</li> </ul>
8–12	<p>Workshop reviewing the work on Zen Zen Zo and their adaptation of <i>The Tempest</i>, focusing on their use of physical approaches and the need to create distinctive physical characterisations</p> <p>Workshop exploring the directing approaches of Anne Bogart for getting into the external world of the text and how this could shape the work with <i>The Resistible Rise of Arturo Ui</i></p> <p>Character profile work exploring the use of voice and movement techniques to make meaning with the key scene in rehearsal through improvisation</p> <p>Time allocated for each group to work on role as a director, dramaturge or one designer (scenography, lighting, sound or costume)</p> <p>Workshop exploring the role of accent in constructing characterisation for <i>The Resistible Rise of Arturo Ui</i>. Exploration of other accents that embody the cultural values of key roles</p>	<ul style="list-style-type: none"> <li>• Voice techniques for clarity, control and flexibility of voice in performance appropriate to text, forms and styles</li> <li>• Movement techniques to achieve precision and control of movement in performance appropriate to text, forms and styles</li> <li>• Physical and text-based approaches to voice and movement preparations for particular texts, forms and styles and contexts of performance</li> <li>• Focus and spatial awareness in reinterpreting dramatic texts, contexts, forms and styles</li> <li>• Strategies and approaches to performance development</li> <li>• The elements of drama focusing on characterisation developed through the combination of physical and psychological approaches to role and dramatic action, refined through improvisation</li> </ul>

Week	Key teaching points and Assessments	Syllabus content
	<p>Discussion and investigation of the role of digital images to create references, links, associations and symbolic meaning for the audience during the performance to emphasise different forces, past and present, that relate to <i>The Resistible Rise of Arturo Ui</i>. Review of the work of film makers like Oliver Stone who use similar visual layering in their narratives</p> <p>Showcase of key scenes with design support for teacher feedback and class discussion. Students write a reflective exposition identifying strengths and weaknesses in their approach and set goals for final rehearsals.</p> <p>Notes will help inform reflective writing in-class extended response for Task 4</p>	<ul style="list-style-type: none"> <li>• The elements of drama to create dramatic action by exploring choices (varying light and darkness, sound and silence, stillness and movement, colour and space) to support selected themes, approaches and theories</li> <li>• Reinterpretation of historical and contemporary forms and styles by manipulating the elements of drama and directing and design processes through improvisation and collaborative processes</li> <li>• Relationships between selected forms and styles appropriate to chosen texts shaped by viewpoints</li> </ul>
13	<p>Final rehearsal of Task 3</p> <p>Technical and dress rehearsals for Task 3</p> <p>Showcase of Task 3 for an external audience</p> <p><b>Task 3 due Week 13</b></p> <p>Review of key content relevant to Task 4</p> <p>Review of key skills and processes in writing an extended reflective analysis</p>	<ul style="list-style-type: none"> <li>• The collaboration of director and scenographer with the actors, dramaturge, lighting designer, sound designer and costume designer in reinterpreted drama for contemporary audiences</li> <li>• Principles of design, visual elements and design technologies appropriate to design roles, chosen text, available technologies and performance space</li> <li>• Impact of design and technologies on the reinterpretation of devised and scripted drama</li> </ul>
14	<p><b>Task 4 due Week 14</b></p> <p>Review of structure and expectations of the examination tasks: Task 5 and Task 6</p> <p>It is emphasised to the students that the examinations are modified from the final external examination at the end of Unit 4.</p>	<p>Students are expected to develop skills and abilities in multiple drama-based forms of communication, including:</p> <ul style="list-style-type: none"> <li>• short- and extended-answer forms</li> <li>• graphic organisers, diagrams and illustrations with appropriate annotations and colour</li> <li>• interviews and other oral presentations</li> <li>• structuring of ideas and responses.</li> </ul>
15	<p><b>Task 5 and Task 6 completed during examination week, Semester 1</b></p>	

Unit 4 – Contemporary and devised drama and *When the Rain Stops Falling* by Andrew Bovell

Week	Key teaching points and Assessments	Syllabus content
1	<p>Review of key content from Unit 3: reinterpreting drama and finding connections between forces past and present to help make meaning in drama for audience</p> <p>Students will be spending less time on realising a scripted performance of <i>When the Rain Stops Falling</i> by Andrew Bovell as a large portion of the unit will be focused on the original solo performance and the external examination expectations.</p>	<ul style="list-style-type: none"> <li>• Techniques of manipulating audience perspectives (selection, omission, subversion and emphasis) through the elements and conventions of drama</li> <li>• Conventions of improvisation (truthfulness, advancing the scene) in contemporary and devised drama</li> <li>• Dynamic relationships between existing and emerging drama conventions</li> <li>• Voice and movement techniques in contemporary and devised drama</li> </ul>
2–4	<p><b>Introduction to Task 7: Scripted interpretation of a key scene with design support</b></p> <p>Review of support materials from professional companies like Black Swan State Theatre Company, Sydney Theatre Company or Melbourne Theatre company, for insights about forces, values and drama forms and styles</p> <p>Comparison of the themes and forces of <i>When the Rain Stops Falling</i> and <i>Water by the Spoonful</i> by Quiara Alegria Hudes (Scene Six): shame, personal history and hope</p> <p>Selection of key scene for Task 7 and the nomination of a role: director, dramaturge or designer different from Unit 3</p> <p>Scheduling rehearsal processes to allow time for acting role work and non-acting role work for Task 7</p>	<ul style="list-style-type: none"> <li>• Selection of dramatic forms and styles to create dramatic meaning for audiences and contexts by manipulating and controlling the elements of drama, directing and design processes</li> <li>• impact of drama that reinforces, shapes and/or challenges historical, social and cultural values</li> <li>• Forces that are challenged by contemporary and devised drama</li> <li>• Development of new/experimental approaches that synthesise practical and theoretical approaches to drama in the context of contemporary social and cultural values</li> <li>• Dramaturgical processes related to contemporary and devised drama including structuring drama for character journey</li> </ul>
5–7	<p>Workshop exploring the approaches to directing used by Anne Bogart and her physical theatre approaches</p> <p>Rehearsal processes on how to communicate key themes and forces in the scenes selected from <i>When the Rain Stops Falling</i></p> <p>Discussion about the role of design and some contemporary examples of design and technology, including the use of soundscapes, digital design and live video feeds</p> <p>Workshops to consolidate students' understanding of key content and processes for Task 7 and for the written and practical component of the external examinations</p> <p>Students will be given opportunities to reflect in oral and written forms on their progress with Task 7 through timed responses based on specific questions</p> <p>Students will be encouraged to reflect on past productions of <i>When the Rain Stops Falling</i> to help identify patterns in approach to directing, acting and design and critically evaluate effective 'meaning making' and audience impact</p>	<ul style="list-style-type: none"> <li>• The elements of drama focusing on role/characterisation in contemporary and devised drama, shaped through the combination of physical and psychological approaches, to the interpretation of role and dramatic action refined through improvisation</li> <li>• The elements of drama to create dramatic action, by exploring choices about varying light and darkness, sound and silence, stillness and movement, colour and space in contemporary and devised drama, to emphasise selected themes, approaches and theories</li> <li>• Impact of drama that reinforces, shapes and/or challenges historical, social and cultural values</li> <li>• Forces that are challenged by contemporary and devised drama</li> <li>• Development of new/experimental approaches that synthesise practical and theoretical approaches to drama in the context of contemporary social and cultural values</li> </ul>

Week	Key teaching points and Assessments	Syllabus content
	<p>Time will be allocated for technical and dress rehearsals, with a focus on creating a performance with effective transitions and a sustained development in mood, dramatic tension, energy and themes in the key scenes Final performance will be presented to other drama students from Year 11 and Year 10, as appropriate.</p> <p><b>Task 7 due Week 7</b> Informal discussion about the success of the performance, based on observations and audience feedback</p>	<ul style="list-style-type: none"> <li>• Dramaturgical processes related to contemporary and devised drama including structuring drama for character journey</li> <li>• The collaboration of director and scenographer with the actors, dramaturge, lighting designer, sound designer and costume designer in contemporary and devised drama</li> <li>• Principles of design, visual elements and design technologies to manipulate the relationship between the elements of drama in contemporary and devised drama</li> <li>• Impact of design and technologies on the reinterpretation of devised and scripted drama</li> </ul>
8–12	<p><b>Introduction to Task 8: Original solo performance based on one practitioner’s approach</b> Review of samples of past performances that were successful in terms of making meaning and audience impact, including Performing Arts Perspectives performance from previous years Workshop processes to allow students opportunities to explore the approaches taken by practitioners, including Robert Lepage, Robert Wilson, VE Meyerhold and Anne Bogart Discussion about the process of aligning theme and audience impact with the approaches taken by particular practitioners Students are given time to research, plan, collaborate, experiment and refine their approach to their original solo performances, including use of design to support making meaning Review of the structure and approach of Joanna Murray Smith’s <i>Bombshells</i> (Scene 7) for insights into original solo performances Students will draft their statements outlining the major themes, approaches and impact based on their emerging understanding of their original solo performances Students may explore the use of a technician in the practical examination and external examination. Students will regularly present improvisations following a typical practical examination scenario relevant to their original solo performances; peers will use the marking keys to provide feedback on individual student performances. Approaches to design will be planned for an external audience event in Week 13 as well as to reflect the <i>Drama Practical (Performance) Examination Requirements</i>.</p>	<ul style="list-style-type: none"> <li>• Techniques of manipulating audience perspectives (selection, omission, subversion and emphasis) through the elements and conventions of drama</li> <li>• Dynamic relationships between existing and emerging drama conventions</li> <li>• Conventions of documenting contemporary and devised drama (creating a performance vision for self-devised and original drama)</li> <li>• Audience theory including techniques for manipulating and directing audience responses appropriate to contemporary and devised drama</li> <li>• Impact of drama that reinforces, shapes and/or challenges historical, social and cultural values</li> <li>• Forces that are challenged by contemporary and devised drama</li> <li>• Development of new/experimental approaches that synthesise practical and theoretical approaches to drama in the context of contemporary social and cultural values</li> <li>• Dramaturgical processes related to contemporary and devised drama, including structuring drama for character journey</li> </ul>

Week	Key teaching points and Assessments	Syllabus content
13	<b>Task 8 due Week 13</b> <b>Task 9: Extended reflective analysis of the impact of Task 8 on audience</b> <b>Task 9 due Week 13</b> Students will plan for a modified version of Task 8 for the external examination	
14	Review of the examination requirements for <b>Task 10</b> and <b>Task 11</b>	
15	<b>Task 10</b> due Week 15 <b>Task 11</b> due during MOCK written examination week	