SAMPLE COURSE OUTLINE

Drama
General Year 11
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### Sample course outline
### Drama – General Year 11
### Unit 1 and Unit 2

#### Semester 1 – Dramatic storytelling

<table>
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<tr>
<th>Week</th>
<th>Key teaching points</th>
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| 1    | Introduction to the Drama course: organisation, structures, approaches and ways of working.  
Introduction to warm ups: body, voice, creativity and social skills  
Introduction to good voice, body awareness and audience awareness.  
Introduction to improvisation: spontaneity, showing/not telling in dramatic storytelling |
Audience expectations and acting approaches evident in ‘The Stones’. Viewing online videos of Zeal Theatre’s work in ‘The Frontiers’ for clues about audience and dramatic storytelling.  
Purposes of Zeal Theatre’s production – values, forces and drama practice.  
Script writing conventions – identifying techniques and approaches in the script ‘The Stones’.  
Introduction to Task 1: interpretation of an extract of ‘The Stones’ for performance in pairs |
| 5–7  | Workshop on the elements of drama to create characterisation and dramatic meaning based on chosen excerpts. Voice and movement with appropriate exaggeration for dramatic storytelling.  
Workshop on spaces of performance and interpretation of chosen script excerpts to define space and time, create a relationship with audience and presentational performance.  
Class discussion of the narrative structure of the play and the structure of the chosen excerpt – key elements of dramatic storytelling.  
Overview of changes in storytelling from ritual drama and ancient storytelling – links to ‘The Stones’.  
Effective group work processes: appropriate questioning, conflict management, listening skills.  
Completing character profiles, voice techniques and movement techniques, annotations on script excerpts – techniques, purposes and approaches to annotating scripts and writing profiles.  
Preparation for Task 2: review of a professional performance, focusing on spaces of performance and design and technology. |
| 8–12 | Workshops on memorisation techniques.  
Planning for design (costume and props only) using contrast and emphasis to support character and dramatic action.  
Introduction to forces: young people and unintended consequences. Social issues that impact on the play ‘The Stones’.  
Sharing performance with peers for initial feedback on dramatic meaning and use of the elements of drama. Acting notes to improve performances.  
Drama conventions and performance, and audience behaviours appropriate to shared performance to peers in a classroom setting.  
**Task 1**: final showcase (Week 12).  
Debrief session working through good techniques and key learning from Task 1. |
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| 13   | Effective writing skills in drama – forms of writing based on scaffolded questions. Use of drama terminology, tightly structured paragraphs, specific examples and connecting ideas. Overview of other forms of writing to be explored in drama: short answer form and graphic organisers.  
**Task 2:** drafted and written in class with student notes – one page, one sided. |
| 14–15| Introduction to **Task 3:** oral presentation using digital visual aids on comedy versus tragedy.  
Workshop on comedy and tragedy – how do you signal to an audience the form?  
YouTube videos (National Theatre: Greek Theatre) for samples of Ancient Greek Comedy and Tragedies.  
Impact of comedy and tragedy on the elements of drama, especially roles/characters.  
Connecting ideas using graphic organisers for the digital visual aids part of the presentation. |
<p>| 16   | <strong>Task 3:</strong> oral presentation, using digital visual aids like Prezi, outlining the ways the elements of drama are changed in comedy and tragedy. |</p>
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<td>Introduction to Drama performance events – what is different to our work in Unit 1? Representational acting versus presentational acting overview. Review of comedy versus tragedy in drama. Warm ups for drama performance events – preparing for rigour.</td>
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<tr>
<td>5–7</td>
<td>Introduction to Task 5: scripted performance using presentational styles and approaches. Reviewing the script layout and accompanying notes to understand how the text might be performed to an external audience. Understanding and visualising spaces of performance based on introductory stage directions. Reviewing online images and videos of the show in production – what do these images reveal about the show in performance: the elements of drama, design principles (contrast, emphasis, repetition and pattern) and drama design and technologies. Time management skills (planning tasks, creating schedules, sharing roles) – planning for our event. Workshopping the performance approaches to the chosen scene or section. Blocking notes and other annotations to build a plan of how to interpret the text in performance. Improvisation workshop to explore role, character and relationships by experimenting with the elements of drama. Selection of elements of drama and voice and movement techniques to create different types of characters and to signal change in roles. Introduction to transitions between scenes: planning for a performance that reflects drama conventions: set/strike lists, props lists, marking up cue sheets. Planning design and technology, including lighting and sound for individual scenes – collated into a record of cues for the full performance. Production posters, tickets and programs – elements, principles and purposes.</td>
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<td>8–12</td>
<td>Workshop on adapting performance to different performance spaces to define space, time and situation. Audience focus and adjusting to the needs of spaces of performance. Coordinating design and technology with the performances. Sequencing each section with the addition of necessary transitional moments to make the performance flow. Refinement of set/strike lists, props lists and cue sheets for backstage. Planning of roles to coordinate lighting and sound for each scene/section with different operators. Planning the coordination of backstage, including movement of stage elements. Safe working practices for the performance. Technical and dress rehearsals. Task 5: Final showcase to an invited audience (Week 12).</td>
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**Task 6**: review of scripted performance. In-class, scaffolded, notes permitted. |
| 14–15| **Task 7**: Medieval Theatre and forces in 9–15\(^{th}\) Century Europe  
Development of a presentation in pairs outlining the relationship between Medieval Theatre and relevant forces in Europe during these centuries. Include costumes and properties in your presentation. |
| 16   | **Task 7**: presentation in pairs.  
Debrief of Unit 2. |