



**DRAFT**

## **THE ARTS: DRAMA**

Teaching and Learning Exemplar  
**Year 5**



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.

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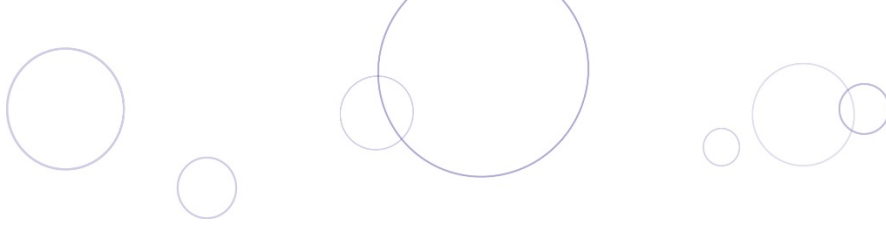
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## Background

This Teaching and Learning Exemplar (the exemplar) has been developed by the School Curriculum and Standards Authority (the Authority) as part of the *School Education Act Employees (Teachers and Administrators) General Agreement 2017* (Clause 61.1–61.3).

The *Western Australian Curriculum and Assessment Outline* (the *Outline* – <https://k10outline.scsa.wa.edu.au/>) sets out the mandated curriculum, guiding principles for teaching, learning and assessment, and support for teachers in their assessment and reporting of student achievement. The *Outline* recognises that all students in Australian schools, or international schools implementing the Western Australian curriculum, are entitled to be given access to the eight learning areas described in the *Alice Springs (Mparntwe) Education Declaration*, December 2019.

This Drama exemplar for Year 5 articulates the content in the *Outline* and approaches to teaching, learning and assessment reflective of the Principles of Teaching, Learning and Assessment. This exemplar presents planning for eight weeks of teaching and learning for each of the four terms, with a time allocation of one hour per week. The planning includes suggested assessment points.

## Teaching

The year-level syllabuses for each learning area deliver a sequential and age-appropriate progression of learning and have the following key elements:

- a year-level description that provides an overview of the context for teaching and learning in the year
- a series of content descriptions, populated through strands and sub-strands, that sets out the knowledge, understanding and skills that teachers are expected to teach and students are expected to learn
- an achievement standard that describes an expected level that the majority of students are achieving by the end of a given year of schooling. An achievement standard describes the quality of learning (e.g. the depth of conceptual understanding and the sophistication of skills) that indicate the student is well-placed to commence the learning required in the next year.

## Assessing

Assessment, both formative and summative, is an integral part of teaching and learning. Assessment should arise naturally out of the learning experiences provided to students. In addition, assessment should provide regular opportunities for teachers to reflect on student achievement and progress. As part of the support it provides for teachers, this exemplar includes suggested assessment points. It is the teacher's role to consider the contexts of their classroom and students, the range of assessments required, and the sampling of content selected to allow their students the opportunity to demonstrate achievement in relation to the year-level achievement standard. Teachers are best placed to make decisions about whether the suggested assessment points are used as formative or summative assessment and/or for moderation purposes.



## Reflecting

Reflective practice involves a cyclic process during which teachers continually review the effects of their teaching and make appropriate adjustments to their planning. The cycle involves planning, teaching, observing, reflecting and replanning. Throughout this cycle, teachers adjust their plans as they work with their students to maximise learning throughout the year. As such, a long-term set of tightly planned lessons is not conducive to reflective practice.

This exemplar supports reflective practice and provides flexibility for teachers in their planning. The exemplar shows how content can be combined and revisited throughout the year. Teachers will choose to expand or contract the amount of time spent on developing the required understandings and skills according to their reflective processes and professional judgements about their students' evolving learning needs.

## Catering for diversity

This exemplar provides a suggested approach for the delivery of the curriculum and reflects the rationale, aims and content structure of the learning area. When planning the learning experiences, consideration has been given to ensuring that they are inclusive and can be used in, or adapted for, individual circumstances. It is the classroom teacher who is best placed to consider and respond to (accommodate) the diversity of their students. Reflecting on the learning experiences offered in this exemplar will enable teachers to make appropriate adjustments (where applicable) to better cater for students' gender, personal interests, achievement levels, socio-economic, cultural and language backgrounds, experiences and local area contexts.

At any point, teachers can adjust the:

- **timing of the lessons**, e.g. allowing more time where required, or changing when content is taught to fit local or cultural celebrations, such as NAIDOC Week
- **scheduling of assessments** to allow for further consolidation of teaching and learning, or to fit with students' personal or cultural events, such as Ramadan
- **mode of delivery**, e.g. allowing students to present an oral report rather than a written one or contributing to a blog post instead of a written reading journal
- **setting of the lessons**, e.g. visiting a museum to see primary source materials, or using a local wetland for the study of an ecosystem
- **opportunities to engage with the content descriptions**, e.g. reading a novel during English that complements historical information being studied in Humanities and Social Sciences
- **ways students work**, e.g. students supporting each other in mixed ability groups or teachers forming ability groups for targeted support
- **delivery of the content descriptions** to make it more engaging, challenging or appropriate, e.g. making a 3D container in Mathematics to hold a favourite toy, delivering scientific information through a picture book or documentary
- **teaching strategies used**, e.g. building up to collaborative group structures by engaging in partner work first or changing a book-based lesson to an excursion
- **content descriptions, skills or modes of learning for individuals** with formal or informal learning adjustments.



## **The general capabilities and cross-curriculum priorities**

The *Outline* incorporates seven general capabilities and three cross-curriculum priorities that can be utilised to connect learning across the eight learning areas.

The general capabilities and cross-curriculum priorities encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the twenty-first century. Teachers may find opportunities to incorporate the capabilities and priorities into their teaching and learning programs.

The full description and exemplification of the general capabilities can be found on the Authority website:

<https://k10outline.scsa.wa.edu.au/home/teaching/general-capabilities-over/general-capabilities-overview/general-capabilities-in-the-australian-curriculum>.

The full description and exemplification of the cross-curriculum priorities can be found on the Authority website:

<https://k10outline.scsa.wa.edu.au/home/teaching/cross-curriculum-priorities2/cross-curriculum-priorities>.



## **The Arts: Drama**

The Western Australian Curriculum: The Arts: Drama provides for the expression and exploration of personal, emotional, social and cultural worlds, through role and situation, that engages, entertains and challenges. Students develop a sense of curiosity and empathy by engaging in diverse experiences through performance, storytelling and opportunities to respond to ideas as an audience member.

This Year 5 exemplar provides teachers with an opportunity to build confidence and capacity in this learning area.

**Diagram 1 – How to read the teaching and learning exemplar**

Western Australian curriculum content <b>1</b>	Teaching and learning intentions <b>2</b>	Learning experiences <b>3</b>
<p><b>Week 8</b></p> <p><b>Making</b></p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p> <p>The role of drama in different cultures and times</p>	<p><b>The skills of mime (Weeks 6–8)</b></p> <p><b>Key concept</b> <b>2a</b></p> <ul style="list-style-type: none"> <li>Small group performance assessment</li> </ul> <p><b>Teaching</b> <b>2b</b></p> <ul style="list-style-type: none"> <li>Review the previous lesson.</li> <li>Students engage in a final rehearsal for the performance (15 minutes).</li> <li>Draw the performance order from a hat.</li> <li>Inform the students of audience expectations (heckle-free, polite and supportive, listening and viewing).</li> <li>Allocate feedback groups (e.g. if there are 5 groups; group 1 gives feedback to group 2, group 2 to group 3, group 3 to group 4, group 4 to group 5, group 5 to group 1).</li> <li>Distribute a peer assessment sheet to each student. (Appendix A)</li> </ul> <p><b>Suggested assessment point</b> <b>2c</b></p> <p>Formative and summative:</p> <ul style="list-style-type: none"> <li>Assessment checklist (Appendix A)</li> <li>Peer assessment form (Appendix A).</li> </ul>	<p><b>Warm-up exercise</b> <b>3a</b></p> <p>Breathing techniques:</p> <ul style="list-style-type: none"> <li>breathe deeply into your diaphragm – open up the space around your lungs.</li> <li>breathe in through your nose and slowly out through your mouth.</li> <li>relax your jaw, neck, tongue, shoulders and body.</li> </ul> <p>Preparing your body:</p> <ul style="list-style-type: none"> <li>stretch, hold, release</li> <li>slow back roll (vertebra by vertebra) to touch toes and back up to reach for the stars</li> <li>arm swings</li> <li>group walk.</li> </ul> <p><b>Main lesson</b> <b>3b</b></p> <p>Performance of mime</p> <ul style="list-style-type: none"> <li>Final rehearsal of mime.</li> <li>Performance of mime.</li> <li>Peer feedback for allocated group.</li> </ul> <p><b>Student reflection</b> <b>3c</b></p> <ul style="list-style-type: none"> <li>Whole class reflection of performances and (if time allows) the overall term. Celebrate together.</li> </ul>

1. The Western Australian Curriculum is the mandated curriculum content to be taught from the *Outline*.
2. Teaching and learning intentions may provide additional information and/or examples to assist the interpretation of curriculum content.
  - a. Key concepts guide the teacher toward the intention of the teaching and learning.
  - b. Teaching suggests ideas to assist the teacher in sequencing the learning.
  - c. Suggested assessment points provide opportunities to monitor student progress and to facilitate teacher planning. Ongoing weekly assessment prompts teachers to use assessment tools and strategies to monitor and record students’ progress over the term.
  - d. Teacher reflection point reminds the teacher to reflect on practice and pedagogy. Some weeks have questions to guide thinking and others are left free for self-reflection. (Not pictured)
3. Learning experiences are the interaction and activities that take place to facilitate learning.
  - a. Warm-up exercise suggests some theatre activities to limber up and prepare the students (actors) for performance.
  - b. The learning experiences for the students are indicated in the Main lesson.
  - c. As part of the ongoing formative assessment, students are asked to self-reflect throughout the exemplar – Student reflection. Suggested prompts guide the students thinking only, as the reflection should be born from the experiences, challenges and successes of the cohort.



## Ways of teaching

This Year 5 exemplar provides a suggested approach to planning for the delivery of the Drama curriculum and reflects the rationale, aims and content structure of The Arts curriculum. This approach exemplifies the interrelation of the two strands of The Arts, Making and Responding.

### **Making** (ideas, skills and performance)

Engages students' cognition, imagination, senses and emotions in conceptual and practical ways and involves thinking kinaesthetically, critically and creatively. Students develop knowledge and skills to plan, produce and perform in drama, independently and collaboratively. Making involves students considering their work from a range of points of view, including the audience.

### **Responding**

Involves students reflecting, analysing, interpreting and evaluating. Students learn to appreciate and investigate drama through contextual study. Learning through making is interrelated with, and dependent upon, responding. Students learn by reflecting on their making and responding to the making of others. The points of view students hold shift according to different experiences in Drama.

Students consider the relationships with audiences. They reflect on their own experiences as audience members and begin to understand how drama represents ideas through expression, symbolic communication and cultural traditions and rituals. Students think about how audiences receive, debate and interpret the meanings of the drama.

Further information on ways to teach The Arts can be found on the Authority website: <https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/arts-overview/ways-of-teaching>.

### **Note: links to electronic resources**

This sequence of lessons may utilise electronic web-based resources, such as YouTube videos. Schools are advised to install advertising blocking software prior to using online material. Additionally, teachers should be present while an electronic resource is in use and close links immediately after a resource such as a video has played to prevent default 'auto play' of additional videos. Where resources are referred for home study, they should be uploaded through Connect, or an equivalent system, that filters advertising content.

## Ways of assessing

The suggested assessment points included in the exemplar alert teachers to only some of the opportunities to monitor individual student progress and achievement during day-to-day learning activities. Teachers can decide about whether the suggested assessment points are to be used as a learning experience, formative or summative assessment, or to alternatively, plan and develop their own assessments. Information collected from these assessments will allow teachers to monitor student learning and development to inform future planning, provide a focus for feedback to students, support feedback in discussion with parents, and support reporting requirements. Teachers



should consider a range of ways in which evidence of student achievement will be collected in addition to the examples provided in the exemplar.

Further assessment strategies can be found on the Authority website:

<https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/arts-overview/ways-of-assessing>.



## **Year Level Description**

In Year 5, students begin to refine and experiment with the elements of drama to communicate improvised, devised and scripted drama.

Students continue to use the elements of drama and selected drama forms and styles to communicate meaning, including the use of voice, movement, role, situation, space, character, time and relationships. They are introduced to mood and explore drama narratives and ideas to create dramatic action. Students begin to explore creating drama based on scripts.

Students experience the roles of performers and audience members. They work together, giving and receiving feedback, to improve drama to engage an intended audience.

As they make and respond to drama, students explore the purpose of drama and how the elements of drama are used to communicate meaning. They have the opportunity to experience drama from a range of cultures, times and locations.

## **Year 5 Achievement Standard**

At Standard, students use improvisation skills and dramatic action to present drama to an audience. They use voice, movement, role and relationships to create drama in devised, improvised or scripted drama. Students use rehearsal processes in different groups to develop dramatic narratives. They demonstrate awareness of guiding the audience focus in performance.

Students outline elements of drama that relate to dramatic meaning in performance. They outline the role of drama in different cultures and times. Students use some drama terminology.

**Year 5 Drama – Teaching and learning 32-week overview (60 minutes per week)**

**Term 1**

<p><b>Weeks 1–3 Tools of the performer</b></p> <p>Review and revise use of voice. Games and exercises to build drama skills.</p> <p>Ongoing formative assessment.</p>	<p><b>Week 4 Theatre techniques</b></p> <p>Explore tableaux, levels and freeze frames through situation and space.</p> <p>Ongoing formative assessment.</p>	<p><b>Week 5 Mime</b></p> <p>Explore the skills and techniques of mime, plus the history of mime.</p> <p>Ongoing formative assessment.</p>	<p><b>Week 6–7 Mime skills</b></p> <p>Explore the drama form of mime, drama elements and techniques through to rehearsal process and a short performance.</p> <p>Assessment opportunity.</p>	<p><b>Week 8 Mime skills</b></p> <p>Final rehearsal and performance.</p> <p>Assessment opportunity.</p> <p>Assessment task included.</p>
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**Term 2**

<p><b>Weeks 1–2 Noh Theatre</b></p> <p>Respond to different types of drama (culture and time). Noh theatre Japan – style and stage structure.</p> <p>Ongoing formative assessment – photographic journal.</p>	<p><b>Weeks 3–4 Noh Theatre</b></p> <p>Respond to different types of drama (culture and time). Noh theatre Japan – role and use of masks.</p> <p>Ongoing formative assessment – photographic journal.</p>	<p><b>Week 5 Noh Theatre</b></p> <p>Respond to different types of drama (culture and time).</p> <p>Noh theatre Japan – use of storytelling, symbolism and stylisation.</p>	<p><b>Week 6–8 Noh Theatre</b></p> <p>Noh theatre Japan – use of storytelling, symbolism and stylisation.</p> <p>Devised drama – based on given story (rehearsal).</p>	<p><b>Week 8 Performance</b></p> <p>Ongoing formative assessment – photographic journal.</p>
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**Year 5 Drama – Teaching and learning 32-week overview (60 minutes per week)**

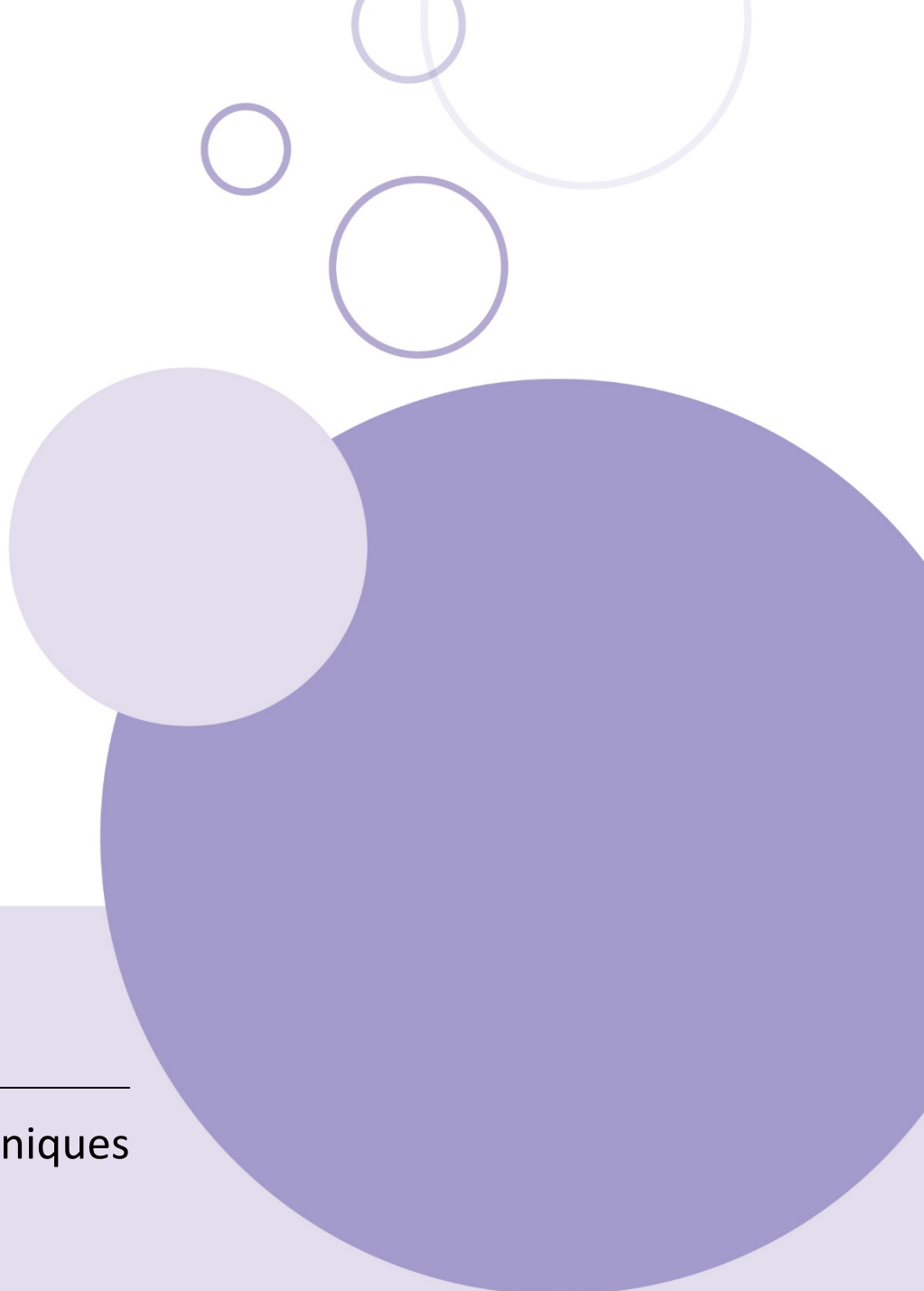
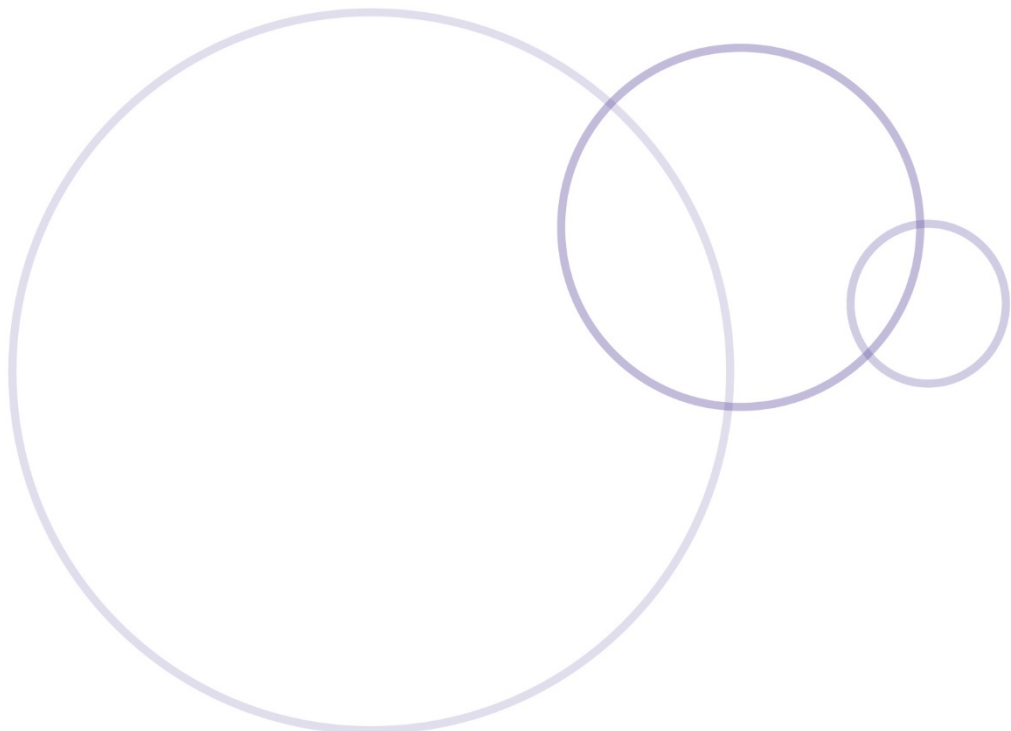
**Term 3**

<b>Week 1 HASS themes in drama*</b>	<b>Week 2 HASS themes in drama*</b>	<b>Week 3 HASS themes in drama*</b>	<b>Week 4 HASS themes in drama*</b>	<b>Weeks 5–7 HASS themes in drama*</b>	<b>Week 8 HASS themes in drama*</b>
Ensemble theatre – choreography of movement to tell a story. Ongoing formative assessment.	Ensemble theatre – choreography of movement to tell a story (rehearsal). Ongoing formative assessment.	Ensemble theatre – choreography of movement to tell a story (recorded performance). Assessment opportunity. Peer assessment.	Review and analyse recorded performances.	Devise and produce a television advertisement based on a HASS topic. Ongoing formative assessment.	Devise and produce a television advertisement based on a HASS topic. Assessment task included.

**Term 4**

<b>Week 1 <i>Boy Overboard</i></b>	<b>Week 2 <i>Boy Overboard</i></b>	<b>Weeks 3–4 <i>Boy Overboard</i></b>	<b>Week 5 <i>Boy Overboard</i></b>	<b>Weeks 6–7 <i>Boy Overboard</i></b>	<b>Week 8 <i>Boy Overboard</i></b>
Read and interpret a script. Produce and perform parts of a scripted play. Drama elements and techniques. Ongoing formative assessment.	Read and interpret a script. Produce and perform parts of a scripted play. Drama elements and techniques. Ongoing formative assessment.	Internal and external characteristics, non-verbal communication and character viewpoints. Ongoing formative assessment.	Areas of the stage, blocking movement, role of the director. Allocation of scenes. Ongoing formative assessment.	Block and rehearse allocated scenes. Audience expectations. Ongoing formative assessment.	Performance of scenes to an audience. Film performances for further review. Assessment opportunity.

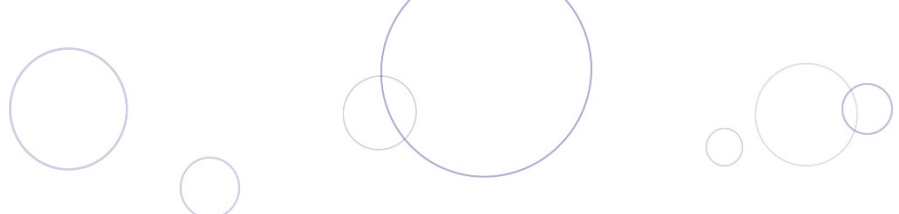
\*HASS – Humanities and Social Sciences



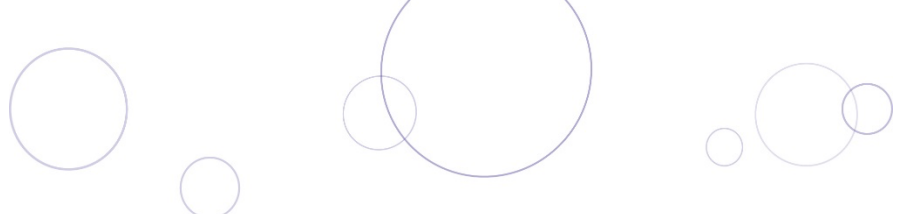
## **TERM 1**

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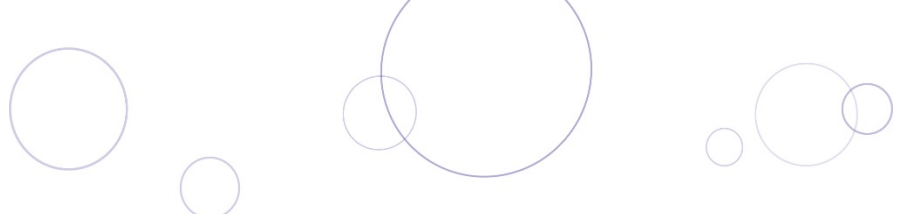
Weeks 1–8: Exploring drama elements and techniques



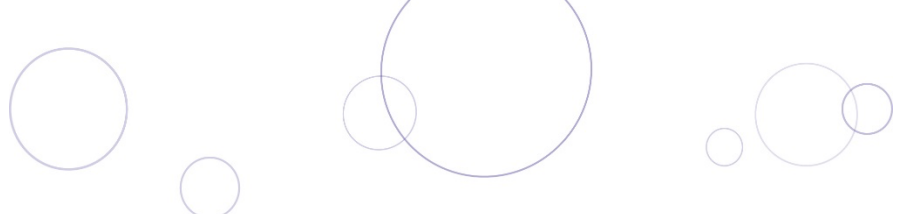
Western Australian curriculum content	Teaching and learning intentions	Learning experiences										
<p><b>Week 1</b></p> <p><b>Making</b></p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p>	<p><b>Tools of the performer/actor</b></p> <p>Use of voice – inflection, articulation, projection (loud, soft, varying loud and soft; pitch variation; pace; volume; clarity)</p> <p><b>Key concept</b></p> <ul style="list-style-type: none"> <li>Understanding how to control the use of your voice</li> <li>Elements of drama:           <table border="0" style="margin-left: 20px;"> <tr> <td><b>Voice</b></td> <td>Character</td> </tr> <tr> <td>Movement</td> <td>Time</td> </tr> <tr> <td>Role</td> <td>Tension</td> </tr> <tr> <td>Situation</td> <td>Mood</td> </tr> <tr> <td>Space</td> <td>Relationships</td> </tr> </table> </li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>Discuss the tools of the performer/actor (movement, language [voice], gesture). For further information, see a resource such as: StageMilk – Vocal Warm Ups <a href="https://www.stagemilk.com/vocal-warm-ups/">https://www.stagemilk.com/vocal-warm-ups/</a>.</li> <li>Place three hoops on the floor and label one movement, one voice and the other gesture.</li> <li>Place Tool cards around the learning environment. (Appendix A) Two or three students select a card, discuss its meaning and place it in the corresponding</li> </ul>	<b>Voice</b>	Character	Movement	Time	Role	Tension	Situation	Mood	Space	Relationships	<p><b>Warm-up exercise</b></p> <p>Breathing techniques:</p> <ul style="list-style-type: none"> <li>breathe deeply into your diaphragm – open up the space around your lungs</li> <li>breathe in through your nose and slowly out through your mouth</li> <li>relax your jaw, neck, tongue, shoulders and body.</li> </ul> <p><b>Main lesson</b></p> <p><b>Getting to know your voice</b></p> <ul style="list-style-type: none"> <li>Select, discuss and allocate Tool Cards.</li> <li>Physically explore Tool Cards by using your whole body, e.g. tense and release, feelings, emotions, mime and stretch.</li> <li>The teacher will distribute a Vocal Card.</li> <li>Students form groups of three and receive a card.</li> <li>The teacher calls out an emotion (intention – how the meaning of the scripted line is delivered). Each student will take a turn to deliver the line to the others in the group. Use only the voice to indicate the meaning. Consider the pitch, variation of pace and use of volume to clearly articulate the meaning.</li> </ul>
<b>Voice</b>	Character											
Movement	Time											
Role	Tension											
Situation	Mood											
Space	Relationships											



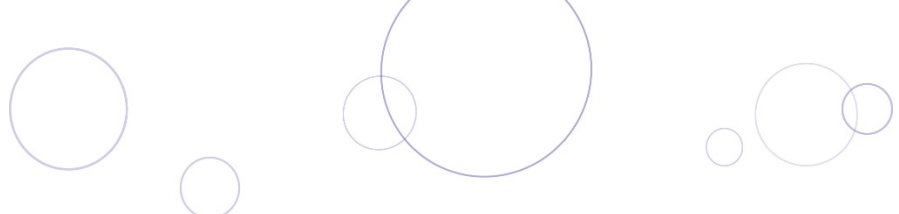
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>hoop. Some cards will be suitable for multiple hoops. Students will need to decide which hoop it best suits.</p> <ul style="list-style-type: none"> <li>▪ Physically and vocally explore some of the terms such as; tense and release (can be achieved with movement, voice and gesture). Feelings, emotions and mime can be represented in all three elements.</li> <li>▪ Review and briefly discuss the words in the voice hoop.</li> </ul> <ul style="list-style-type: none"> <li>• Distribute Vocal Cards (1 per student) (Appendix A)           <ul style="list-style-type: none"> <li>▪ Model how to use your voice to demonstrate different intentions (the meaning of the line).</li> <li>▪ In groups of three, students explore saying their given line with a particular meaning/emotion.</li> <li>▪ Call out a particular emotion to be attached to the delivery of a line. For example, I'm only brave when I have to be. Student says the line with a different emotion, e.g. sad, happy, fearless, charming, passionate etc.</li> <li>▪ The students repeat the line, changing the emphasis, pace and tone to represent the given intention.</li> <li>▪ Students to swap vocal cards with another group and repeat the activity.</li> </ul> </li> <li>• Wrap up the lesson. Students sit in a circle and reflect on what they have learned. Encourage and observe the</li> </ul>	<ul style="list-style-type: none"> <li>• When completed, swap the cards with another group and repeat the activity.</li> <li>• Gather the students together and sit in a circle.</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Engage in reflection time as a whole class. Discuss observations made from the lesson.</li> <li>• Respond to the reflection activity and write a response in your Reflective Journal.</li> </ul> <p>Draw a picture of yourself participating in one of the activities. Write dot point notes to record the activity. Write a sentence to express what challenged you in this lesson.</p>



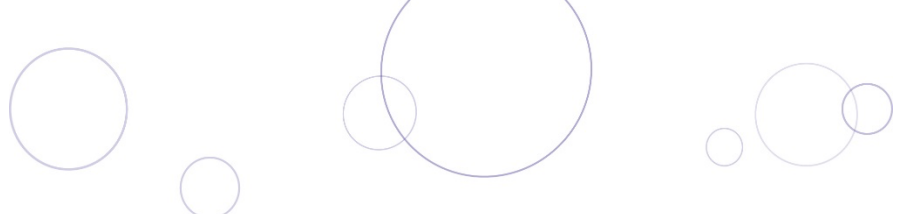
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p>use of drama terminology. Supply a drama journal/scrapbook for the students to write weekly reflections about their experiences.</p> <p><b>Ongoing weekly assessment</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• observation of student interaction and contribution</li><li>• observation/monitoring application of drama element/s</li><li>• anecdotal notes that record the student’s ability to use drama terminology</li><li>• point-of-need feedback (zone of proximal development).</li></ul>	



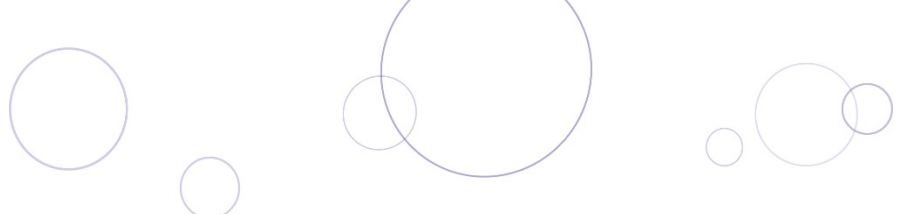
Western Australian curriculum content	Teaching and learning intentions	Learning experiences										
<p><b>Week 2</b></p> <p><b>Making</b></p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Tools of the performer/actor</b></p> <p>Use of <b>voice</b> – inflection, articulation, projection, e.g.loud, soft, varying loud and soft; pitch variation; pace; volume; clarity</p> <p><b>Movement</b> – use of facial expressions and gestures to create a belief in character and situation</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Use of the whole body in performance – physical theatre techniques (stance, stillness, proximity, gesture, movement, repetition, unison)</li> <li>• Controlling the use of your voice</li> <li>• Elements of drama:           <table border="0" style="margin-left: 20px;"> <tr> <td><b>Voice</b></td> <td>Character</td> </tr> <tr> <td><b>Movement</b></td> <td>Time</td> </tr> <tr> <td>Role</td> <td>Tension</td> </tr> <tr> <td>Situation</td> <td>Mood</td> </tr> <tr> <td>Space</td> <td>Relationships</td> </tr> </table> </li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review the previous week’s lesson.</li> <li>• Discuss the tools of the performer/actor (<b>movement</b>, language [voice], gesture). For further information see</li> </ul>	<b>Voice</b>	Character	<b>Movement</b>	Time	Role	Tension	Situation	Mood	Space	Relationships	<p><b>Warm-up exercise</b></p> <p>Breathing techniques:</p> <ul style="list-style-type: none"> <li>• breathe deeply into your diaphragm – open up the space around your lungs</li> <li>• breathe in through your nose and slowly out through your mouth</li> <li>• relax your jaw, neck, tongue, shoulders and body.</li> </ul> <p>Preparing your body:</p> <ul style="list-style-type: none"> <li>• stretch, hold, release</li> <li>• slow back roll (vertebra by vertebra) to touch toes and back up to reach for the stars</li> <li>• arm swings</li> <li>• group walk.</li> </ul> <p><b>Main lesson</b></p> <ul style="list-style-type: none"> <li>• Physical actions create the story in character development.</li> <li>• Watch and discuss the short video of Charlie Chaplin. Use drama terminology when expressing your understandings.</li> <li>• Mimic the movements of Charlie Chaplin. What do you notice? How do you feel?</li> </ul>
<b>Voice</b>	Character											
<b>Movement</b>	Time											
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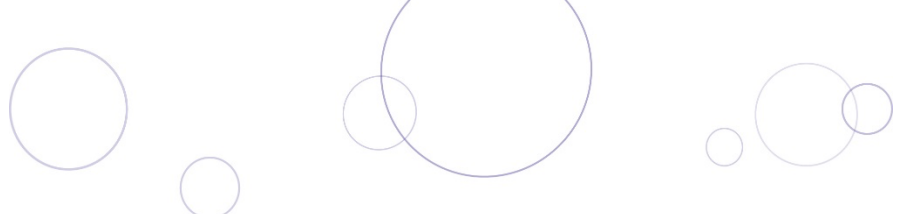
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>a resource such as: StageMilk – Movement Exercises for Actors <a href="https://www.stagemilk.com/movement-exercises-actors/">https://www.stagemilk.com/movement-exercises-actors/</a>.</p> <ul style="list-style-type: none"> <li>• Conduct a focus activity, such as: Drama Menu – Theatre Game #39 – Group Walk <a href="https://www.youtube.com/watch?v=6kiVpliBftA">https://www.youtube.com/watch?v=6kiVpliBftA</a>.</li> <li>• Lesson focus               <ul style="list-style-type: none"> <li>▪ Use movement (physical actions) to create a character. What physical action/s makes a character seem strong or weak, down or excited, thoughtful or thoughtless?</li> <li>▪ Discuss – What is a flat character? What is a rounded character? (A flat character lacks emotion, motivation or personality. A rounded character has a developed profile and observable changes occur during the story).</li> </ul> </li> <li>• Select and watch a short Charlie Chaplin film. For example: Charlie Chaplin – The Golf Links – (from ‘How to Make Movies’) <a href="https://www.youtube.com/watch?v=leBlo13esrg">https://www.youtube.com/watch?v=leBlo13esrg</a>.               <ul style="list-style-type: none"> <li>▪ Discuss, using drama terminology, what the students notice about the movement, i.e. facial expressions, gestures, balance, weight, timing,</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Think about a character you are familiar with or develop your own character using physical movement.</li> <li>• Develop a character walk only. What motivates the character to walk in such a way?               <ul style="list-style-type: none"> <li>▪ Perform the character walks.</li> <li>▪ Feedback opportunity.</li> </ul> </li> <li>• Participate in a Bus stop activity (creating an atmosphere).</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Engage in reflection time as a whole class. Brainstorm words that describe today’s lesson.</li> <li>• Create a word storm/cloud to describe today’s lesson. Words can be written vertically and horizontally and in multiple colours and print styles.</li> </ul>



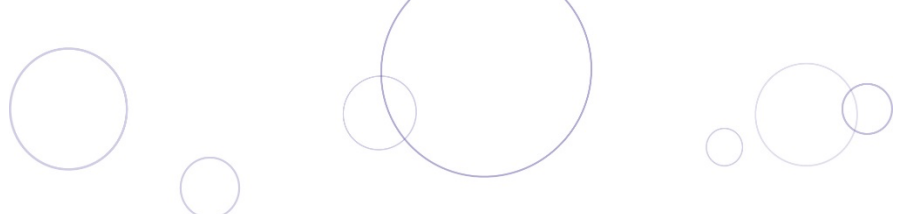
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p>repetition of action, use of stillness, isolation of body parts (shoulder lift/head tilt), and so on.</p> <ul style="list-style-type: none"><li>▪ Students mimic selected movements.</li><li>• Develop a character walk.<ul style="list-style-type: none"><li>▪ Consider what motivates the character to walk this way. For example, if you are tired you might slump your shoulders and drag your feet. The motivation for your character is that they are overworked and run down from too much work.</li></ul></li><li>• Split the group in half. Group one performs their character walk while group two responds as an audience. Select a number of students to give feedback. Swap and repeat.</li><li>• Bus stop activity. Model this activity with a student. Place a chair on the stage area. Demonstrate actions, gestures and sounds that show waiting (consider ideas like building an atmosphere through patient or impatient actions).<ul style="list-style-type: none"><li>▪ Ask two students to enter the stage as their character (they should walk in using the same physical movement from earlier).</li><li>▪ One character decides to sit down to wait for the bus. The other uses movement, gesture and sound to try and persuade the character to give up the seat for them. Each pair of students will be given</li></ul></li></ul>	



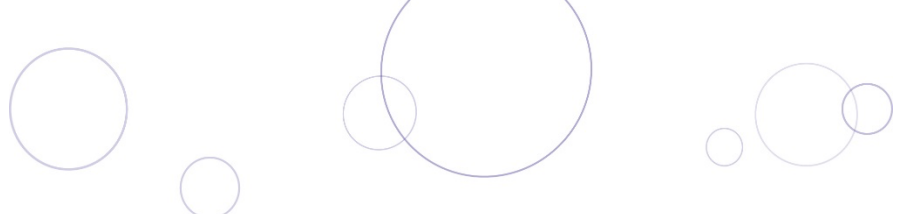
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p>90 seconds to demonstrate their skills. Activity rule: no physical contact.</p> <p><b>Suggested assessment point</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• checklist to show participation and skill level for the drama elements</li><li>• anecdotal notes for selected students each week.</li></ul> <p><b>Teacher reflection point</b></p> <p>Reflect on the last two weeks of learning. Write two positives, challenges and opportunities. Select one that you will actively consider. How might this change what you do in future lessons?</p>	



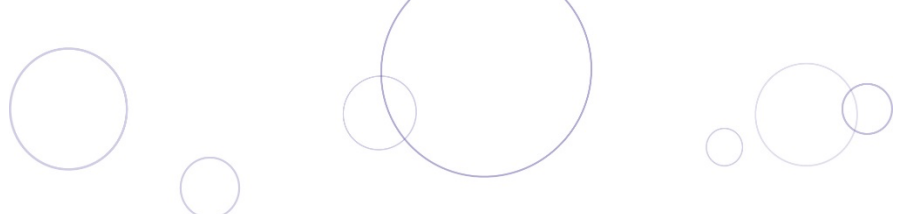
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<p><b>Week 3</b></p> <p><b>Making</b></p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Tools of the performer/actor</b></p> <p>Role – taking on the point of view of a fictional character; listening and responding in role; adopting a role and maintaining focus</p> <p><b>Key concept</b></p> <ul style="list-style-type: none"> <li>• Role – animate and inanimate objects</li> <li>• Elements of drama:           <table border="0" style="margin-left: 20px;"> <tr> <td><b>Voice</b></td> <td>Character</td> </tr> <tr> <td>Movement</td> <td>Time</td> </tr> <tr> <td><b>Role</b></td> <td>Tension</td> </tr> <tr> <td>Situation</td> <td>Mood</td> </tr> <tr> <td>Space</td> <td>Relationships</td> </tr> </table> </li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review the previous lessons (voice and movement)</li> <li>• Roles – animate or inanimate (animate = alive, e.g. cat, tree, people; inanimate = not alive, e.g. table, chair, water, plants, book). How can inanimate objects show a personality? What is the role of the actor in bringing them to life? What human qualities help them come alive?</li> <li>• Watch and discuss the inanimate characters from a movie, such as <i>Beauty and the Beast</i>. These might</li> </ul>	<b>Voice</b>	Character	Movement	Time	<b>Role</b>	Tension	Situation	Mood	Space	Relationships	<p><b>Warm-up exercise</b></p> <p>Breathing techniques:</p> <ul style="list-style-type: none"> <li>• breathe deeply into your diaphragm – open up the space around your lungs</li> <li>• breathe in through your nose and slowly out through your mouth</li> <li>• relax your jaw, neck, tongue, shoulders and body.</li> </ul> <p>Preparing your body:</p> <ul style="list-style-type: none"> <li>• stretch, hold, release</li> <li>• slow back roll (vertebra by vertebra) to touch toes and back up to reach for the stars</li> <li>• arm swings</li> <li>• group walk.</li> </ul> <p><b>Main lesson</b></p> <ul style="list-style-type: none"> <li>• Review elements of voice and movement. What is a role?</li> <li>• Investigate animate and inanimate characters and discuss the human qualities that bring inanimate characters to life.</li> <li>• Watch an example and discuss what performance skills make inanimate characters believable.</li> </ul>
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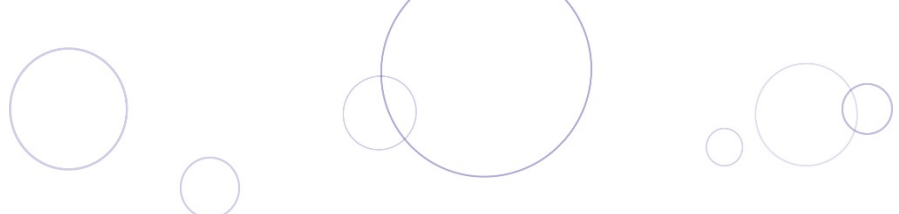
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	<p>include Mrs Potts, Chip, Lumiere, Cogsworth, Featherduster, Maestro Cadenza and The Wardrobe. What makes them believable? (facial expressions, type of movement, emotion etc.). Compare with the stage show.</p> <ul style="list-style-type: none"> <li>• Bringing life to inanimate objects. Model and practice techniques with the students all playing a tree. What type of tree? A tall pine, a droopy willow, a wispy ghost gum etc.? Discuss the qualities of one type. Decide how it might sound/talk/walk interact. What type of emotion does it portray? Is it grumpy, aloof, awkward, confused, anxious, bored etc.?</li> <li>• Model how and where to place a physical strength. For example, the roots of the tree (your legs) are strong and solid but the branches (your arms) may be soft and flowing.</li> <li>• Students pick an object from the classroom to animate (chair, table, pencil, stapler, whiteboard, interactive board, book, bookshelf, stool, school bag or any other object in the room). Build the character out of the object using voice and movement.</li> <li>• Place the students in groups of three or four. Students devise a short (one minute) character interaction with a moment of focus for each individual character.</li> </ul>	<ul style="list-style-type: none"> <li>• Use of drama elements to bring inanimate objects to life. <ul style="list-style-type: none"> <li>▪ Role-play a tree. Include dramatic elements to characterise a tree. Think of the physical form the actor would take to embody a tree. What voice and movement comes naturally to the role? How can you express the character?</li> </ul> </li> <li>• Select an object in the classroom to characterise.</li> <li>• Independently create your inanimate character.</li> <li>• Form a group of three or four. Devise a short (1 minute) character interaction, making sure each student has a moment of focus on stage.</li> <li>• Perform your interaction for another group. Consider the performance, give feedback in a positive way, suggest changes and, if there is time, perform again. (Remember to use drama terminology when discussing or giving feedback).</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Write a T-chart that demonstrates the differences between an animate and an inanimate character. Write</li> </ul>



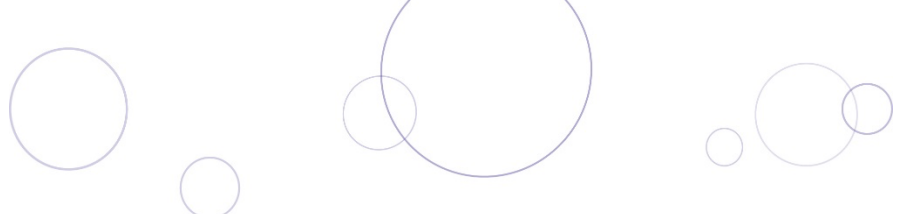
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	<ul style="list-style-type: none"><li>• Groups partner up to watch each other perform.</li></ul> <p><b>Suggested assessment point</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• monitor the student’s level of participation, confidence and collaboration</li><li>• checklist of voice, movement and role for each student.</li></ul>	drama words around the T-chart to show the drama elements from this learning experience.



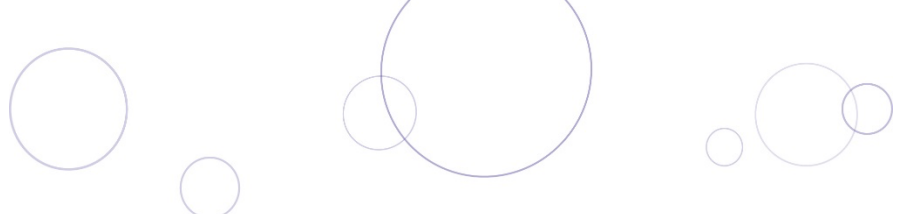
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<p><b>Week 4</b></p> <p><b>Making</b></p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Theatre techniques: tableaux, levels and freeze frame</b></p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>Tableaux – a theatrical technique; the use of different heights or levels on a stage to create a visual</li> <li>Levels – the use of levels suggests the power of a character over another or location</li> <li>Freeze frames – a still visual picture showing a story that is held for a few seconds; drama elements should be observed in a freeze frame</li> <li>Elements of drama:           <table border="0" style="margin-left: 20px;"> <tr> <td><b>Voice</b></td> <td><b>Character</b></td> </tr> <tr> <td><b>Movement</b></td> <td>Time</td> </tr> <tr> <td><b>Role</b></td> <td>Tension</td> </tr> <tr> <td><b>Situation</b></td> <td>Mood</td> </tr> <tr> <td><b>Space</b></td> <td>Relationships</td> </tr> </table> </li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>Review the elements of drama taught to date.</li> <li>Explore <b>situation</b> and <b>space</b>.</li> <li>Situation – in a forest, at the beach, in the car, landing on the moon, picnic in the park, holiday in Jurassic Park.</li> </ul>	<b>Voice</b>	<b>Character</b>	<b>Movement</b>	Time	<b>Role</b>	Tension	<b>Situation</b>	Mood	<b>Space</b>	Relationships	<p><b>Warm-up exercise</b></p> <p>Mirroring movement</p> <ul style="list-style-type: none"> <li>In pairs, students number off A and B.           <ul style="list-style-type: none"> <li>Students stand facing each other, with their palms 5 cms apart. B leads the hands in movement. A must follow B’s movement. Keep the movement steady.</li> <li>After a minute, swap – A becomes the leader and B the follower.</li> </ul> </li> <li>Swap partners to someone of similar height.           <ul style="list-style-type: none"> <li>In pairs, number off A and B.</li> <li>Stand, facing each other. Mirror your whole body. B begins by leading and A follows the exact actions.</li> <li>After a minute, swap – A becomes the leader and B the follower.</li> </ul> </li> </ul> <p><b>Main lesson</b></p> <p>Drama techniques</p> <ul style="list-style-type: none"> <li>Discuss the definition of <b>situation</b> and <b>space</b>.</li> <li>Form a circle. Explore theatre techniques: tableaux, levels and freeze frames.</li> <li>In groups of four, respond to the teacher’s call. Be aware of how others in the group are positioned. Are</li> </ul>
<b>Voice</b>	<b>Character</b>											
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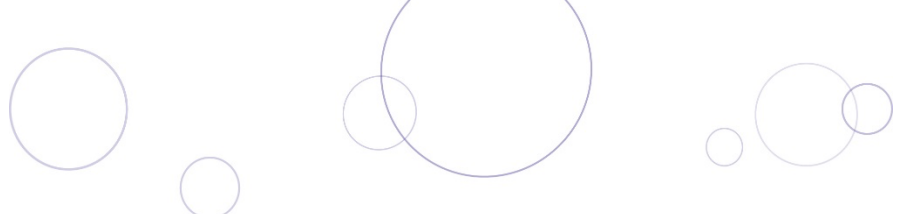
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>• Space – defining the space to use and being aware of the space around the performers.</li> <li>• Demonstrate drama techniques such as tableaux, levels and freeze frames. Select a number of students to model each technique.</li> <li>• Students form groups of four. Call out the situation, e.g. in a car. The students use tableaux and levels to create a physical picture that demonstrates the situation. They should show an awareness of the space they are performing in.</li> <li>• Repeat three or four times with different situations.</li> </ul> <p><b>Suggested assessment point</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• monitor the student’s level of participation, confidence and collaboration</li> <li>• checklist of voice, movement and role for each student.</li> </ul>	<p>all levels represented? Is the tableau interesting for the audience? How can you make it stronger?</p> <ul style="list-style-type: none"> <li>▪ Repeat a number of times with a different situation.</li> <li>• Select the group’s favourite tableau to present to the class.</li> <li>• Provide groups and whole class with feedback using drama terminology.</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Write a short paragraph to explain how your group worked together to create the presented tableau. Draw a picture showing the different levels.</li> </ul>



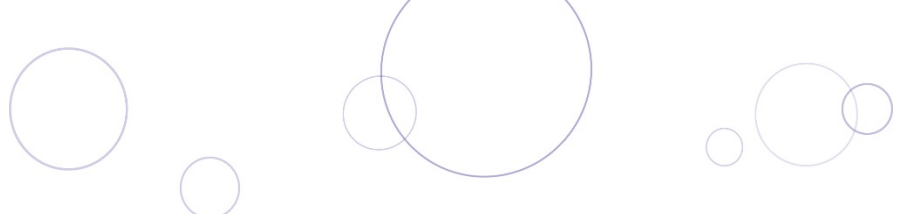
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Making</b></p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Responding</b> The role of drama in different cultures and times  Responses that explain the purpose of drama and how the elements of drama</p>	<p><b>The skills and history of mime</b></p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Drama forms – mime</li> <li>• The history of mime. The art of mime originated in Ancient Greece and was in the form of a single masked dancer called Pantomimus. The performances were not always in silence. Marcel Marceau developed the art of mime in Paris in the 1940s. See: <a href="https://theartofmime.weebly.com/history-of-mime.html">The Art of Mime – The History of Mime</a></li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Engage in a brief discussion about the history of mime.</li> <li>• Source a short video demonstrating mime, such as: <a href="https://www.youtube.com/watch?v=CRSVqiLk8OQ">Toma the Mime – The Astronaut</a> <ul style="list-style-type: none"> <li>▪ Select one element at a time to practice, i.e. facial expressions, physical gestures, precision etc. Form a circle, and ask the whole class to practice the same expression or gesture together.</li> </ul> </li> <li>• Source a set of free mime cards online.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Obstacle course in mime:</p> <ul style="list-style-type: none"> <li>• Three obstacles that students have to ‘get over’. These must be a combination of physical, mental and emotional. Examples could be: physical – high wall; mental – difficult test; emotional – opening a birthday present or dropping and smashing your device.</li> <li>• Students perform these actions in mime.</li> </ul> <p><b>Main lesson</b></p> <p>Exploring mime</p> <ul style="list-style-type: none"> <li>• Watch a mime and share what you see and hear. What drama elements are used in mime? How are they used?</li> <li>• Practice mime techniques – body movement = push, pull, stillness, acceleration etc; facial expressions and physical gestures = exaggerated, big or small, tense or fluid, fast or slow etc.</li> <li>• Receive a mime card. Individually, in pairs or in small groups, discuss the mime card, referring to the mime techniques. Rehearse and perform the mime to your small group or whole class.</li> <li>• Respond using drama terminology.</li> </ul>



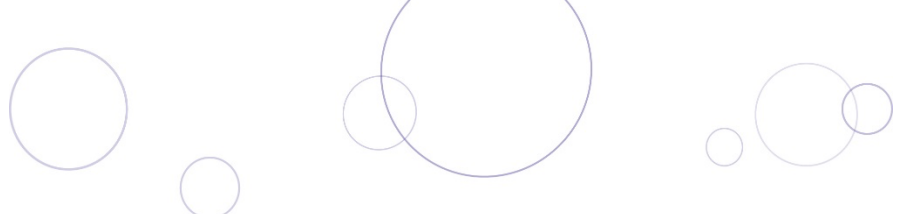
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are used to communicate meaning, using drama terminology	<ul style="list-style-type: none"><li>• Individually, in pairs or in small groups, students receive a mime card, and rehearse and perform for each other.</li><li>• Reflect together.</li></ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• observation of student interaction and contribution</li><li>• observation/monitoring application of drama element/s</li><li>• anecdotal notes that record the student’s ability to use drama terminology</li><li>• point-of-need feedback (zone of proximal development).</li></ul>	<ul style="list-style-type: none"><li>• Gather in a circle. Ask for a volunteer to perform their mime. Students respond and reflect on the lesson.</li></ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"><li>• Write a brief description of the mime you performed. Reflect on the physical strengths required for the performance. How does mime differ to acting a role?</li></ul>



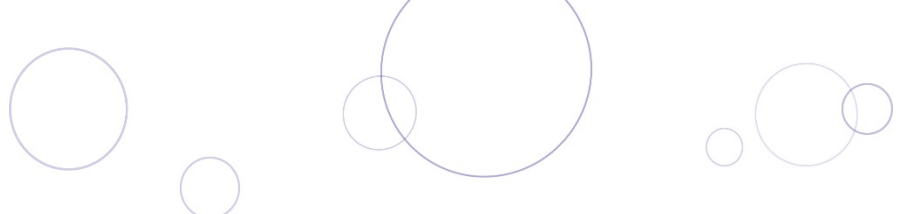
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 6</b></p> <p><b>Making</b></p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>The skills of mime (Weeks 6–8)</b></p> <p>Planning, rehearsing and performing a mime</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Drama forms – mime</li> <li>• Drama elements</li> <li>• Theatrical techniques, e.g.tableaux, levels and freeze frames</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review the previous lesson.</li> <li>• Make connections using mime.</li> <li>• Create four to six scenario cards that share a story. Students work in groups of three or four to conceptualise a short interpretation of the scenario.</li> <li>• Students storyboard their ideas and create a list of props and costumes (keep to a minimum).</li> <li>• Students begin to workshop each part of the scene, making sure they include the elements of drama and theatrical techniques, and present it as a mime.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Pass the expression</p> <ul style="list-style-type: none"> <li>• Students stand in a circle.</li> <li>• Nominate one student on each side of the circle to start by pulling a facial expression that is passed on to the person to their left. This person repeats the expression and then changes it to pass it on to the person to their left. Continue around the circle for two rotations. (A ‘ripple’ of facial expressions).</li> <li>• Stay alert as there are two expressions being rippled around at once.</li> <li>• Once students become more experienced, have three or four people passing on different expressions at the same time.</li> </ul> <p><b>Main lesson</b></p> <p>Story board</p> <ul style="list-style-type: none"> <li>• In groups of three or four, select a scenario card.</li> <li>• Storyboard ideas on an A3 piece of paper.</li> <li>• Workshop/rehearse the story in mime.</li> <li>• Create a props and costume list during the workshop. Keep these to a minimum.</li> </ul>



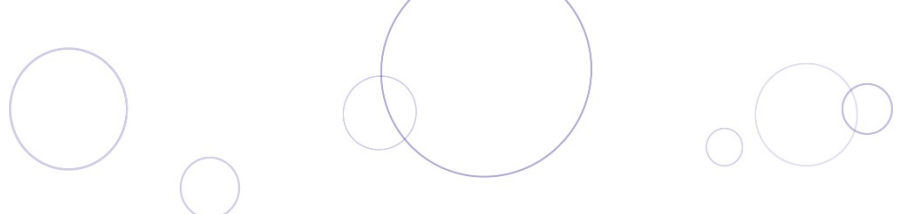
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
The role of drama in different cultures and times	<p><b>Suggested assessment point</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• checklist of the student interaction and contribution</li><li>• observation of the student application of drama elements during rehearsal of performance</li><li>• record the rehearsal process to review skills and ideas</li><li>• point-of-need feedback (zone of proximal development).</li></ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• anecdotal notes that record the student’s ability to use drama terminology</li><li>• point-of-need feedback (zone of proximal development).</li></ul>	<p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <p>Explain why it is important to keep props and costumes to a minimum. Draw and label the items you will require.</p>



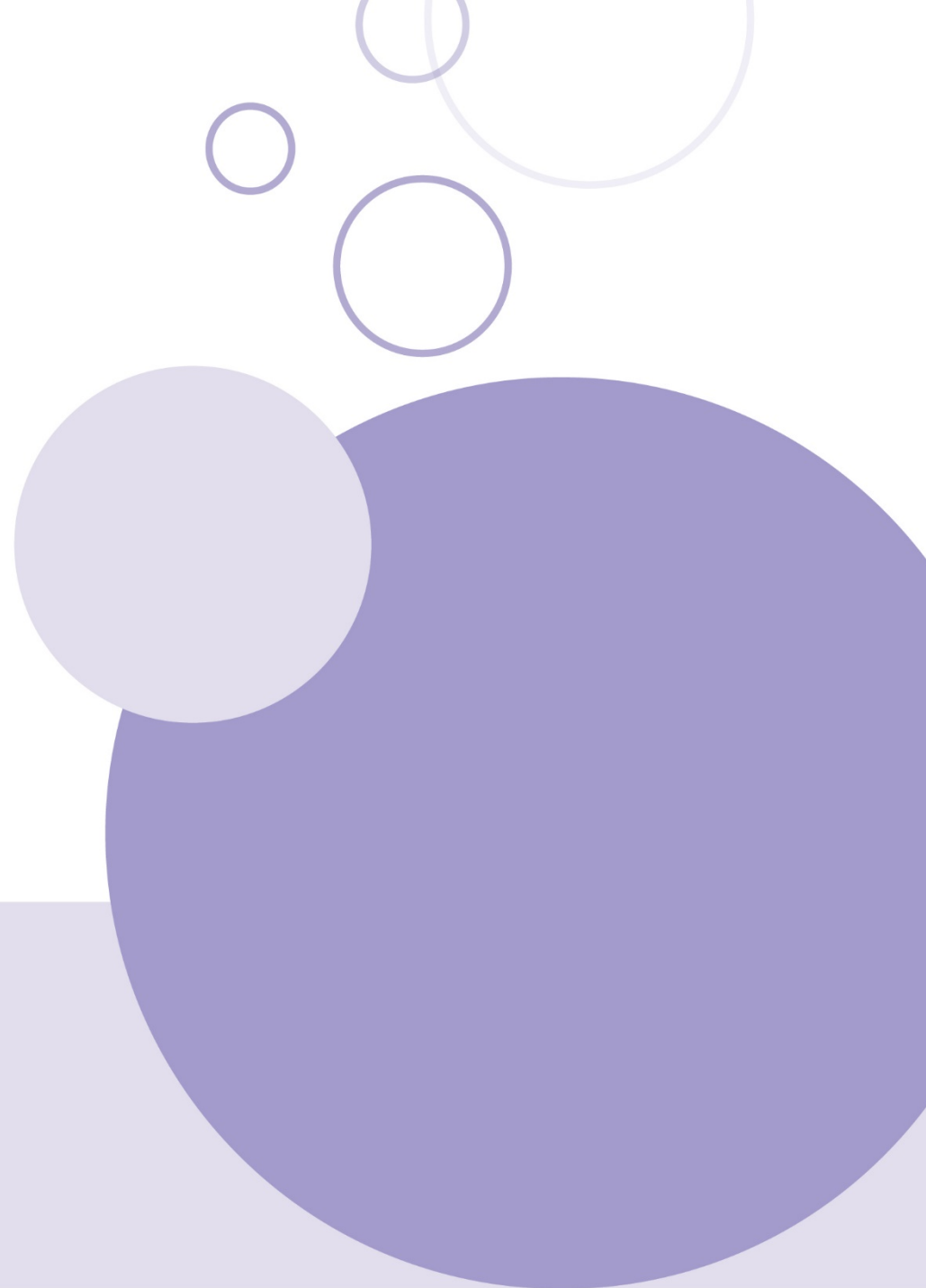
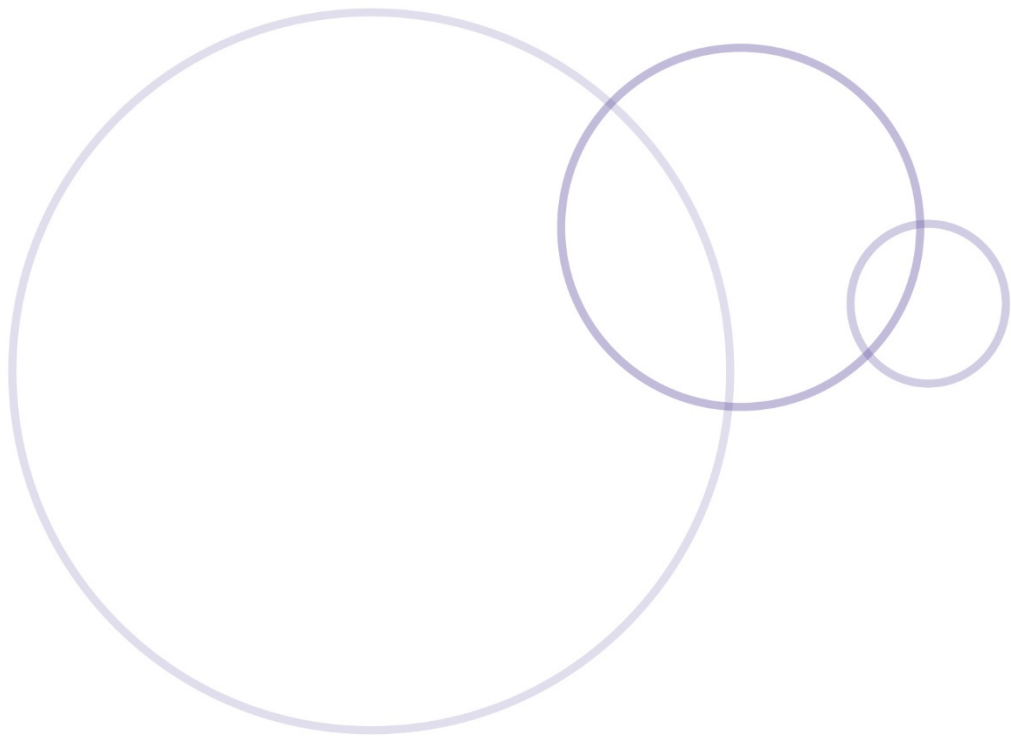
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 7</b></p> <p><b>Making</b></p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>The skills of mime (Weeks 6–8)</b></p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Drama forms – mime</li> <li>• Drama elements</li> <li>• Theatrical techniques (tableaux, levels and freeze frames)</li> <li>• Preparation for performance</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review the previous lesson.</li> <li>• Reflect on the process and timeline for completing this mime.</li> <li>• The students will continue to prepare for the performance by workshoping/rehearsing the devised mime.</li> <li>• Work with individual groups or students to feedback or refine understandings of the key concepts.</li> <li>• Prepare a Peer Feedback template for next week’s performances. (Appendix A)</li> </ul> <p><b>Suggested assessment point</b></p> <p>Formative and summative:</p> <ul style="list-style-type: none"> <li>• assessment checklist (Appendix A)</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Pass the action (extension of Week 6)</p> <ul style="list-style-type: none"> <li>• Students stand in a circle.</li> <li>• Nominate one student on each side of the circle to start. They do an action that is passed on to the person to their left, who picks up the action first and then changes it to pass to the person to their left. Continue around the circle for two rotations. (A ‘ripple’ of action).</li> <li>• Stay alert as there are two actions being rippled around at once.</li> <li>• Try starting with three or four actions as students become experienced in the exercise.</li> </ul> <p><b>Main lesson</b></p> <p>Workshop/rehearse mime:</p> <ul style="list-style-type: none"> <li>• Continue to workshop and rehearse the mime to performance level.</li> <li>• Performance of mime to be held in Week 8.</li> <li>• Students check their list of props and costumes to prepare for Week 8.</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>The role of drama in different cultures and times</p>	<ul style="list-style-type: none"> <li>• checklist of the student interaction and contribution</li> <li>• observe the student application of drama elements during rehearsal of performance</li> <li>• record the rehearsal process to review skills and ideas</li> <li>• point-of-need feedback (zone of proximal development).</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• anecdotal notes that record the student’s ability to use drama terminology.</li> </ul>	<p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Use a thinking strategy to demonstrate the process used during rehearsal. Branches should include; collaboration, process, mime skills, drama elements. Dot point key points from the process in each cloud, e.g. collaboration – share ideas, negotiate roles etc.</li> </ul>



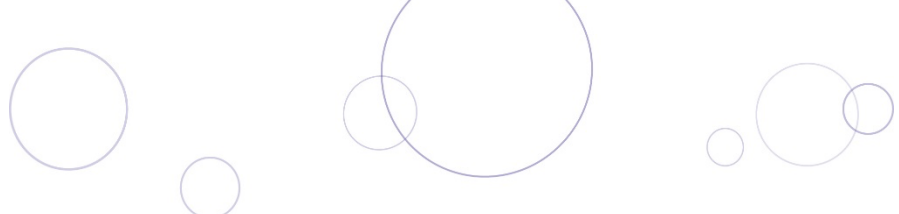
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 8</b></p> <p><b>Making</b></p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p> <p>The role of drama in different cultures and times</p>	<p><b>The skills of mime (Weeks 6–8)</b></p> <p><b>Key concept</b></p> <ul style="list-style-type: none"> <li>• Small group performance assessment</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review the previous lesson.</li> <li>• Students engage in a final rehearsal for the performance (15 minutes).</li> <li>• Draw the performance order from a hat.</li> <li>• Inform the students of audience expectations (heckle-free, polite and supportive, listening and viewing).</li> <li>• Allocate feedback groups (e.g. if there are 5 groups; group 1 gives feedback to group 2, group 2 to group 3, group 3 to group 4, group 4 to group 5, group 5 to group 1).</li> <li>• Distribute a peer assessment sheet to each student. (Appendix A)</li> </ul> <p><b>Suggested assessment point</b></p> <p>Formative and summative:</p> <ul style="list-style-type: none"> <li>• assessment checklist (Appendix A)</li> <li>• peer assessment form (Appendix A).</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Breathing techniques:</p> <ul style="list-style-type: none"> <li>• breathe deeply into your diaphragm – open up the space around your lungs.</li> <li>• breathe in through your nose and slowly out through your mouth.</li> <li>• relax your jaw, neck, tongue, shoulders and body.</li> </ul> <p>Preparing your body:</p> <ul style="list-style-type: none"> <li>• stretch, hold, release</li> <li>• slow back roll (vertebra by vertebra) to touch toes and back up to reach for the stars</li> <li>• arm swings</li> <li>• group walk.</li> </ul> <p><b>Main lesson</b></p> <p>Performance of mime</p> <ul style="list-style-type: none"> <li>• Final rehearsal of mime.</li> <li>• Performance of mime.</li> <li>• Peer feedback for allocated group.</li> </ul> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Whole class reflection of performances and (if time allows) the overall term. Celebrate together.</li> </ul>



## **TERM 2**

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Weeks 1–8: Types of drama – Noh theatre



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 1</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Noh theatre – Japanese theatre</b></p> <p>Noh theatre is a traditional Japanese theatre art form that dates back to the fourteenth century. Students will explore the world of Noh theatre over 8 weeks. Learning will focus on all aspects of Noh theatre, not just performance. This means students will build a replica stage, create a mask and explore storytelling.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• <b>Style</b></li> <li>• <b>Stage structure</b></li> <li>• Noh roles</li> <li>• Noh masks</li> <li>• Noh storytelling</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Show students a real Noh mask, or a picture if you don't have a mask. Discuss what they know and make a list of suggestions.</li> <li>• Use a graphic organiser for students to share what they know and demonstrate how Noh theatre compares to other forms of theatre they may have seen.             <ul style="list-style-type: none"> <li>▪ Join with another pair and share responses.</li> </ul> </li> </ul>	<p><b>Warm-up exercise</b></p> <p>Move and freeze</p> <ul style="list-style-type: none"> <li>• Teacher plays music. Students move their faces. When the music stops, students freeze and hold their expression. Repeat.             <ul style="list-style-type: none"> <li>▪ Change the physical focus to arms. Play music, freeze and hold. Repeat.</li> <li>▪ The teacher will continue to change the physical focus and repeat the activity (legs, torso, whole body etc).</li> </ul> </li> </ul> <p><b>Main lesson</b></p> <p>Noh theatre – style and staging</p> <ul style="list-style-type: none"> <li>• Students investigate Noh theatre's unique style and staging.</li> <li>• Students brainstorm, compare and share what they know about Noh theatre.             <ul style="list-style-type: none"> <li>▪ What are the main ideas and themes included in Noh theatre and how does it differ from other theatre styles?</li> <li>▪ Share in groups, and as a whole class.</li> </ul> </li> <li>• Students think about how Noh theatre design and structure is different or similar to other stage designs.</li> </ul>

**Western Australian curriculum content**

**Teaching and learning intentions**

**Learning experiences**

- Select students to share their responses with the class. Categorise the information into areas, such as performance, structure, style, elements etc.
- What is Noh theatre?
  - Discuss the main ideas and themes included in Noh Theatre.
  - Watch this video about Noh theatre:  
Mellow in Japan – Noh Theater in Japan Japanology  
能 Nō  
<https://www.youtube.com/watch?v=Id5McwyuaNk>  
The Noh – Introducing the World of Noh – Stage  
<https://www.the-noh.com/en/world/stage.html>
- Focus on the stage structure.
  - In pairs, students sketch on paper their design of a Noh theatre stage, make a list of resource requirements and hand to the teacher. These resources will be available to make their design in Week 2.

Note: in preparation for Week 2, supply a range of materials to make a stage structure, such as blocks, cardboard, boxes, popsticks etc. The students will make a replica of a Noh stage structure.

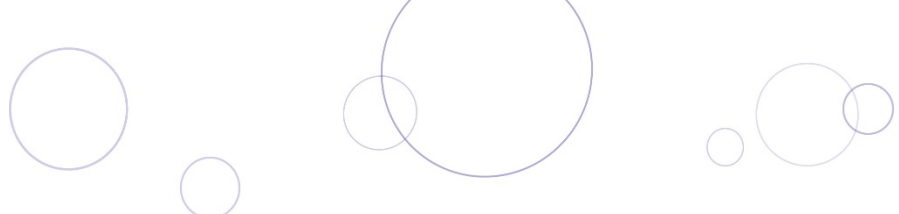
- In pairs, students sketch (or use a drawing app) a stage design based on the particular Noh stage structures.
  - Make a list of materials needed to build the stage and hand it to the teacher.

**Ongoing formative assessment (reflective journal)**

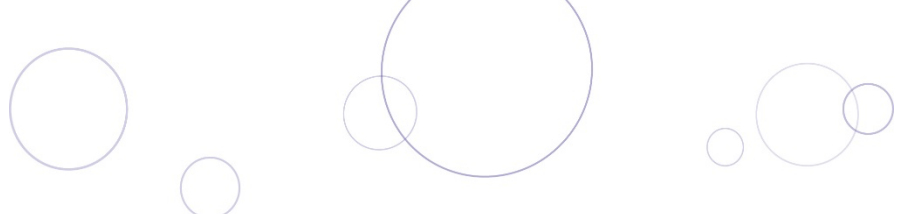
Students write may reflective notes in their Drama Journal or similar. If possible, create a photographic journal to document your work.

**Student reflection**

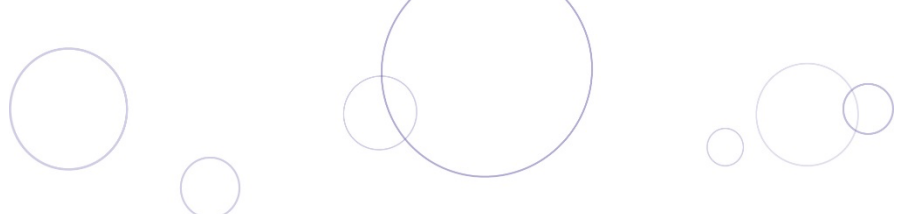
- Reflection will take place fortnightly and in pairs (Weeks 2, 4, 6 and 8)
- If possible, students create a photograph gallery in an app or on a device to document the learning. Videos can be used to express your understandings and share your thoughts. At the end of the term you will share your digital journal with your class, school or parents.
- The teacher will review student journals regularly to monitor engagement and progress.



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p>Invite students to bring in required items to assist with supply of resources.</p> <p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• weekly reflection/photographic (digital) journal</li><li>• anecdotal notes that record the student’s ability to use drama terminology</li><li>• anecdotal notes reflecting the student’s participation and engagement with Noh theatre. Awareness and sensitivity towards the Japanese culture is maintained</li><li>• record discussions or collect photographic evidence of process, participation and production.</li></ul> <p>Note: consider an excursion to or incursion by a Japanese performance group or individual for the end of the term.</p>	



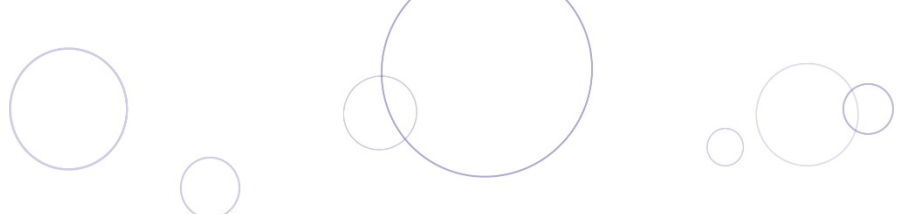
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 2</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Noh theatre – Japanese theatre</b></p> <p>Continued exploration of Noh theatre</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• <b>Style</b></li> <li>• <b>Stage structure</b></li> <li>• Noh roles</li> <li>• Noh masks</li> <li>• Noh storytelling</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review previous lesson and recap the stage design and structure for Noh theatre. View a short video demonstrating Noh theatre to re-engage students with the style.</li> <li>• Students build a replica Noh stage using materials supplied by the teacher or brought in by the students. <ul style="list-style-type: none"> <li>▪ Build must be completed in 40 minutes and demonstrate a connection to their sketched draft.</li> <li>▪ Students to take three photographs during the build to show its progression.</li> </ul> </li> <li>• Once the build is complete, students film each other talking about the process and making of the stage. The</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Funny walks</p> <ul style="list-style-type: none"> <li>• Follow the teacher to explore different types of walks (shuffle, plod, limp, stagger, stumble, lurch, stride, prowl etc.). To build student awareness of types of walks, see a resource such as: Saber Ingles – Ways of Walking <a href="http://www.saberingles.com.ar/ways/02.html">http://www.saberingles.com.ar/ways/02.html</a></li> </ul> <p><b>Main lesson</b></p> <p>Noh theatre – style and staging</p> <ul style="list-style-type: none"> <li>• Students reflect on Noh stage design.</li> <li>• Students build the stage according to their design from Week 1.</li> <li>• In pairs, students make a film (a mini documentary – 90 seconds maximum) explaining the ‘how and why’ of their design. Include drama terminology and vocabulary specific to Noh theatre.</li> </ul>



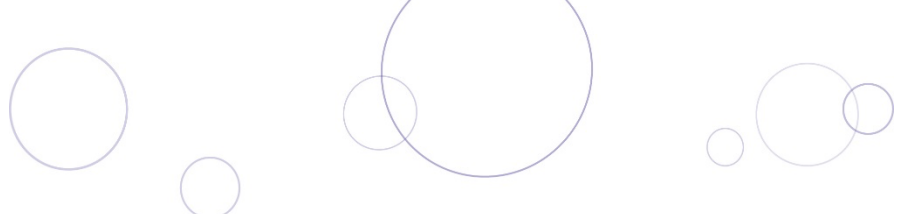
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>video should be no longer than 90 seconds and must include drama terminology and a focus on Noh theatre – staging (why and how).</p> <ul style="list-style-type: none"> <li>• Allow time for students to reflect in their written or digital journal.</li> </ul> <p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• weekly reflection/photographic (digital) journal</li> <li>• anecdotal notes that record the student’s ability to use drama terminology</li> <li>• anecdotal notes reflecting the student’s participation and engagement with Noh theatre. Awareness and sensitivity towards the Japanese culture is maintained</li> <li>• record discussions or collect photographic evidence of process, participation and production.</li> </ul>	<p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students may write reflective notes in their Drama Journal or similar. If possible, they should create a photographic journal to document their work.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Student reflection will take place fortnightly and in pairs (Weeks 2, 4, 6 and 8)</li> <li>• If possible, students create a photograph gallery in an app or on a device to document the learning. Videos can be used to express understandings and share thoughts. At the end of the term students share the digital journal with their class, school or parents.</li> <li>• The teacher will review student journals regularly to monitor their engagement and progress.</li> </ul> <p><b>Suggested Week 2 student reflection</b></p> <ul style="list-style-type: none"> <li>• What has interested you most in the last two weeks?</li> <li>• What has been a challenge in the last two weeks?</li> <li>• Rate your participation <ul style="list-style-type: none"> <li>▪ 3 stars = awesome, 2 stars = okay but room for improvement, 1 star = need to up my game.</li> </ul> </li> </ul>



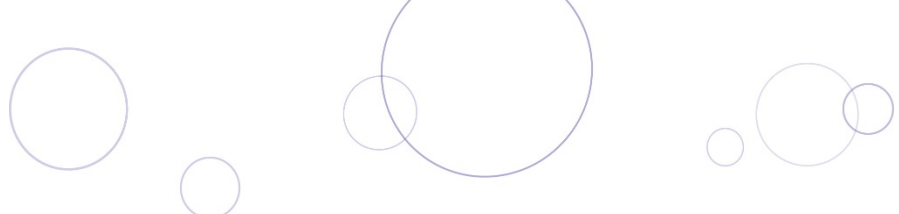
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		<ul style="list-style-type: none"><li>▪ Be honest – why have you given yourself this rating and how can you improve this in time for the next reflection in Week 4?</li></ul>



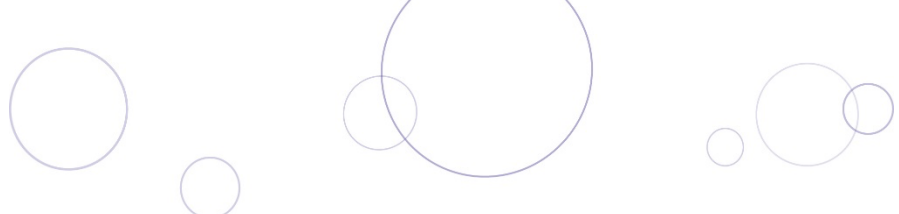
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 3</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Noh theatre – Japanese theatre</b></p> <p>Continued exploration of Noh theatre</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Style</li> <li>• Stage structure</li> <li>• <b>Noh roles</b></li> <li>• <b>Noh masks</b></li> <li>• Noh storytelling</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Introduce Noh masks. Explore their meaning, why they are used and how they are made. Useful resources include: The Noh – Masks <a href="https://www.the-noh.com/en/world/mask.html">https://www.the-noh.com/en/world/mask.html</a> JPARC – Mask making <a href="https://jparc.online/nogaku/performance/masks/mask-making/">https://jparc.online/nogaku/performance/masks/mask-making/</a>.</li> <li>• Explore the characters unique to the mask designs and discuss their relevance in the performance.</li> <li>• Make connections to the drama elements, such as the use of expression and gesture to tell a story.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher or student choice</p> <p><b>Main lesson</b></p> <p>Noh masks</p> <ul style="list-style-type: none"> <li>• Students explore the purpose of the masks.</li> <li>• Students make connections to the drama elements.</li> <li>• Students design a mask for a purpose. What story is being told? Which character is being represented?</li> <li>• Students list resources required to make the mask. Add resources to a master list for the teacher.</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students may write reflective notes in their Drama Journal or similar. If possible, they should create a photographic journal to document their work.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Student reflection will take place fortnightly and in pairs (Weeks 2, 4, 6 and 8)</li> <li>• If possible, maintain a photograph gallery in an app or on a device to document the learning. Videos can be used to express understandings and share thoughts. At</li> </ul>



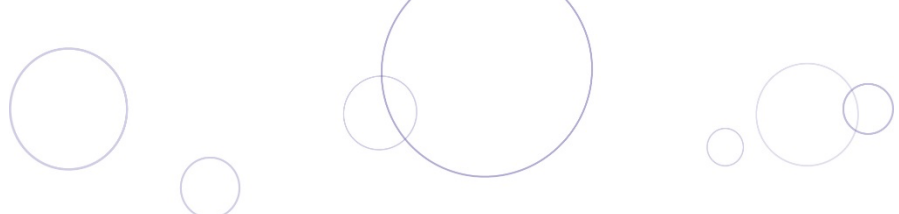
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>• Students select and design a mask type; sketch the design and make a list of items required to make it. Ask students to add their required resources to a class master list.</li> <li>• The mask will be made in Week 4.</li> <li>• Prepare to supply a range of materials for making the masks – cardboard, glue, scissors, a range of paints, glitter, feathers, coloured paper etc.</li> </ul> <p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• weekly reflection/photographic (digital) journal</li> <li>• anecdotal notes that record the student’s ability to use drama terminology</li> <li>• anecdotal notes reflecting the student’s participation and engagement with Noh theatre. Awareness and sensitivity towards the Japanese culture is maintained</li> <li>• record discussions or collect photographic evidence of process, participation and production.</li> </ul>	<p>the end of the term, students will share their digital journal with their class, school or parents.</p> <ul style="list-style-type: none"> <li>• Teacher reviews student journals regularly to monitor their engagement and progress.</li> </ul>



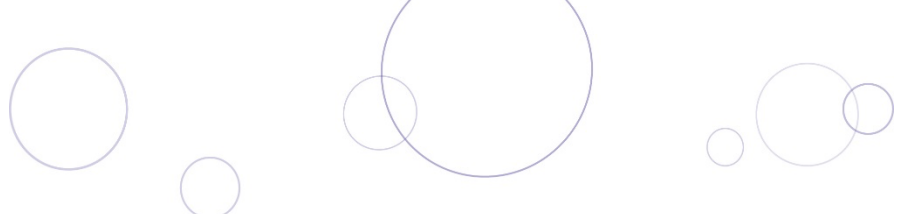
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 4</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Noh theatre – Japanese theatre</b></p> <p>Continued exploration of Noh theatre.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Style</li> <li>• Stage structure</li> <li>• <b>Noh roles</b></li> <li>• <b>Noh masks</b></li> <li>• Noh storytelling</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review the previous lesson.</li> <li>• Students spend 40 minutes making their masks. While working, students think about and discuss with peers a story told through the wearing of the mask. <ul style="list-style-type: none"> <li>▪ What emotion is the character showing, and how (e.g. placement of eyebrows, shape of eyes or mouth)?</li> <li>▪ What physical expression, gestures and movement will complement the mask and the story?</li> </ul> </li> <li>• Allow time in the last 15 minutes of the lesson for the students (in groups of four) to share their ideas. Encourage the students to demonstrate what they are</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher or student choice.</p> <p><b>Main lesson</b></p> <p>Noh masks:</p> <ul style="list-style-type: none"> <li>• Students make the mask according to their design from the previous week. Changes can be made; show the design changes on the original plan.</li> <li>• While making their mask, students talk about what the mask represents. What is the story? How will the mask help tell this story? What type of movement and gesture will complement the mask?</li> <li>• In groups of four, students share ideas, demonstrating the gesture and movement that will help tell the story.</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students may write reflective notes in their Drama Journal or similar. If possible, create a photographic journal to document your work.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Student reflection will take place fortnightly and in pairs (Weeks 2, 4, 6 and 8)</li> </ul>



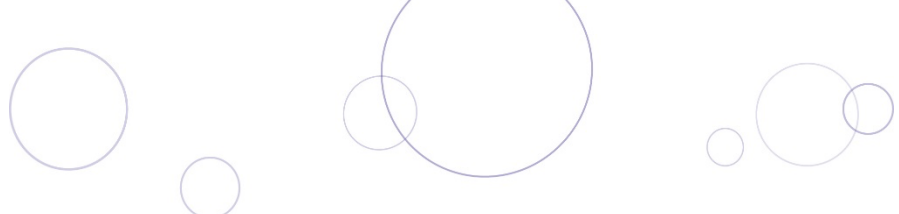
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>saying. This will give the students a chance to borrow ideas from each other to build their character further.</p> <p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• weekly reflection/photographic (digital) journal</li> <li>• anecdotal notes that record the student’s ability to use drama terminology</li> <li>• anecdotal notes reflecting the student’s participation and engagement with Noh theatre. Awareness and sensitivity towards the Japanese culture is maintained</li> <li>• record discussions or collect photographic evidence of process, participation and production.</li> </ul>	<ul style="list-style-type: none"> <li>• If possible, maintain a photograph gallery in an app or on a device to document the learning. Videos can be used to express your understandings and share your thoughts. At the end of the term, students share their digital journal with their class, school or parents.</li> <li>• The teacher will review student journals regularly to monitor engagement and progress.</li> </ul> <p><b>Suggested Week 4 student reflection</b></p> <ul style="list-style-type: none"> <li>• Reflecting on Week 2 and the participation rating you gave yourself, describe how you have challenged yourself to improve or maintain the previous level.</li> <li>• Consider how you might assist someone increase their level of participation.</li> <li>• What does working as a team mean to you?</li> </ul>



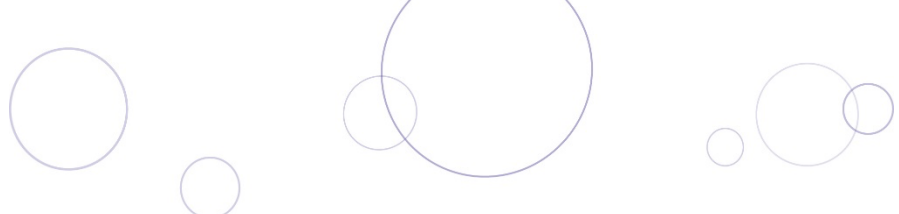
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships when creating improvised, devised or scripted drama</p> <p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama</p>	<p><b>Noh theatre – Japanese theatre</b></p> <p>Continued exploration of Noh theatre</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Noh roles</li> <li>• Noh masks</li> <li>• <b>Noh storytelling</b></li> <li>• <b>Symbolism and stylisation of gesture and movement</b></li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Noh storytelling and acting techniques.</li> <li>• Review the use of the different types of masks.</li> <li>• Noh is minimalised and stylised, and focuses on showing the emotion of a story.</li> <li>• The gesture and movement in Noh theatre is based on symbolism. <ul style="list-style-type: none"> <li>▪ Explore some common hand and arm gestures relating to the Noh style. See: Artfilms – Acting Techniques of the Noh Theater of Japan <a href="https://www.artfilms.com.au/item/acting-techniques-of-the-noh-theatre-of-japan?ItemID=1192">https://www.artfilms.com.au/item/acting-techniques-of-the-noh-theatre-of-japan?ItemID=1192</a></li> </ul> </li> </ul>	<p><b>Warm-up exercise</b></p> <p>Imaginary skipping</p> <ul style="list-style-type: none"> <li>• Students imagine they have a skipping rope. Stand ready to jump. Follow the teacher’s instructions, e.g. <ul style="list-style-type: none"> <li>▪ two feet together jump x 16</li> <li>▪ alternate foot jumps – back, front x 16</li> <li>▪ high knees x 16</li> </ul> </li> <li>• Students lie on the floor and breathe through their diaphragm for 60 seconds.</li> <li>• Repeat the jump sequence above.</li> <li>• Repeat the rest.</li> <li>• Return the skipping rope to the imaginary bucket.</li> </ul> <p><b>Main lesson</b></p> <p>Students recognise and create stylised gestures and movement in Noh storytelling</p> <ul style="list-style-type: none"> <li>• When viewing Noh theatre, look for the elements of drama that reflect the emotion of the character. Particularly look for the stylised gestures and movement that is represented.</li> <li>• Notice the types of movement in Noh theatre and think of actions that can be symbolically represented in a simple Japanese story.</li> </ul>



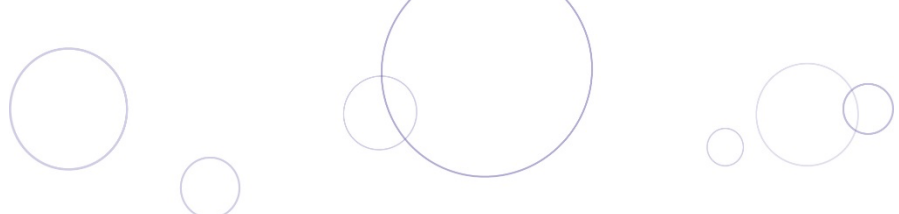
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>are used to communicate meaning, using drama terminology</p> <p><b>Performance</b></p> <p>Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p> <p>Performance skills and audience awareness (where the performers control the focus) to convey meaning to the audience</p>	<p>Mellow in Japan – Noh Theater in Japan Japanology <a href="https://www.youtube.com/watch?v=Id5McwyuaNk">https://www.youtube.com/watch?v=Id5McwyuaNk</a></p> <ul style="list-style-type: none"> <li>• Group the students in four. <ul style="list-style-type: none"> <li>▪ Source and read a short traditional Japanese story, such as from Tsunagu Japan – 10 Classic Japanese Stories.</li> <li>▪ Identify the key parts of the story and list on the board.</li> <li>▪ In groups of four, the students create a Noh-inspired interpretation of the story. Encourage students to create their own stylised symbolic movement and gestures that emphasise the identified emotions.</li> <li>▪ Use the masks made in the previous class to motivate your story, actions and emotions and consider how to use the stage area.</li> </ul> </li> <li>• Remind students to consider the elements of drama when rehearsing. Encourage them to use their knowledge of blocking a devised piece, annotating the stage notes and directions etc. (Blocking refers to structuring the play by scenes, pages, or ideas which leads to a cohesive and fluid piece of theatre.)</li> <li>• Inform students that this piece will be performed in front of the class in Week 8. Students will peer assess.</li> </ul>	<ul style="list-style-type: none"> <li>• The teacher will read a simple traditional Japanese story which students will rehearse to create a short play. <ul style="list-style-type: none"> <li>▪ As a class, identify and list the key parts of the story.</li> <li>▪ Form groups of three or four.</li> <li>▪ Use your knowledge of Noh theatre to structure the story.</li> <li>▪ Block out the short story using the key parts of the story as a hook and take notes of the movement and stage structure.</li> <li>▪ Use the masks created last week to motivate and build your character.</li> <li>▪ When blocking the movement, be inspired by the traditional stage for Noh (as modelled in Weeks 1 and 2).</li> </ul> </li> <li>• Students work together to share and build on each other’s ideas. Rehearsals will take place for two weeks and a performance will be held in Week 8.</li> <li>• The performance in Week 8 will be peer and teacher assessed.</li> </ul>



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	<p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• weekly reflection/photographic (digital) journal</li> <li>• anecdotal notes that record the student’s ability to use drama terminology</li> <li>• observe how the students work together, share and build upon each other’s ideas</li> <li>• anecdotal notes reflecting the student’s participation and engagement with Noh Theatre. Awareness and sensitivity towards the Japanese culture is maintained</li> <li>• record discussions or collect photographic evidence of process, participation and production.</li> </ul> <p>Note: prepare peer assessment template for Week 8.</p> <p>See assessment example in Appendix A.</p> <p>Note: you may wish to invite another class to watch the performances in Week 8. Performing in front of an unfamiliar audience leads to a more authentic and committed performance.</p>	<p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students may write reflective notes in their Drama Journal or similar. If possible, create a photographic journal to document your work.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Student reflection will take place fortnightly and in pairs (Weeks 2, 4, 6 and 8)</li> <li>• If possible, maintain a photograph gallery in an app or on a device to document the learning. Videos can be used to express your understandings and share your thoughts. At the end of the term, you will share your digital journal with your class, school or parents.</li> <li>• The teacher will review student journals regularly to monitor engagement and progress.</li> </ul>



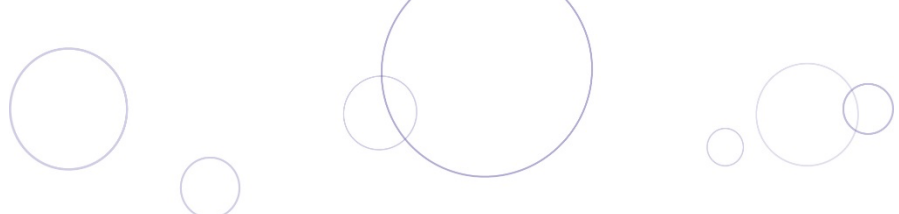
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 6</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships when creating improvised, devised or scripted drama</p> <p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama</p>	<p><b>Noh theatre – Japanese theatre</b></p> <p>Continue exploration of Noh theatre</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Noh roles</li> <li>• Noh masks</li> <li>• <b>Noh storytelling</b></li> <li>• <b>Symbolism and stylisation of gesture and movement</b></li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review previous lesson and remind students of your expectations for the performance in Week 8.</li> <li>• Revisit the key points of the traditional Japanese story.</li> <li>• Observe each group in rehearsal and give feedback at point of need. Model, scaffold and mentor when required.</li> <li>• Encourage students to rehearse wearing their masks.</li> <li>• If time allows, each group performs to another to receive critical feedback to reflect on and make changes before the performance.</li> <li>• Remind students that assessment of the performance will occur in Week 8.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Breathing techniques:</p> <ul style="list-style-type: none"> <li>• breathe deeply into your diaphragm – open up the space around your lungs</li> <li>• breathe in through your nose and slowly out through your mouth</li> <li>• relax your jaw, neck, tongue, shoulders and body.</li> </ul> <p>Preparing your body:</p> <ul style="list-style-type: none"> <li>• stretch, hold, release</li> <li>• slow back roll (vertebra by vertebra) to touch toes and back up to reach for the stars</li> <li>• arm swings</li> <li>• group walk.</li> </ul> <p><b>Main lesson</b></p> <p>Rehearsal – traditional Japanese story (continuation from Week 5)</p> <ul style="list-style-type: none"> <li>• Students review the key points of the story and ensure each point is included in the devised theatre piece.</li> <li>• Students continue blocking and refining the movement and script. (Parts of the script may have been written and other parts may have developed through improvisation. Decide what words will be said and</li> </ul>



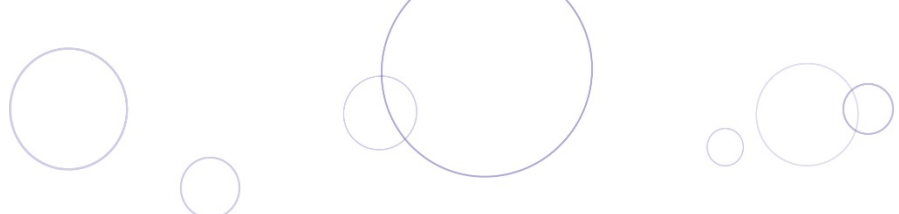
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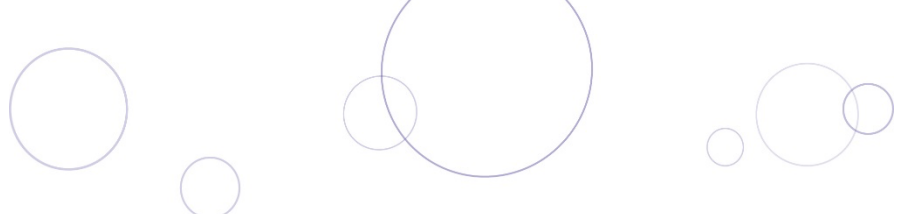
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<b>Suggested student reflection – Week 6</b> <ul style="list-style-type: none"><li>• Describe one thing that has excited you in the drama process over the last two weeks.</li><li>• What part of your performance are you most happy with?</li></ul>



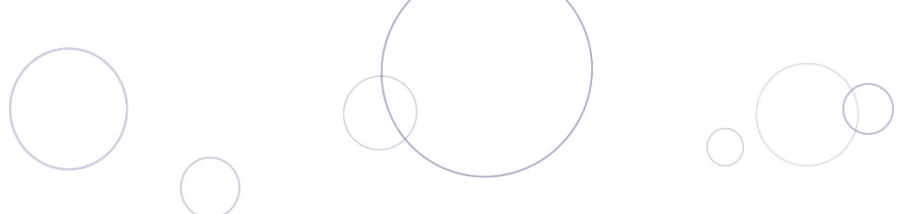
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 7</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships when creating improvised, devised or scripted drama</p> <p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama</p>	<p><b>Noh theatre – Japanese theatre</b></p> <p>Continue exploration of Noh theatre</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Noh roles</li> <li>• Noh masks</li> <li>• <b>Noh storytelling</b></li> <li>• <b>Symbolism and stylisation of gesture and movement</b></li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review previous lesson and remind students of your expectations for next week’s performance.</li> <li>• Observe each group in rehearsal and give feedback at point of need. Model, scaffold and mentor when required.</li> <li>• Encourage students to rehearse wearing their masks.</li> <li>• All students to complete a final rehearsal at the same time. A final run through will give the students a chance to do a non-stop survival/dress rehearsal prior to the performance in Week 8.</li> <li>• Allow time for final changes and reflection.</li> <li>• Organise a performance list (which group will go first etc.) and who reviews whom (e.g. group 1 reviews</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher or student choice.</p> <p><b>Main lesson</b></p> <p>Rehearsal — traditional Japanese story (continuation from Weeks 5 and 6)</p> <ul style="list-style-type: none"> <li>• Students rehearse – making final changes, refining and consolidating the action, emotions and storyline.</li> <li>• Complete a final run-through without stopping.</li> <li>• Students reflect as a group and give positive feedback. Make final adjustments to the performance in preparation for the Week 8 performance.</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students may write reflective notes in their Drama Journal or similar and, if possible, create a photographic journal to document their work.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Student reflection will take place fortnightly and in pairs (Weeks 2, 4, 6 and 8)</li> <li>• If possible, maintain a photograph gallery in an app or on a device to document the learning. Videos can be</li> </ul>



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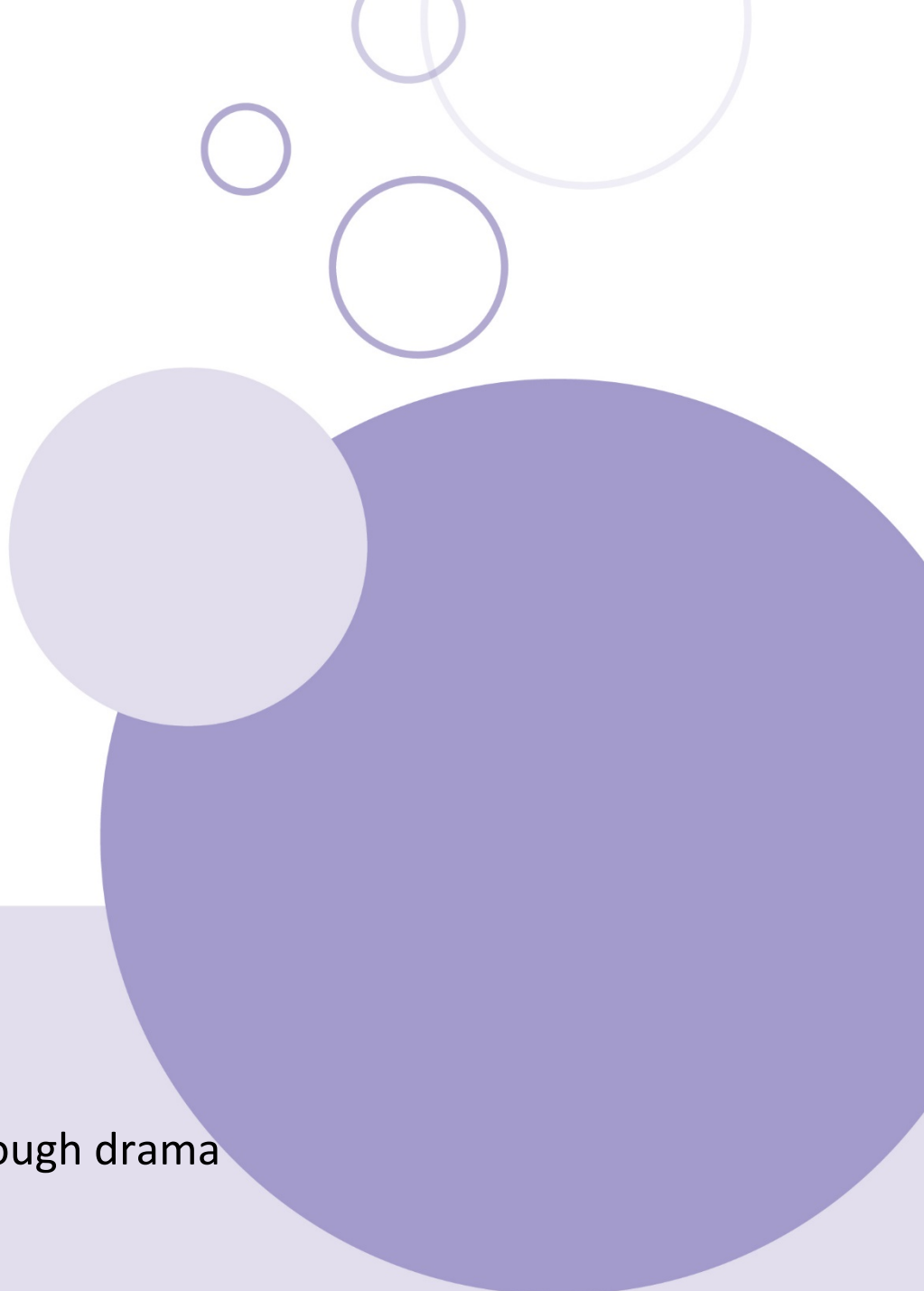
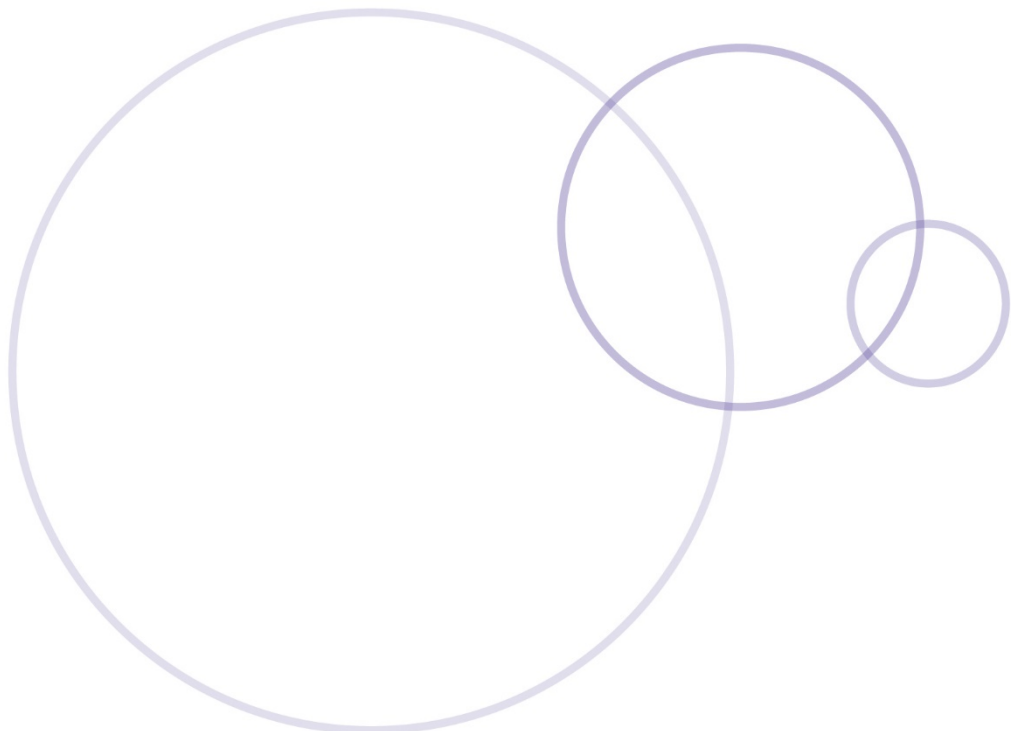


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 8</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships when creating improvised, devised or scripted drama</p> <p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama</p>	<p><b>Noh theatre – Japanese theatre</b></p> <p>Continued exploration of Noh theatre</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Noh roles</li> <li>• Noh masks</li> <li>• Noh storytelling</li> <li>• Symbolism and stylisation of gesture and movement</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Complete warm-up and welcome external audience (if required).</li> <li>• Distribute the peer assessment template to students and remind them of the order of performance and group reviews.</li> <li>• View performances.</li> <li>• Celebrate with students at the end of ‘show time’.</li> <li>• Collect peer assessments.</li> </ul> <p><b>Suggested assessment</b></p> <p>Formative/summative:</p> <ul style="list-style-type: none"> <li>• formative assessment rubrics/checklist</li> <li>• peer assessment.</li> </ul>	<p><b>Warm-up exercise</b></p> <ul style="list-style-type: none"> <li>• Teacher choice – brief physical and vocal warm-up.</li> </ul> <p><b>Main lesson</b></p> <p>‘Show time’ advice to students:</p> <ul style="list-style-type: none"> <li>• Stay focused.</li> <li>• Consider the audience.</li> <li>• Perform to your best.</li> <li>• Complete peer assessment of selected group. <ul style="list-style-type: none"> <li>▪ Give honest but positive feedback.</li> <li>▪ Each group will review one other group. Make it count.</li> </ul> </li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students may write reflective notes in their Drama Journal or similar and, if possible, create a photographic journal to document their work.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Student reflection will take place fortnightly and in pairs (Weeks 2, 4, 6 and 8)</li> <li>• If possible, students maintain a photograph gallery in an app or on a device to document the learning. Videos</li> </ul>



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<p>are used to communicate meaning, using drama terminology</p> <p><b>Performance</b> Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p> <p>Performance skills and audience awareness (where the performers control the focus) to convey meaning to the audience</p>	<p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• weekly reflection/photographic (digital) journal</li> <li>• anecdotal notes that record the student’s ability to use drama terminology</li> <li>• observe how the students work together, share and build upon each other’s ideas</li> <li>• anecdotal notes reflecting the student’s participation and engagement with Noh theatre. Awareness and sensitivity towards the Japanese culture is maintained</li> <li>• record discussions or collect photographic evidence of process, participation and production.</li> </ul> <p>Note: consider how the digital dairies could be presented to the parents (if you wish them to be).</p>	<p>can be used to express understandings and share thoughts. At the end of the term students will share their digital journal with their class, school or parents.</p> <ul style="list-style-type: none"> <li>• The teacher will review student journals regularly to monitor engagement and progress.</li> </ul> <p><b>Suggested student reflection – Week 8</b></p> <p>Celebrate the success of a great performance and the term’s learning.</p> <ul style="list-style-type: none"> <li>• During the unallocated time in Weeks 9 and 10, the students can work on their digital dairies and present them to their parents either in person or via email or an app.</li> </ul>





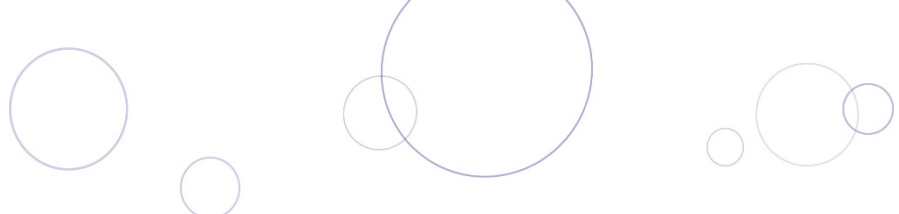
## **TERM 3**

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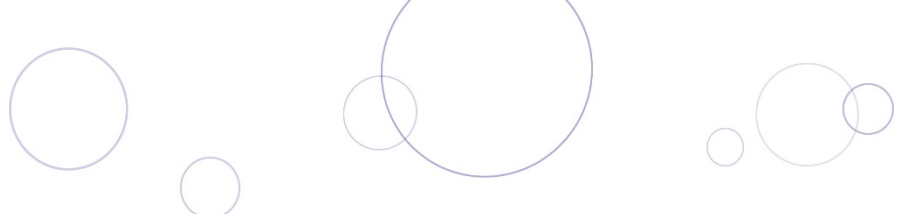
Weeks 1–8: Humanities and Social Sciences through drama



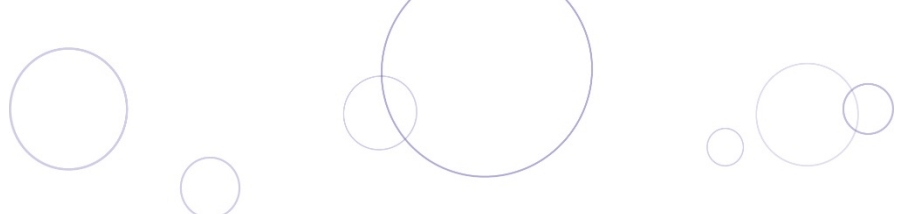
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 1</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p> <p>Performance skills and audience awareness (where the performers control</p>	<p><b>Making connections to Humanities and Social Sciences</b></p> <p>This term is all about making connections to Humanities and Social Sciences (HASS) themes. The teacher will decide which topics will be explored. The teaching and learning ideas are flexible, adaptable and interchangeable. See <a href="https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/humanities-and-social-sciences#year-5-syllabus">https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/humanities-and-social-sciences#year-5-syllabus</a> for the Year 5 HASS curriculum.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Openers – engaging the audience in the first scene</li> <li>• Dramatic meaning</li> <li>• Drama elements</li> <li>• Group ensemble theatre – movement (choreography – ensemble theatre means two or more actors perform the same actions at the same time)</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• How to create an engaging opening. Techniques to hook the audience from the beginning. <ul style="list-style-type: none"> <li>▪ Establish a tableau, sound scape, movement piece etc, that tells a simple story through the use of a unified, choreographed movement.</li> </ul> </li> </ul>	<p><b>Warm-up exercise</b></p> <p>Wink murder</p> <ul style="list-style-type: none"> <li>• Students stand randomly spaced in the learning environment with their eyes closed.</li> <li>• The teacher walks around the space and touches the shoulder of one player. That player is the person who is the winker.</li> <li>• Students walk around the space. If the winker winks at you, remove yourself from the playing space without telling anyone who the winker is.</li> <li>• Be aware, use your instincts and play as a team.</li> </ul> <p><b>Main lesson</b></p> <p>Choreographing a short group movement performance</p> <ul style="list-style-type: none"> <li>• As a class, watch an example from a video that demonstrates group ensemble theatre.</li> <li>• Discuss what is different.</li> <li>• Select eight students to model the effects of movement in unison.</li> <li>• These students model choreographing a short movement piece based on a theme from HASS, with suggestions and help from the audience and the teacher.</li> </ul>



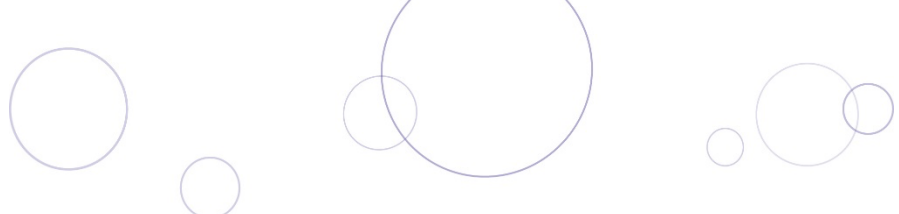
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>the focus) to convey meaning to the audience</p> <p><b>Responding</b></p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<ul style="list-style-type: none"> <li>▪ Source a video to demonstrate the above, such as: The King’s Academy – Les Miserables Live – Prologue  <a href="https://www.youtube.com/watch?v=0mCtlymydo4">https://www.youtube.com/watch?v=0mCtlymydo4</a>            Sviatoslav Sherstiuk – Jocelyn Pook Dust Akram Khan, English National Ballet  <a href="https://www.youtube.com/watch?v=U0CuMWTQYv8">https://www.youtube.com/watch?v=U0CuMWTQYv8</a>            Akram Khan Company – Kadamati / Paris performance  <a href="https://www.youtube.com/watch?v=jKX5HxiusUs">https://www.youtube.com/watch?v=jKX5HxiusUs</a>.</li> <li>• Watch snippets of choreography with the students and discuss what they notice.</li> <li>• Select eight students to model choreographing a short movement piece that uses the whole group but breaks into other configurations (pairs etc.), to demonstrate a shifting but fluid sequence.</li> <li>• Explain that the effect of mass theatre is powerful as it changes the energy and affects the emotions of the performer and the audience. Movement as a whole, or smaller parts within a whole, is explored through repetition of actions, stillness, change of shape and speed, variation of levels, inclusion of sound etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Use drama knowledge and skills to make a connection to the characters represented, based on a storyline.</li> <li>• Ensure that the student understand the importance of working together in harmony.</li> <li>• Break the class into groups of six to eight students and give every group a topic/theme. Students do the following:               <ul style="list-style-type: none"> <li>▪ Begin creating a storyline and blocking out the movement.</li> <li>▪ Decide on the movement and set and be sure that it stays the same in all rehearsals.</li> <li>▪ Notate movements as they are rehearsed.</li> <li>▪ Use your drama knowledge and skills when devising the performance.</li> <li>▪ Rehearse, review, change, repeat.</li> </ul> </li> <li>• Week 3 – group performance for each other or for an invited class.</li> </ul> <p><b>Ongoing formative assessment</b></p> <p>Students may write reflective notes in their Drama Journal or similar. Allow time at the end of each lesson for the students to reflect with each other.</p>



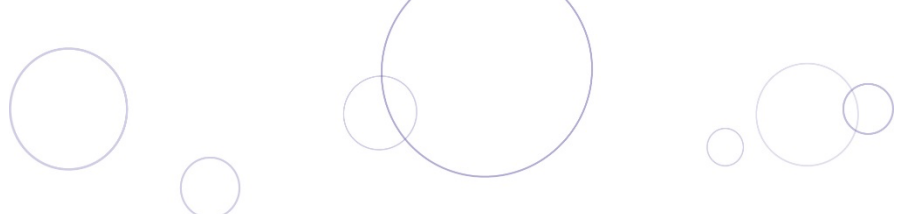
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>• Demonstrate the shift of energy by doing something as a whole; e.g. ask the eight students to sit at the same time, take a hat off at the same time, stand at the same time, turn and walk four steps and stop at the same time. Discuss what they felt (performer and audience).</li> <li>• Select a topic relating to one of the HASS themes currently being taught.</li> <li>• Ask the audience (students not on stage) to suggest a simple story and a beginning position for those on stage – performers take their lead from students’ suggestions. Assign some character traits to each student such as strong and fearsome, weak and scared, brave and sneaky etc.</li> <li>• Model and assist with the structure and formation of movement. This type of theatre links closely to dance and music as it is often built on timing (beats and rhythm of movement). The actors are arranged and set in a way to produce the desired effect.</li> <li>• Break the students into groups of six to eight and give each group a theme to explore. These could include significant events in colonial Australia; values, justice and roles and responsibilities; key features of the Westminster System that could be represented in a stylised way (refer to Noh theatre style).</li> </ul>	<p><b>Student reflection – possible questions</b></p> <ul style="list-style-type: none"> <li>• How does ensemble theatre make you feel?</li> <li>• How does it compare to other theatre styles?</li> <li>• How important is establishing a strong storyline? Why?</li> <li>• How well do you need to know the drama elements in ensemble theatre? Why?</li> <li>• What is the hardest thing about working as a group?</li> <li>• Do you prefer the teacher to put you in groups or choose them for yourself?</li> </ul>



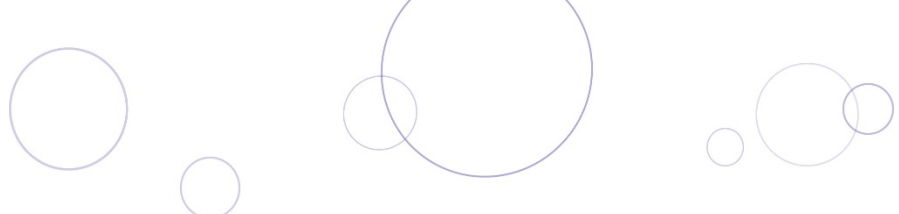
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• Make sure you establish a strong storyline, character and relationship connections before designing the movement.</li><li>• Music can be used to inspire the movement but is not necessary.</li></ul> <p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• anecdotal notes that record the student’s ability to use drama terminology</li><li>• observe how the students work together, share and build on each other’s ideas</li><li>• observe how each group is notating the moves</li><li>• anecdotal notes reflecting the student’s participation and engagement with exploring ensemble theatre</li><li>• observe and annotate individual student strengths and challenges</li><li>• record discussions or collect photographic evidence of process, participation and production.</li></ul> <p><b>Suggested summative assessment</b></p> <ul style="list-style-type: none"><li>• Week 3 performances – create an assessment checklist.</li></ul>	



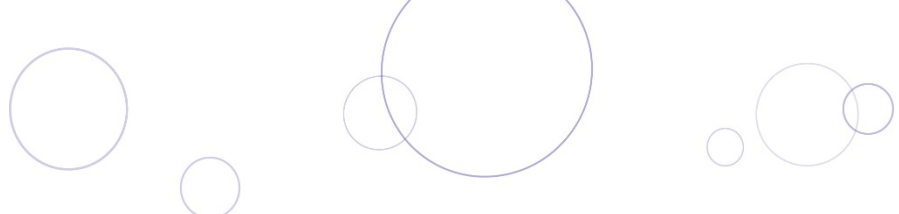
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 2</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p>	<p><b>Making connections to Humanities and Social Sciences</b></p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Openers – engaging the audience in the first scene</li> <li>• Dramatic meaning</li> <li>• Drama elements</li> <li>• Group ensemble theatre – movement (choreography)</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review Week 1 lesson notes for details.</li> <li>• Work alongside the students, modelling or making suggestions – point of need.</li> </ul> <p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• anecdotal notes that record the student’s ability to use drama terminology</li> <li>• observe how students work together, share and build upon each other’s ideas</li> <li>• observe how each group is notating the moves</li> <li>• anecdotal notes reflecting the student’s participation and engagement with exploring ensemble theatre</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Alphabet to go – This game encourages students to be aware of the people around them, and to concentrate and trust each other. The aim is recite the whole alphabet once.</p> <ul style="list-style-type: none"> <li>• Students stand in a circle.</li> <li>• The teacher calls out A.</li> <li>• The letters must be called out randomly, but must be said by one person at a time (avoid going in a sequence like around the circle). If two people say the letter at the same time then the game restarts at A.</li> <li>• Everyone must say at least one letter.</li> </ul> <p>Extension: turn to face the outside of the circle. What happens if you can’t see each other? How does it alter the game?</p> <p><b>Main lesson</b></p> <p>Choreographing a short group movement performance:</p> <ul style="list-style-type: none"> <li>• Student’s review Week 1 lesson notes for details.</li> <li>• Students continue blocking and rehearsing in preparation for next week’s performance.</li> </ul>



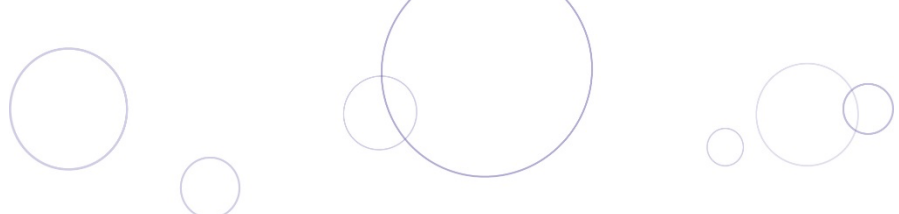
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<p>Performance skills and audience awareness (where the performers control the focus) to convey meaning to the audience</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<ul style="list-style-type: none"> <li>• observe and annotate individual student strengths and challenges</li> <li>• record discussions or collect photographic evidence of process, participation and production.</li> </ul> <p><b>Suggested summative assessment</b></p> <p>Week 3 performance – create an assessment checklist.</p>	<p><b>Ongoing formative assessment</b></p> <p>Students may write reflective notes in their Drama Journal or similar. Allow time at the end of each lesson for the students to reflect with each other.</p> <p><b>Student reflection – possible questions</b></p> <ul style="list-style-type: none"> <li>• How does ensemble theatre make you feel?</li> <li>• How does it compare with other theatre styles?</li> <li>• How important is establishing a strong storyline? Why?</li> <li>• How well do you need to know the drama elements in ensemble theatre? Why?</li> <li>• What is the hardest thing about working as a group?</li> <li>• Do you prefer the teacher to put you in groups or choose groups for yourself?</li> </ul>



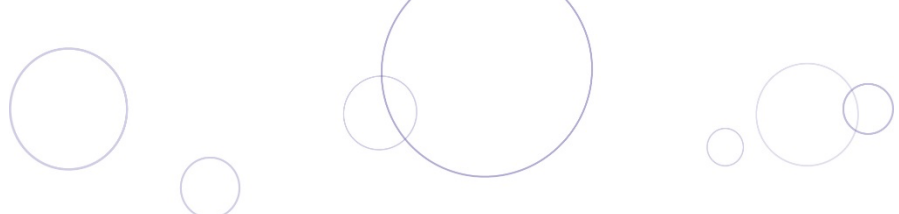
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<p><b>Week 3</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p> <p>Performance skills and audience awareness (where the performers control</p>	<p><b>Making connections to Humanities and Social Sciences</b></p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Openers – engaging the audience in the first scene</li> <li>• Dramatic meaning</li> <li>• Drama elements</li> <li>• Group ensemble theatre – movement</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review Weeks 1 and 2 lesson notes for details.</li> <li>• Allow 10 minutes for a quick final rehearsal.</li> <li>• Each group performs.</li> <li>• Each group to be given a peer/group reflection sheet. The students either individually peer review or group review each performance. Give the students three minutes to discuss what they saw before writing.</li> <li>• Briefly acknowledge each group at the end of the lesson and celebrate the success of performance.</li> <li>• Advise students that next week they will watch the recorded version of the performance to critically analyse together.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Take the lead</p> <ul style="list-style-type: none"> <li>• Students stand randomly in the space.</li> <li>• Students move through the space being led by a body part; for example, lead with your head, your finger, your back, your knee, and so on.             <ul style="list-style-type: none"> <li>▪ Each ‘lead’ will change the way you move. Explore the shapes and rhythms your body makes.</li> </ul> </li> </ul> <p>Take the lead – Extension</p> <ul style="list-style-type: none"> <li>• Create a sound that complements the movement; for example, if you are leading by the back of your head, you may feel a ‘ssssshhhhhh’ (snake-like) sound.</li> <li>• Be brave and explore unusual movement and sound.</li> </ul> <p><b>Main lesson</b></p> <p>Choreographing a short group movement performance:</p> <ul style="list-style-type: none"> <li>• Final rehearsal.</li> <li>• Performance.</li> <li>• Assessment activity.</li> </ul>



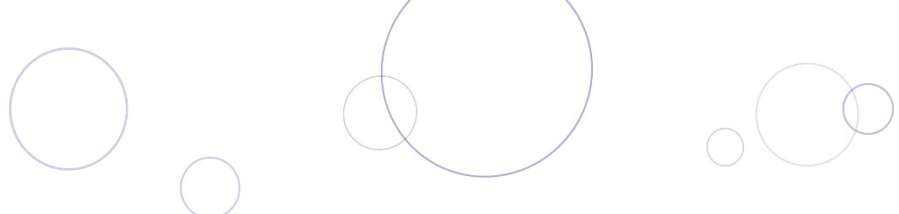
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<p>the focus) to convey meaning to the audience</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• anecdotal notes that record the student’s ability to use drama terminology</li> <li>• observe how the students work together, share and build upon each other’s ideas</li> <li>• observe how each group is notating the moves</li> <li>• anecdotal notes reflecting the student’s participation and engagement with exploring ensemble theatre</li> <li>• observe and annotate individual student strengths and challenge</li> <li>• record discussions or collect photographic evidence of process, participation and production.</li> </ul> <p><b>Suggested summative assessment</b></p> <ul style="list-style-type: none"> <li>• Checklist – record the performances. Watch and reflect with the class in Week 4.</li> <li>• Design a peer review template for Week 4.</li> </ul>	<p><b>Ongoing formative assessment</b></p> <p>Students may write reflective notes in their Drama Journal or similar. Allow time at the end of each lesson for the students to reflect with each other.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Reflect on the performances.</li> <li>• Give brief critical but positive feedback.</li> </ul>



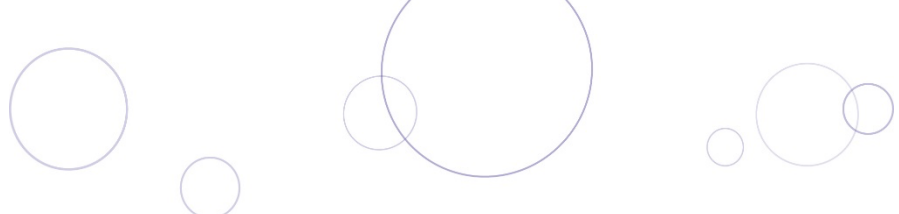
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<p><b>Week 4</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p> <p>Performance skills and audience awareness (where the performers control</p>	<p><b>Making connections to Humanities and Social Sciences</b></p> <p>Review recorded performance from previous week. Students love to see themselves on screen. It is important to make time to reflect on their performances at a less stressful moment. Peer reviewing the performance at ‘show’ time doesn’t allow them to be critical of the drama elements or techniques. The performance goes too fast. Therefore, watching a recorded version of their ‘show’ gives the students an opportunity to analyse each element or technique more deeply.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Openers – engaging the audience in the first scene</li> <li>• Dramatic meaning</li> <li>• Drama elements</li> <li>• Group ensemble theatre – movement</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review the previous week’s performances.</li> <li>• Have a large piece of butcher’s paper for each performance. After whole class critique, students write one comment on the paper. The comment can reflect how they felt about the performance, an element that</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher or student choice.</p> <p><b>Main lesson</b></p> <p>Reviewing Week 3 performances</p> <ul style="list-style-type: none"> <li>• Identify what is being looked for during the performances.</li> <li>• Watch the recorded performances from Week 3.</li> <li>• Engage in a shared discussion about each performance. Critically look for and make comment on the drama elements and techniques expected in the performance.</li> <li>• Complete a peer/group reflection.</li> </ul> <p><b>Ongoing formative assessment</b></p> <p>Students may write reflective notes in their Drama Journal or similar. Allow time at the end of each lesson for the students to reflect with each other.</p> <p><b>Student reflection – completed during the lesson</b></p> <p>Not applicable this week.</p>



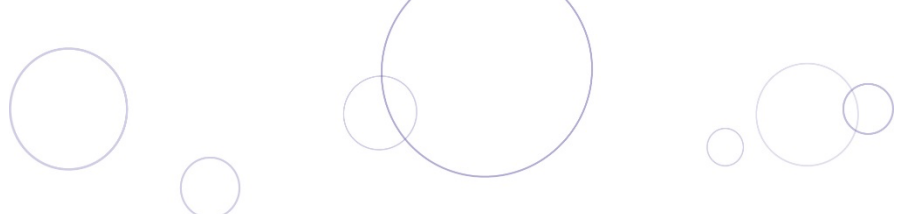
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<p>the focus) to convey meaning to the audience</p> <p><b>Responding</b></p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p>was positive, or a comment about an area that could be improved.</p> <ul style="list-style-type: none"> <li>• Discuss the four concepts above and ask students to reflect on them when watching the recorded performances.</li> </ul> <p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• anecdotal notes that record the student’s ability to use drama terminology</li> <li>• observe how the students work together, share and build upon each other’s ideas</li> <li>• observe how each group is notating the moves</li> <li>• anecdotal notes reflecting the student’s participation and engagement with exploring ensemble theatre</li> <li>• observe and annotate individual student strengths and challenges.</li> </ul>	



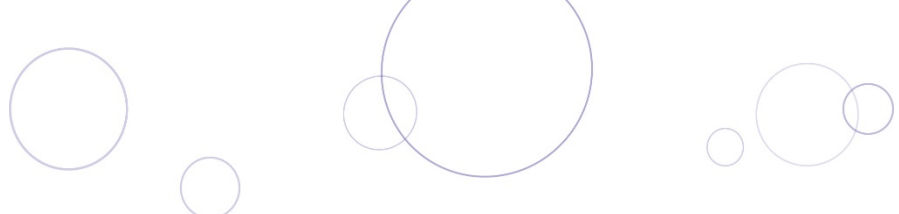
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<p><b>Week 5</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p>	<p><b>Making connections to Humanities and Social Sciences</b></p> <p>In Weeks 5 to 8 students will develop a television advertisement that promotes a Humanities and Social Sciences (HASS) concept. See <a href="https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/humanities-and-social-sciences#year-5-syllabus">https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/humanities-and-social-sciences#year-5-syllabus</a> for the Year 5 HASS curriculum.</p> <p>The advertisement could be about tourism, sustainability, travel, environment, a comparison of change over time (e.g. technology, such as phones etc.). The topics can be decided by the teacher or negotiated with the students.</p> <p>It is up to the teacher and the students to determine the pace of the activities and performances across the term.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Message – purpose/audience focus</li> <li>• Dramatic structure</li> <li>• Opening hook – engaging the audience quickly</li> <li>• Scriptwriting</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Fruit salad</p> <ul style="list-style-type: none"> <li>• Students stand in a circle.</li> <li>• The teacher selects four fruit names (names can be any category, i.e. animals, planets, countries, states etc.)</li> <li>• The teacher goes around the circle and names the students, for example; apple, banana, pear, watermelon; apple, banana, pear, watermelon; continuing until all students have a name.</li> <li>• Call out one fruit first – those who are all apples will swap spots in the circle. Continue to call out using 1–3 categories. When ‘Fruit Salad’ is called, all students swap spots as fast and safe as possible.</li> <li>• To add a level of difficulty, ask students to cross the circle backwards.</li> </ul> <p><b>Main lesson</b></p> <p>Students observe the features of television advertising</p> <ul style="list-style-type: none"> <li>• Review selected advertisements.</li> <li>• Identify the purpose, target audience and key message.</li> <li>• List strategies used to hook the audience.</li> <li>• Identify the differences between film and stage production.</li> </ul>



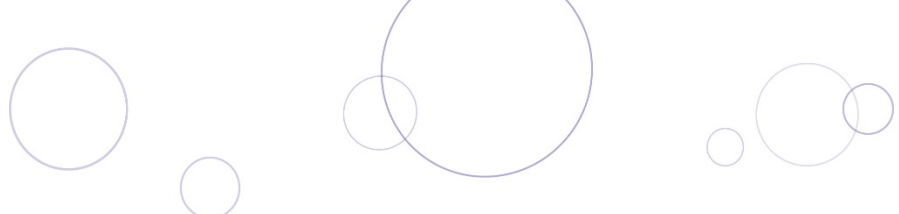
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<p>Performance skills and audience awareness (where the performers control the focus) to convey meaning to the audience</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Select some advertisements students will be familiar with, such as fast food, family fun, sport etc. Also select one advertisement they might not be familiar with, such as home builders, government messages etc.</li> <li>• Break down what the advertisement is selling and its main message, using the following questions as a guide.             <ul style="list-style-type: none"> <li>▪ What is the purpose of an advertisement?</li> <li>▪ What is the hook?</li> <li>▪ Who is the main target?</li> <li>▪ What strategies are used to attract the audience? (Examples include jingles, repeated message, shouting, sarcasm, humour, long shots or close-ups etc.) List the strategies.</li> </ul> </li> <li>• Film is different from stage production. Identify and list the differences.</li> <li>• In groups of four, talk about favourite advertisements. Use the above questions to motivate the discussion and encourage students to use drama terminology.</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss your favourite TV advertisement and why, using drama terminology.</li> </ul> <p><b>Ongoing formative assessment</b></p> <p>Students may write reflective notes in their Drama Journal or similar. Allow time at the end of each lesson for the students to reflect with each other.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Identify what types of advertisements attract you, and why.</li> </ul>



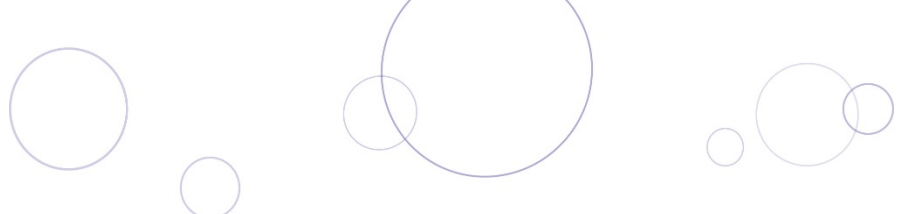
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• anecdotal notes that record the student’s ability to use drama terminology</li><li>• anecdotal notes that record the student’s participation in discussions.</li></ul>	



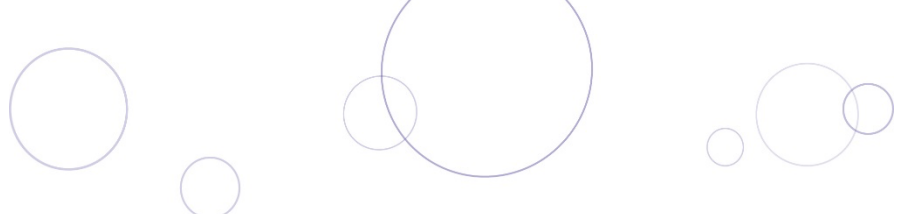
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 6</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Performance skills and audience awareness (where the performers control the focus) to convey meaning to the audience</p>	<p><b>Making connections to Humanities and Social Sciences</b></p> <p>Continuation of television advertisement (Weeks 5 to 8)</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Message – purpose/audience focus</li> <li>• Dramatic structure</li> <li>• Opening hook – engaging the audience quickly</li> <li>• Script writing</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review the previous lesson.</li> <li>• Scriptwriting (can be written during English). Revise scriptwriting and how to read a script with the students. Review the organisation, for example: character names in left hand column, stage directions, etc. Use and highlight an example on the whiteboard.</li> <li>• Briefly review the 10 drama elements and techniques such as tableaux and levels.</li> <li>• Break the students into groups of four. Each group will decide on the topic for their television advertisement based on a HASS theme. What will the key message be? Who is your target audience?</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher or student choice</p> <p><b>Main lesson</b></p> <p>Students create a television advertisement, following the steps below.</p> <ul style="list-style-type: none"> <li>• Review scriptwriting, structure and organisation.</li> <li>• Review 10 drama elements and techniques.</li> <li>• Create a group of four. Discuss and decide which HASS topic/theme your group will focus on. <ul style="list-style-type: none"> <li>▪ Decide on the key message and the target audience.</li> <li>▪ Discuss, decide on and write down the main slogan for the advertisement. What is your hook?</li> <li>▪ Write your group’s slogan on a shared piece of paper or the whiteboard.</li> </ul> </li> <li>• Begin to write a short script for four people. Focus on the characters, the key message, the strategies you might use to engage the audience and the length of the advertisement (15–60 seconds). <ul style="list-style-type: none"> <li>▪ Share the role as main writer; work as a team.</li> </ul> </li> </ul>



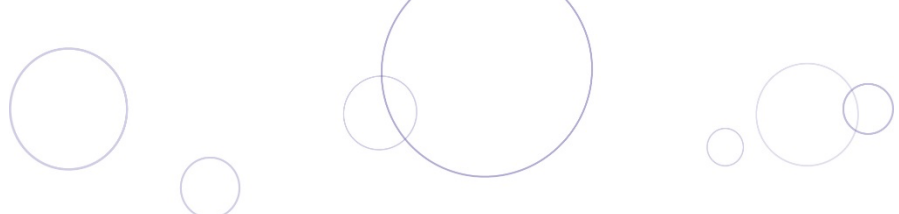
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<ul style="list-style-type: none"> <li>• The students will identify which strategies, elements and/or techniques that will be considered when devising the script and structure.</li> <li>• Determine the length of the message. Television advertisements usually run between 15– 60 seconds.</li> <li>• Each group shares ideas and agrees on a new slogan for the topic.</li> <li>• Useful resources include:               <ul style="list-style-type: none"> <li>▪ Perth Now – ‘WA’s new tourism slogan: the road trip state’ <a href="https://www.perthnow.com.au/news/tourism/was-new-tourism-slogan-the-road-trip-state-ng-b88996036z">https://www.perthnow.com.au/news/tourism/was-new-tourism-slogan-the-road-trip-state-ng-b88996036z</a></li> <li>▪ Voices – What Is the Most Effective Length for a TV Commercial? <a href="https://www.voices.com/blog/effective_length_for_tv_commercials/">https://www.voices.com/blog/effective_length_for_tv_commercials/</a></li> </ul> </li> <li>• Write the slogans on a large shared piece of paper.</li> <li>• Begin to write a short script that clearly articulates the key messages. Who are the characters? Where is it situated? What strategies will you going to include to engage the audience?</li> <li>• Outline the main assessment criteria:               <ul style="list-style-type: none"> <li>▪ Does the advertisement have a clear message?</li> </ul> </li> </ul>	<p><b>Ongoing formative assessment</b></p> <p>Students may write reflective notes in their Drama Journal or similar. Allow time at the end of each lesson for the students to reflect with each other.</p> <p><b>Student reflection – complete at the end of the lesson</b></p> <ul style="list-style-type: none"> <li>• Identify three positive things.</li> <li>• Identify three things that need to be worked on.</li> </ul>



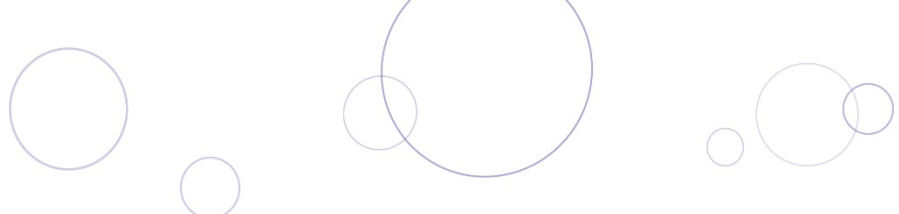
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>▪ Can we identify who the target audience is?</li><li>▪ What is the purpose of the advertisement?</li><li>▪ Can we see drama elements and techniques within the structure?</li><li>▪ Did the opening have a hook to engage the audience?</li><li>▪ Did every performer play their role with commitment?</li></ul> <p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• anecdotal notes that record the student’s ability to use drama terminology</li><li>• anecdotal notes that record the student’s participation in discussions.</li></ul>	



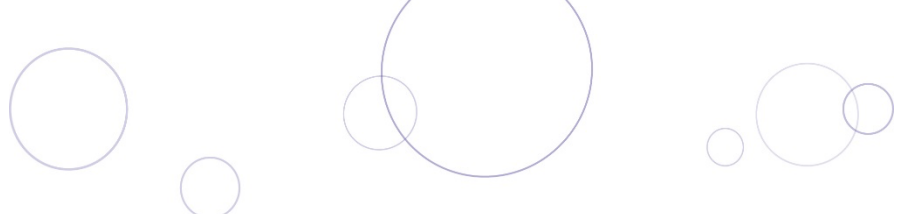
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 7</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Performance skills and audience awareness (where the performers control the focus) to convey meaning to the audience</p>	<p><b>Making connections to Humanities and Social Sciences</b></p> <p>Continuation of television advertisement (Weeks 5 to 8)</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Message – purpose/audience focus</li> <li>• Dramatic structure</li> <li>• Opening hook – engaging the audience quickly</li> <li>• Script writing</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review previous lesson.</li> <li>• Complete the script-writing and begin rehearsing the television advertisement.</li> <li>• Add a jingle. Think of a simple song tune, such as Twinkle, Twinkle Little Star, and change the words using key words from the focus message.</li> <li>• Work with individual groups to make suggestions, model ideas/structure/techniques and scaffold the learning.</li> <li>• Advise students that Week 8 will be performance week. <ul style="list-style-type: none"> <li>▪ Remind them of the criteria.</li> </ul> </li> </ul>	<p><b>Warm-up exercise</b></p> <p>Why not!</p> <ul style="list-style-type: none"> <li>• Student’s stand in a circle. Teacher begins by saying an action such as ‘Let’s all point at the teacher’.</li> <li>• Students reply ‘Why not!’ and do the suggested action.</li> <li>• Go around the circle so everyone gets to have a turn suggesting an action.</li> <li>• You can play it as a <b>fast</b> round or a <b>pass</b> round. <b>Fast</b> round is done in double speed and a <b>pass</b> round means students can pass on the chance to give an action. If they pass, all the students in the circle turn around once on the spot.</li> </ul> <p><b>Main lesson</b></p> <p>Students create a television advertisement:</p> <ul style="list-style-type: none"> <li>• Complete writing the script.</li> <li>• Begin rehearsals. Actors to follow the script, learn the lines, block out the movement, give feedback and make changes as you go.</li> <li>• Consider if the message is clear. Where does your slogan appear?</li> <li>• Add a jingle, if your team decides to use one.</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p> <p><b>Responding</b></p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• anecdotal notes that record the student’s ability to use drama terminology</li> <li>• anecdotal notes that record the student’s participation in discussions</li> <li>• checklist of the group’s use of elements and techniques</li> <li>• checklist of level of support required for individual students.</li> </ul> <p><b>Suggested summative assessment</b></p> <p>Develop an assessment checklist based on the criteria.</p>	<p><b>Ongoing formative assessment</b></p> <p>Students may write reflective notes in their Drama Journal or similar. Allow time at the end of each lesson for the students to reflect with each other.</p> <p><b>Student reflection – complete at the end of the lesson</b></p> <ul style="list-style-type: none"> <li>• In your group, discuss which elements and techniques you have included in the advertisement.</li> <li>• What is the best thing about your advertisement?</li> <li>• What is the weakest element in the advertisement?</li> </ul>

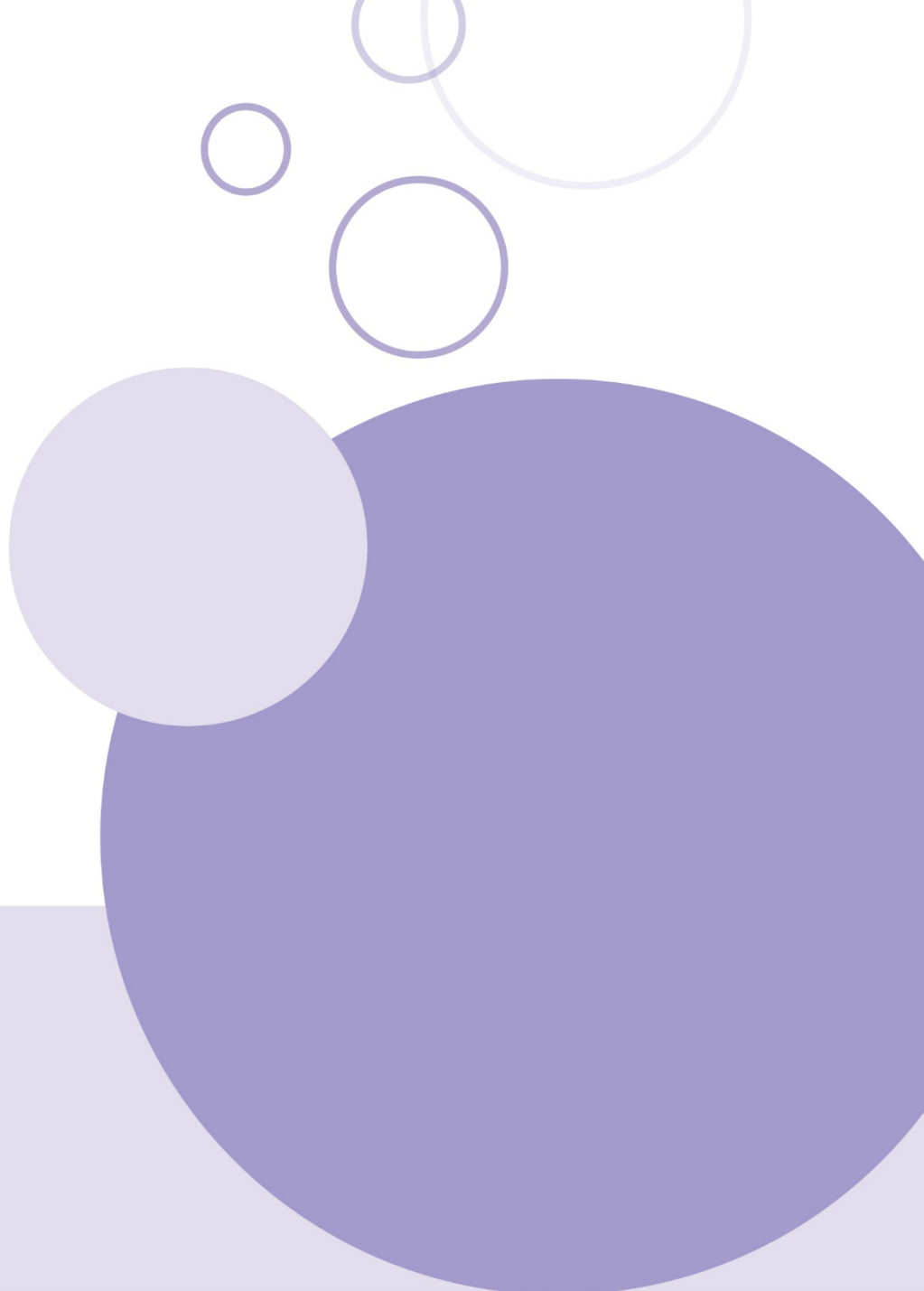
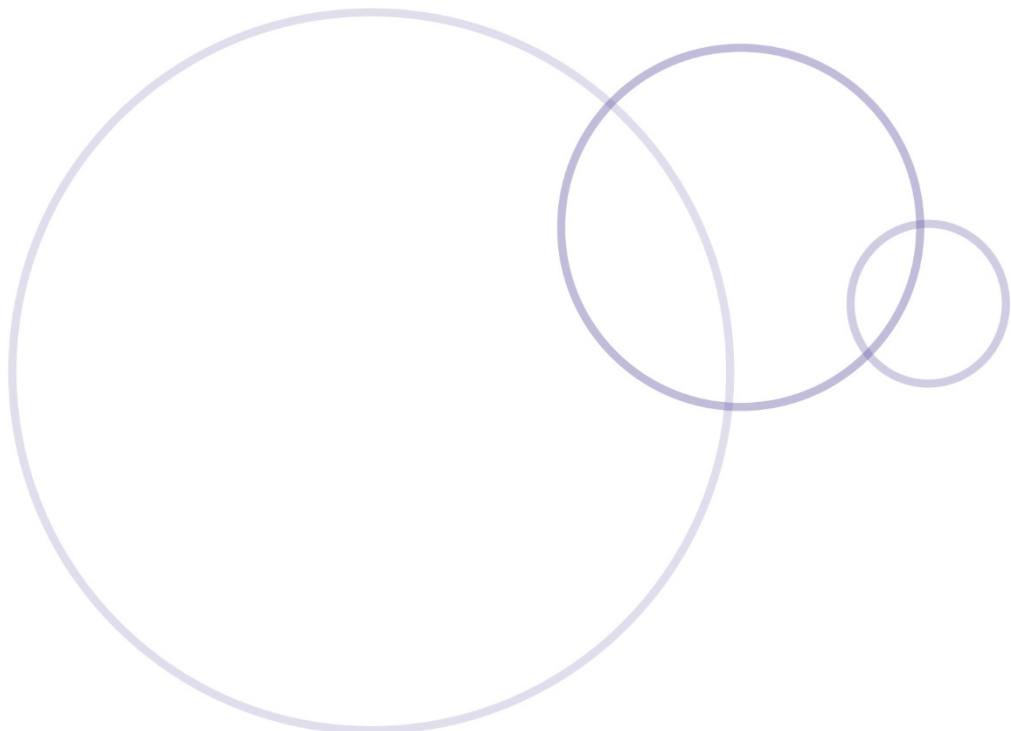


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 8</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Performance skills and audience awareness (where the performers control the focus) to convey meaning to the audience</p>	<p><b>Making connections to Humanities and Social Sciences</b></p> <p>Final rehearsal and group performance</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Message – purpose/audience focus</li> <li>• Dramatic structure</li> <li>• Opening hook – engaging the audience quickly</li> <li>• Scriptwriting</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Allow a short (15-minute) final rehearsal time.</li> <li>• Briefly remind the students of the criteria for assessing this performance.</li> <li>• Decide on the order of presentation.</li> <li>• After each performance, ask the students to share their opinions based on the criteria. <ul style="list-style-type: none"> <li>▪ Use this time to complete a group assessment checklist. Add anecdotal notes that reflect individual student’s ability, skills and performance level.</li> </ul> </li> <li>• Record the performances to review at a later time.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher or student choice</p> <p><b>Main lesson</b></p> <p>Student performances of the television advertisement:</p> <ul style="list-style-type: none"> <li>• Short final rehearsal.</li> <li>• Perform the advertisement.</li> <li>• Engage in critical feedback for each group’s performance immediately after the presentation.</li> <li>• As a whole class, celebrate the success of performing. Engage in conversations about what was seen as a good example of drama in the performances and identify any elements that were missing as a whole. <ul style="list-style-type: none"> <li>▪ Use drama terminology when giving examples.</li> </ul> </li> </ul> <p><b>Ongoing formative assessment</b></p> <p>Students may write reflective notes in their Drama Journal or similar. Allow time at the end of each lesson for the students to reflect with each other.</p> <p><b>Student reflection – complete at the end of the lesson</b></p> <ul style="list-style-type: none"> <li>• Celebrate success.</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p> <p><b>Responding</b></p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Ongoing assessment suggestions</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• anecdotal notes that record the student’s ability to use drama terminology</li><li>• anecdotal notes that record the student’s participation in discussions</li><li>• checklist of the group’s use of elements and techniques</li><li>• checklist of level of support required for individual students.</li></ul> <p><b>Suggested summative assessment</b></p> <ul style="list-style-type: none"><li>• Assessment checklist based on the criteria.</li></ul>	

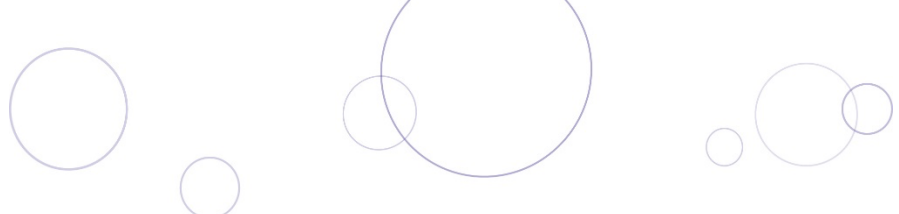




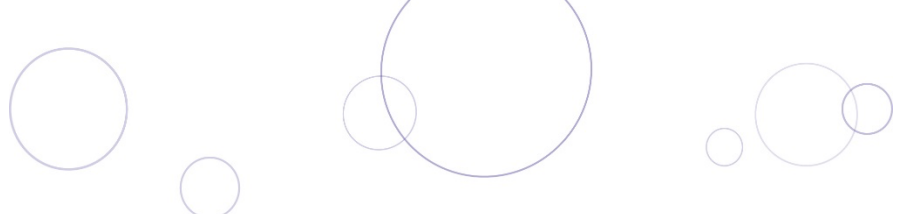
## **TERM 4**

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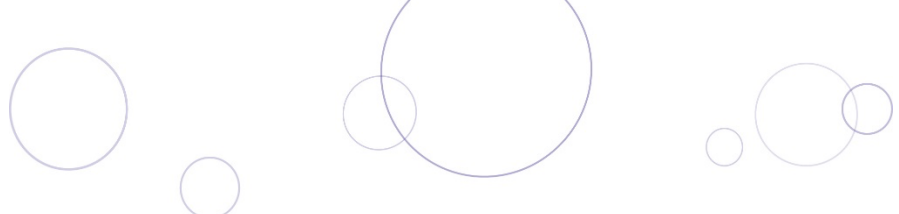
Weeks 1–8: *Boy Overboard*



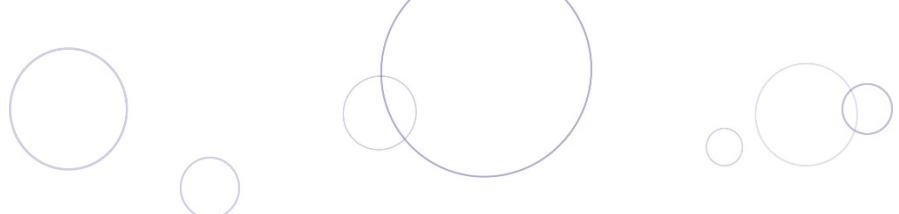
Western Australian curriculum content	Teaching and learning intentions	Learning experiences								
<p><b>Week 1</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p>Improvisation skills (creating climax and drama denouement) to enhance drama</p> <p><b>Performance</b> Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p>	<p><b>Boy Overboard</b></p> <p>Weeks 1–8 explore the play <i>Boy Overboard</i>. Students will:</p> <ul style="list-style-type: none"> <li>Read and interpret a script, and produce and perform a play. Introduce, read, interpret and perform the play <i>Boy Overboard</i>, adapted by Patricia Cornelius from the novel by Morris Gleitzman. Check the school library supply or purchase a set.</li> <li>Explore drama elements with reference to the play.</li> </ul> <p>What does ‘culturally aware’ mean and why is it important?</p> <p><b>Key concepts</b></p> <table border="0" style="width: 100%;"> <tr> <td>Setting</td> <td>Time</td> </tr> <tr> <td>Situation</td> <td>Synopsis</td> </tr> <tr> <td>Cultural awareness</td> <td></td> </tr> <tr> <td>Contextual understanding</td> <td></td> </tr> </table> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>After the warm-up, establish which country was being referred to through the music and visualisation. Visualisation allows the students to draw on their personal experiences and knowledge without influence.</li> </ul>	Setting	Time	Situation	Synopsis	Cultural awareness		Contextual understanding		<p><b>Warm-up exercise</b></p> <p>Visualisation – students find their own space and lie on the floor with their eyes closed</p> <p>Teacher to:</p> <ul style="list-style-type: none"> <li>Play instrumental music from Afghanistan to set the scene.</li> <li>Describe the beauty of the natural landscape, the seasons, the wildlife, famous natural landmarks. <ul style="list-style-type: none"> <li>Think about where this place might be. Ask some students to share where they think it is.</li> </ul> </li> <li>Continue the visualisation.</li> <li>This time focus on the contrasting characteristics, such as the conflict in Afghanistan, the rights of the civilians and the overall mood and tension within the country. <ul style="list-style-type: none"> <li>Think about where this place might be (areas of conflict in the world). Ask some students to share where they think it is.</li> </ul> </li> <li>Ask students to stand and stretch out their bodies.</li> </ul> <p><b>Main lesson</b></p> <p>Investigating Afghanistan</p> <ul style="list-style-type: none"> <li>Share what you know about Afghanistan.</li> <li>Engage in a game of ‘True’ or ‘False’.</li> </ul>
Setting	Time									
Situation	Synopsis									
Cultural awareness										
Contextual understanding										



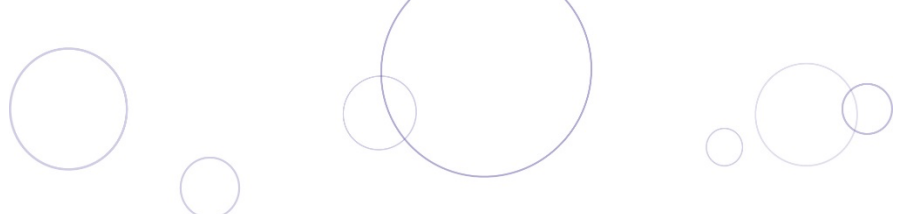
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements are used to communicate meaning, using drama terminology</p>	<ul style="list-style-type: none"> <li>• Discuss what students know about Afghanistan (what have they seen, read about or know about Afghanistan and surrounding countries).</li> <li>• Play ‘True’ or ‘False’. Students stand in the centre of the classroom. Teacher to put a ‘true’ sign on the floor at one end of the classroom and a ‘false’ sign at the other end. Teacher reads out a series of age appropriate facts about Afghanistan, such as laws, roles of men and women, class, education, refugees, sports and economics, and students must decide if the facts are true or false. (Appendix A)</li> <li>• Divide students into groups. Each group is given a card with a statement on it.             <ul style="list-style-type: none"> <li>▪ The students must create a tableau image to show this fact. (Appendix A)</li> <li>▪ The tableau becomes the beginning of a short improvisation, where dialogue (one line each) and movement are to be added.</li> <li>▪ Students rehearse and perform to the class audience.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Create a tableau from a given statement.</li> <li>• Rehearse and perform to the class.</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Engage in reflection time as a whole class.</li> <li>• Complete a T-chart in your journal to show the difference between living in Australia and Afghanistan.</li> </ul>



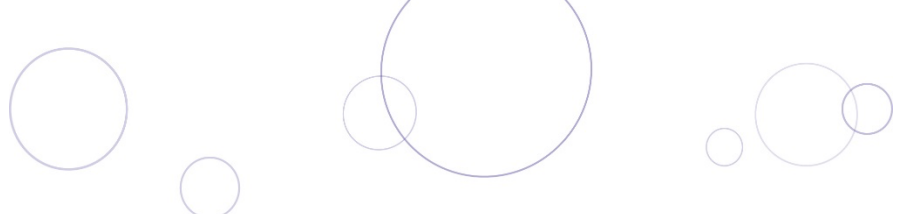
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Ongoing weekly assessment</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• weekly reflective journal. At the end of Week 4, collect the student reflective journals to assess. (Appendix A – Assessment task 2)</li><li>• checklist/anecdotal notes that record the student’s engagement and participation in the activities.</li></ul>	



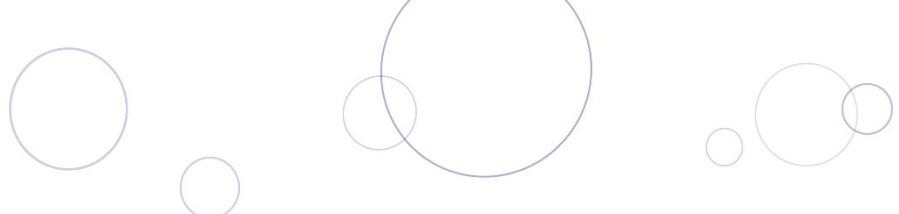
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>								
<p><b>Week 2</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p>Improvisation skills (creating climax and drama denouement) to enhance drama</p> <p><b>Performance</b> Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p>	<p><b>Boy Overboard</b></p> <p>Ongoing exploration of the play <i>Boy Overboard</i>.</p> <p><b>Key concepts</b></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">Setting</td> <td style="width: 50%;">Time</td> </tr> <tr> <td>Situation</td> <td>Synopsis</td> </tr> <tr> <td>Cultural awareness</td> <td></td> </tr> <tr> <td>Contextual understanding</td> <td></td> </tr> </table> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Warm-up, and review previous lesson.</li> <li>• Synopsis: Prepare a basic synopsis of the play and allocate various roles to students.</li> <li>• The class stands in a circle. Read them a section of the play. The students playing the characters go into the centre of the circle and spontaneously mime what is being narrated.</li> <li>• Repeat twice (a different set of students) to ensure all students can identify the key details of the play.</li> <li>• Divide the class into groups. Give each group a card, a description of the key moment in the play (prepare before the lesson).</li> </ul>	Setting	Time	Situation	Synopsis	Cultural awareness		Contextual understanding		<p><b>Warm-up exercise</b></p> <p>Mood and tension – visualisation</p> <ul style="list-style-type: none"> <li>• Students partner up. Person A sits on a chair. Person B uses their body language and gestures to make A feel a particular way. No speaking is allowed. The teacher will call out an emotion to explore (scared, nervous, worried, happy, excited and so on).</li> <li>• Swap roles and repeat.</li> </ul> <p><b>Main lesson</b></p> <p>Students explore the play through mime and tableaux</p> <ul style="list-style-type: none"> <li>• Investigate the play through a synopsis read by the teacher.</li> <li>• Characters will be allocated and a spontaneous mime will explore the key parts of the play.</li> <li>• Small groups will be given a card that describes one part of the play. Groups devise a short scene to be performed to the whole class or small groups.</li> <li>• Teacher to give feedback to individual groups and discuss using drama terminology.</li> </ul>
Setting	Time									
Situation	Synopsis									
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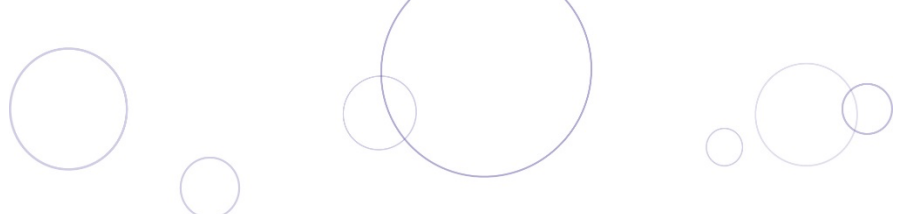
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements are used to communicate meaning, using drama terminology</p>	<ul style="list-style-type: none"> <li>Review how mood and tension can be used to engage their audience.</li> <li>Students create a devised piece based on the given information. During the devise-and-create process, engage with each group to monitor individual student’s understandings. Model and clarify at point of need.</li> <li>Students rehearse and perform for another group.</li> </ul> <p><b>Suggested assessment point</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>film parts of each group’s rehearsal process</li> <li>checklist/anecdotal notes to record each student’s demonstration of the concepts, drama elements and ability to work collaboratively.</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>weekly reflective journal.</li> </ul>	<p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>Engage in reflection time as a whole class.</li> <li>Discuss the challenges of collaborating and devising a short scene.</li> <li>In your journal, write a list of your personal challenges and strengths.</li> </ul>



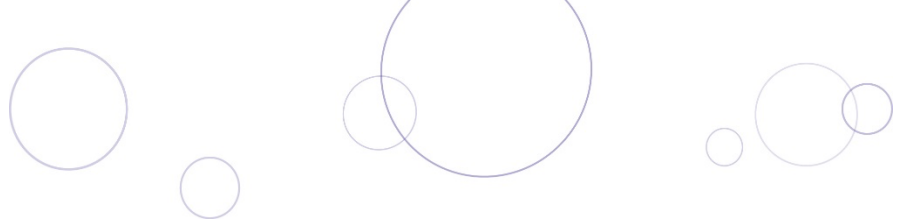
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 3</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p>Improvisation skills (creating climax and drama denouement) to enhance drama</p> <p><b>Performance</b> Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p>	<p><b>Boy Overboard</b></p> <p>Ongoing exploration of <i>Boy Overboard</i>.</p> <p>How do we use the ‘role on the wall’ strategy to determine the internal and external characteristics of the central characters?</p> <p>How can we use a range of effective non-verbal communication, through tableaux, to show the character’s personality and emotion?</p> <p>How can we develop this further to add movement and then voice?</p> <p>What do you think the character viewpoints are?</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Internal and external characteristics</li> <li>• Use of non-verbal communication</li> <li>• Character viewpoints</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Warm-up, and review previous lesson.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Zip, Zap, Zop – pass the clap</p> <ul style="list-style-type: none"> <li>• Stand in a circle <ul style="list-style-type: none"> <li>▪ One student starts by making eye-contact with the person they are passing the clap to. They clap and pass the word Zip (as you clap, your body and arm reach towards the person you are sending it to). The person receives the clap and immediately makes eye-contact with another student to pass the word Zap.</li> <li>▪ The game continues around the circle repeating the same order of Zip, Zap, Zop. Use your voice to change the way you say the word each time. If the order is broken the game begins again.</li> <li>▪ The aim is to get all the way around the circle without a break.</li> </ul> </li> </ul> <p><b>Main lesson</b></p> <p>Students develop an understanding of a character:</p> <ul style="list-style-type: none"> <li>• Contribute to the ‘role on the wall’ to develop each of the central characters (qualities, appearance and attitudes).</li> </ul>



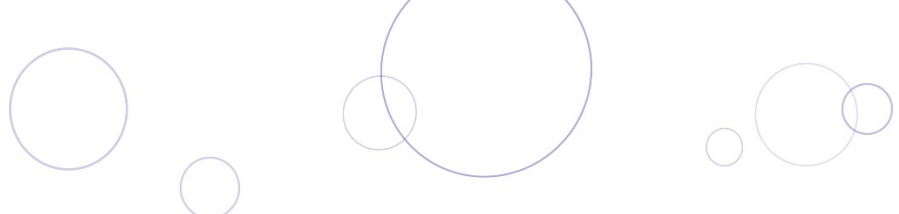
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<ul style="list-style-type: none"> <li>Verbally describe each of the central characters to the class. Read selected parts from the play so students can build an image of the characters in their mind’s eye.</li> <li>Use the ‘role of the wall’ strategy for students to recall the information. Write down the qualities, appearance and attitudes of the significant characters in the text. Explain the difference between an internal and external characteristic. For more about role on the wall, see: Drama Resource – Role on the Wall <a href="https://dramaresource.com/role-on-the-wall/">https://dramaresource.com/role-on-the-wall/</a></li> <li>Read out the character brainstorm. Students create an individual tableau to show the character through non-verbal communication. Prompt them to consider all the elements of drama when thinking about the character features – gestures, facial expression, body shape etc.</li> <li>Freeze and move – add movement to the verbal communication. Provide a cue for change in pace and/or quality of actions. For example; Bibi is sneaking outside at night, Omar is scrounging for food at the refugee camp, Jamal is getting nervous as a pirate begins to approach him, Rashida is trying to fall asleep, while thinking about how much she misses her family.</li> </ul>	<ul style="list-style-type: none"> <li>Create an individual character tableau. As the teacher calls out the character names, consider how you can show their character traits in a non-verbal way.</li> <li>Change, add or move according to your teacher instructions. <ul style="list-style-type: none"> <li>Remember to think about gestures, facial expressions, body shape, balance of weight etc. to share the story non-verbally.</li> </ul> </li> <li>Watch and respond to the improvisations.</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <p>In your journal, pick one character and draw the ‘role on the wall’ brainstorm for that character. What questions did you ask about your character to determine his/her qualities?</p>



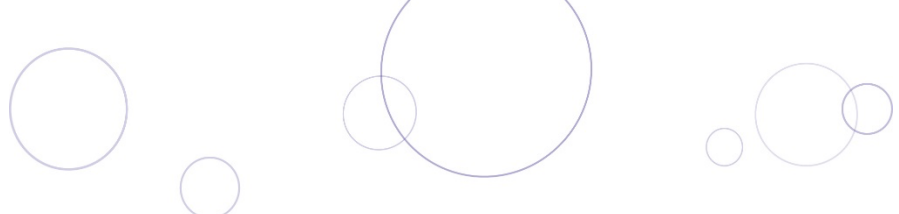
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• Ask half the group to become the audience and watch one of the scenarios. Discuss what they noticed. Swap and repeat with a different scenario.<ul style="list-style-type: none"><li>▪ Briefly discuss the role of an audience. Explain the expectations for feedback and respectful viewing.</li></ul></li></ul> <p><b>Suggested assessment point</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• anecdotal notes to assess the student’s listening skills, group cooperation and sharing of ideas throughout the character profile discussions</li><li>• checklist of use of drama elements during the character development exploration.</li></ul> <p><b>Ongoing weekly assessment</b></p> <p>Summative: weekly reflective journal.</p>	



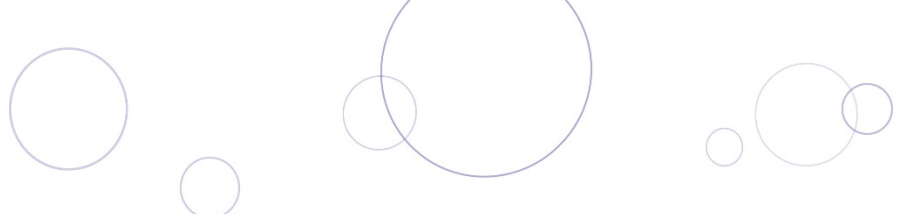
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 4</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised or devised drama</p> <p>Improvisation skills (creating climax and drama denouement) to enhance drama</p> <p><b>Performance</b></p>	<p><b><i>Boy Overboard</i></b></p> <p>Ongoing exploration of <i>Boy Overboard</i></p> <p>How can we use a range of effective non-verbal communication, through tableaux, to show the character’s personality and emotion?</p> <p>How can we develop this further to add movement and then voice?</p> <p>What do you think the character viewpoints are?</p> <p>How can you show the themes of the play through improvisation, whilst not relating it to our text?</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Internal and external characteristics</li> <li>• Use of non-verbal communication</li> <li>• Character viewpoints</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Warm-up, and review the previous lesson.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher or student choice</p> <p><b>Main lesson</b></p> <p>Developing a character</p> <ul style="list-style-type: none"> <li>• Select a character to further develop. <ul style="list-style-type: none"> <li>▪ Join together with all the other ‘same’ characters.</li> <li>▪ Discuss and build a character profile.</li> <li>▪ Write a placemat to share your ideas of the character.</li> </ul> </li> <li>• Pair up with a different character from the play. <ul style="list-style-type: none"> <li>▪ Create a short interaction/improvisation between the two characters based on a given situation (refugee camp or on the boat).</li> <li>▪ Rehearse and perform to a small group.</li> </ul> </li> <li>• Watch and respond to selected performances.</li> </ul> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Engage in an inside/outside circle strategy to share your experiences.</li> </ul>



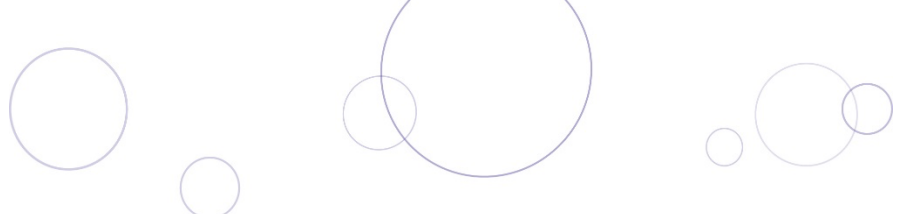
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p> <p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<ul style="list-style-type: none"> <li>• Ask students to select and further develop a character based on last week’s experience (Jamal, Bibi, Omar or Rashida).</li> <li>• Group the students by their choice of characters. For example, all the Jamals discuss the character’s qualities – his personality, back story etc. – to build a character profile.</li> <li>• Students write a placemat to share their ideas about the same character.</li> <li>• The students partner with another character to explore an improvised interaction. Half the group will be situated in the refugee camp, the other in the boat.             <ul style="list-style-type: none"> <li>▪ Students should demonstrate the story of the character by focusing on mood, tension and timing. Use voice, facial expressions and gesture to engage the audience in the short performance. Can they influence the audience members’ feelings?</li> <li>▪ Select one group from both situations to perform to the whole class.</li> </ul> </li> <li>• Critically review internal and external characteristics, the use of techniques and skills and the believability of the character. Did they know their character well enough?</li> </ul>	<p>Dot point three points of the discussion.</p>



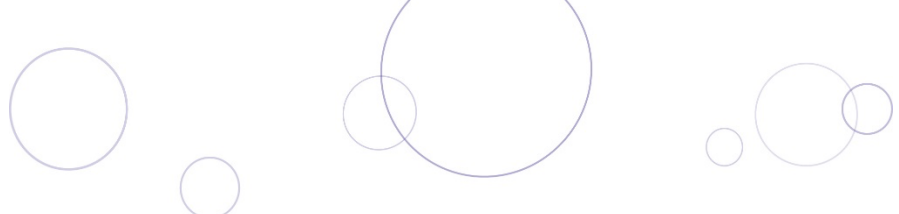
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Suggested Assessment point</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• anecdotal notes to assess the student’s listening skills, group cooperation and sharing of ideas throughout the character profile discussions</li><li>• checklist of the use of drama elements during the character development exploration</li><li>• record the performances to reflect on the student’s ability to deeply connect to the character.</li></ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• weekly reflective journal.</li></ul> <p><b>Teacher reflection point</b></p> <p>Ask the students how they feel and what they need. What challenges have they encountered in the first four weeks? Are there any concepts that need to be revisited before you can progress the group as a whole?</p>	



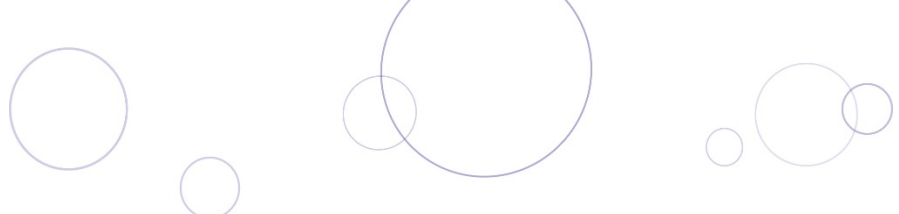
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Performance skills and audience awareness (where the performers control the focus) to convey meaning to the audience</p>	<p><b><i>Boy Overboard</i></b></p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Script structures</li> <li>• Stage parts and how to use them effectively</li> <li>• Recording your movement on stage (blocking)</li> <li>• The role of the director</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Warm-up, and review the previous lesson. For further support, see a short film explaining stage directions: Brandy Mazella – Stage Directions video <a href="https://youtu.be/Mm72Y346G3A">https://youtu.be/Mm72Y346G3A</a>.</li> <li>• Each student to receive a copy of the first three scenes of the play <i>Boy Overboard</i>, by Patricia Cornelius. Review parts of a script (previously taught in Term 2).</li> <li>• Explain and model blocking a scene. Demonstrate how actors write notes on a script that help them remember the movements and thoughts of the actor and/or the director’s instructions. Create a blocking key to assist movement notations; for example, the stage directions – CS, USC, DSC, DSL, DSR, USL, USR. (Search online for stage blocking key.)</li> <li>• Go through the first few pages with the students.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Stage parts</p> <ul style="list-style-type: none"> <li>• Explore the names for the various parts of stage. For example, upstage centre (USC) or downstage left (DSL). Students all start centre stage (CS).</li> <li>• Call out stage directions to students – they then move quickly to the chosen area. <ul style="list-style-type: none"> <li>▪ Call out drama-related actions, such as ‘mime artist’ and ‘clown’. Students move towards stage areas in character.</li> </ul> </li> </ul> <p><b>Main lesson</b></p> <p>Interpreting, blocking and notating the script</p> <ul style="list-style-type: none"> <li>• Engage in creating a class stage blocking key that notates the movement on stage.</li> <li>• Allocate roles to students who then form groups. Students read the script and highlight the lines and stage directions for their character. They then read the script as a class.</li> <li>• A selected group will demonstrate how to block the movement on stage and how to use symbols (or a type of shorthand) to notate the action on the script.</li> <li>• Students discuss what they notice with their group.</li> </ul>



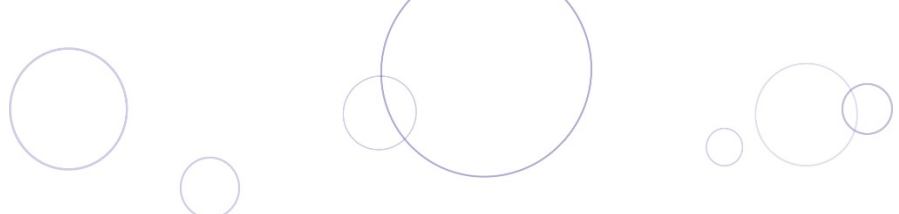
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<ul style="list-style-type: none"> <li>▪ Group the students and allocate characters to each student and begin to read the script with the class.</li> <li>▪ Stop reading regularly to ask questions and assist with interpretation.</li> </ul> <ul style="list-style-type: none"> <li>• Model blocking and notating the first scene with a selected group.</li> <li>• Discuss how to design a minimalistic set.</li> <li>• Allocate scene/s to each group for rehearsal and performance.</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• weekly reflective journal.</li> </ul>	<ul style="list-style-type: none"> <li>• Allocate a scene to each group for students to rehearse for a performance in Week 8.</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <p>In your journal:</p> <ul style="list-style-type: none"> <li>• glue the stage blocking key</li> <li>• visualise your character. What will he/she need to become 'alive'? Briefly dot point your ideas.</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 6</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Performance skills and audience awareness (where the performers control the focus) to convey meaning to the audience</p>	<p><b><i>Boy Overboard</i></b></p> <p>Students block and rehearse the scenes</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Script interpretation</li> <li>• Blocking stage directions and character movement</li> <li>• Audience expectation</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review previous lesson and warm up.</li> <li>• Discuss some collaborative strategies to remind the students to share ideas.</li> <li>• Supply a box of props that might be useful and remind students to take a minimalist approach.</li> <li>• Remind the students to think about how they want the audience to respond: what reaction are they aiming for and how do they plan for this in the rehearsal process?</li> <li>• Students will work for the next two lessons on blocking and rehearsing the scene/s their group has been allocated.</li> <li>• Monitor each group as they rehearse.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>City walk This activity is about being physically aware of the stage and who is on it.</p> <ul style="list-style-type: none"> <li>• Tell students to spread themselves around the room for the following activity. <ul style="list-style-type: none"> <li>▪ Imagine you are walking in a busy city.</li> <li>▪ Increase or decrease your speed of movement your change according to the teachers’ instructions.</li> <li>▪ Twist and turn through the city streets as if you intend to be somewhere. Do not bump into anyone.</li> </ul> </li> </ul> <p><b>Main lesson</b></p> <p>Blocking and rehearsing the allocated scene/s</p> <ul style="list-style-type: none"> <li>• In groups, students block and rehearse the scene they have been given. <ul style="list-style-type: none"> <li>▪ Students use the blocking key from the previous week to notate the movement.</li> </ul> </li> <li>• Students: <ul style="list-style-type: none"> <li>▪ work collaboratively and share ideas</li> <li>▪ memorise lines</li> </ul> </li> </ul>



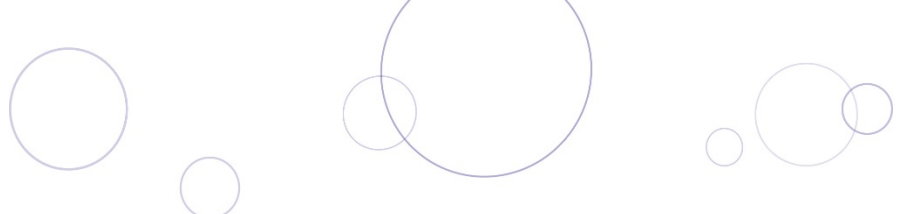
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b> The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Ongoing weekly assessment</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• weekly reflection journal</li> <li>• monitoring checklist.</li> </ul> <p><b>Teacher reflection point</b></p> <ul style="list-style-type: none"> <li>• Do the students communicate their understandings using drama terminology?</li> <li>• Is there anything that you need to reteach or discuss with the students to strengthen their confidence?</li> <li>• How do you feel about the process so far? What do you feel has been your strength?</li> </ul>	<ul style="list-style-type: none"> <li>▪ ask yourself, what am I hoping to make the audience feel?</li> <li>▪ write a list of the props you may require.</li> </ul> <ul style="list-style-type: none"> <li>• The scenes will be performed to your own class or another class in Week 8.</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• As a whole class, reflect on the process of blocking and rehearsing. Identify any issues and discuss how you might solve them.</li> </ul>



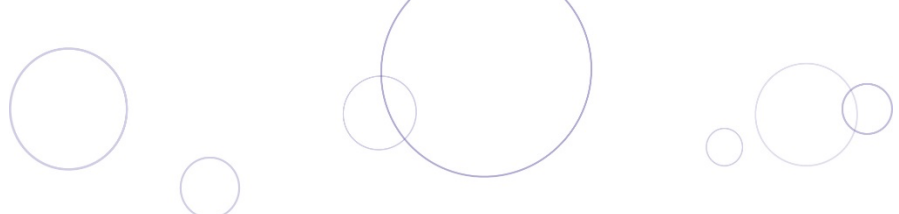
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 7</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p> <p>Performance skills and audience awareness (where the performers control</p>	<p><b>Boy Overboard</b></p> <p>Rehearse the scenes</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Script interpretation</li> <li>• Blocking stage directions and character movement</li> <li>• Audience expectation</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review previous lesson and warm up.</li> <li>• Continuation of rehearsal.</li> <li>• Work with individual groups, supporting them in their needs.</li> <li>• Discuss and rehearse scene transitions, in order to flow the performance.</li> <li>• Design a peer assessment template for student responses in Week 8.</li> <li>• Design an assessment template that reflects the learning over the last eight weeks.</li> </ul> <p>Note: if possible, invite a class to be the audience for the performance in Week 8.</p>	<p><b>Warm-up exercise</b></p> <p>Teacher or student choice</p> <p><b>Main lesson</b></p> <p>Students continue to rehearse scene/s</p> <ul style="list-style-type: none"> <li>• Work collaboratively and continue to rehearse.</li> <li>• Remember character’s voice, lines and action.</li> <li>• Seek the teacher’s help if required.</li> <li>• Work through scene transitions to ensure the flow of the play.</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama Journal or similar.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• As a whole class, reflect on the process of rehearsing. Identify any issues and discuss how you might resolve them.</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>the focus) to convey meaning to the audience</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p><b>Ongoing weekly assessment</b></p> <p>Formative:</p> <ul style="list-style-type: none"><li>• monitoring checklist.</li></ul>	



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 8</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationship, when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p> <p>Performance skills and audience awareness (where the performers control</p>	<p><b><i>Boy Overboard</i></b></p> <p><b>Performing the scene/s to an audience</b></p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Meeting rehearsal deadlines</li> <li>• Demonstrating character in performance</li> <li>• Reflecting on your own and others’ performance</li> <li>• Supportive, critical feedback</li> </ul> <p><b>Teaching</b></p> <p>Note: depending on the size of your cohort and the time available based on your school commitments, you may need to incorporate the last two weeks to complete the performances.</p> <ul style="list-style-type: none"> <li>• Scenes are performed in script order.</li> <li>• Organise the transitions between players and scenes as fast as possible. Break the play into two halves. The players in the first half are prepared just off the stage area, waiting for their entry.</li> <li>• Hand out peer assessments to the students in the second half of the play who will peer assess the first half of the play.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Quick vocal and physical warm-up of your choice</p> <p><b>Main lesson</b></p> <p>Performance</p> <ul style="list-style-type: none"> <li>• Students engage in the performance with confidence and commitment.</li> <li>• Students reflect on their skills.</li> <li>• Students give supportive feedback via a peer assessment.</li> </ul> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Reflect on what you enjoyed and what challenged you.</li> <li>• Celebrate the end of the term and the performance with your class.</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>the focus) to convey meaning to the audience</p> <p><b>Responding</b> Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<ul style="list-style-type: none"> <li>▪ At the interval, hand out the peer assessments to the rest of the players and continue the performances.</li> <li>• Welcome invited guests.</li> <li>• Let the show begin!</li> </ul> <p><b>Assessment point</b></p> <p>Summative:</p> <ul style="list-style-type: none"> <li>• performance assessment. If possible, film the performances and assess on reflection.</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>• celebrate the students' performances.</li> </ul>	



**APPENDIX A: RESOURCES**

## Suggested teacher resources

Term 1 – Exploring drama elements and techniques			
<b>Week 1</b> <ul style="list-style-type: none"> <li>• Tool cards</li> <li>• Vocal cards</li> <li>• Hoops</li> <li>• Video links</li> <li>• Reflection journal</li> <li>• Observation checklist</li> </ul>	<b>Week 2</b> <ul style="list-style-type: none"> <li>• Video links</li> <li>• Reflection journal</li> <li>• Observation checklist</li> </ul>	<b>Week 3</b> <ul style="list-style-type: none"> <li>• T-chart template</li> <li>• Reflection journal</li> <li>• Observation checklist</li> </ul>	<b>Week 4</b> <ul style="list-style-type: none"> <li>• Reflection journal</li> <li>• Observation checklist</li> </ul>
<b>Week 5</b> <ul style="list-style-type: none"> <li>• Video links</li> <li>• Mime cards (free source online)</li> <li>• Reflection journal</li> <li>• Observation checklist</li> </ul>	<b>Week 6</b> <ul style="list-style-type: none"> <li>• Scenario cards (create your own context)</li> <li>• Reflection journal</li> <li>• Peer and teacher assessments</li> </ul>	<b>Week 7</b> <ul style="list-style-type: none"> <li>• Whole class prop list</li> <li>• Simple props and costumes</li> <li>• Reflection journal</li> <li>• Peer and teacher assessments</li> </ul>	<b>Week 8</b> <ul style="list-style-type: none"> <li>• Props and costumes</li> <li>• Peer and teacher assessments</li> </ul>
Term 2 – Types of drama – Noh theatre			
<b>Week 1</b> <ul style="list-style-type: none"> <li>• Video links</li> <li>• Graphic organiser</li> <li>• Material to sketch a plan</li> <li>• Devices – photographic journal</li> <li>• Observation checklist</li> </ul>	<b>Week 2</b> <ul style="list-style-type: none"> <li>• Video links</li> <li>• Materials to build a replica stage</li> <li>• Device per group to film the process</li> <li>• Reflection journal</li> </ul>	<b>Week 3</b> <ul style="list-style-type: none"> <li>• Video links</li> <li>• Class list for materials required in week 4</li> <li>• Devices – photographic journal</li> <li>• Observation checklist</li> </ul>	<b>Week 4</b> <ul style="list-style-type: none"> <li>• Materials for mask making</li> <li>• Devices – photographic journal</li> <li>• Reflection journal</li> <li>• Observational checklist</li> </ul>
<b>Week 5</b> <ul style="list-style-type: none"> <li>• Video links</li> <li>• Masks</li> <li>• Copies of traditional Japanese story/excerpt (your choice)</li> </ul>	<b>Week 6</b> <ul style="list-style-type: none"> <li>• Video links</li> <li>• Masks</li> <li>• Traditional Japanese story</li> <li>• Devices – photographic journal</li> </ul>	<b>Week 7</b> <ul style="list-style-type: none"> <li>• Masks</li> <li>• Traditional Japanese story</li> <li>• Devices – photographic journal</li> <li>• Reflection journal</li> </ul>	<b>Week 8</b> <ul style="list-style-type: none"> <li>• Masks</li> <li>• Device to record performances</li> <li>• Reflection journal</li> <li>• Peer and teacher assessment templates</li> </ul>

**Term 2 – Types of drama – Noh theatre**

<b>Week 5</b>	<b>Week 6</b>	<b>Week 7</b>	<b>Week 8</b>
<ul style="list-style-type: none"> <li>• Devices – photographic journal</li> <li>• Observational checklist</li> </ul>	<ul style="list-style-type: none"> <li>• Reflection journal</li> <li>• Observational checklist</li> <li>• Prepare peer assessment template for Week 8</li> </ul>	<ul style="list-style-type: none"> <li>• Observational checklist</li> </ul>	

**Term 3 – Humanities and Social Sciences (HASS) through drama**

<b>Week 1</b>	<b>Week 2</b>	<b>Week 3</b>	<b>Week 4</b>
<ul style="list-style-type: none"> <li>• Video links</li> <li>• Identified HASS themes</li> <li>• Prepare assessment checklist for Week 3</li> </ul>	<ul style="list-style-type: none"> <li>• Continuation of Week 1</li> </ul>	<ul style="list-style-type: none"> <li>• Assessment checklist for performance</li> <li>• Device to record performances</li> </ul>	<ul style="list-style-type: none"> <li>• Recorded performances from Week 3</li> <li>• Peer/group reflection sheet</li> </ul>
<b>Week 5</b>	<b>Week 6</b>	<b>Week 7</b>	<b>Week 8</b>
<ul style="list-style-type: none"> <li>• Examples of advertisements</li> <li>• Anecdotal notes or observational checklist</li> </ul>	<ul style="list-style-type: none"> <li>• Example of a script</li> <li>• Video links</li> <li>• Props and simple costumes</li> <li>• Anecdotal notes or observational checklist</li> </ul>	<ul style="list-style-type: none"> <li>• Scripts for Week 6</li> <li>• Props and simple costumes</li> <li>• Anecdotal notes or observational checklist</li> </ul>	<ul style="list-style-type: none"> <li>• Props and simple costumes</li> <li>• Assessment checklist (your design)</li> </ul>

**Term 4 – *Boy Overboard***

<b>Week 1</b>	<b>Week 2</b>	<b>Week 3</b>	<b>Week 4</b>
<ul style="list-style-type: none"> <li>• Instrumental Afghanistan music</li> <li>• Simple visualisation scripts (warm-up activity)</li> <li>• ‘True’ and ‘False’ signs</li> </ul>	<ul style="list-style-type: none"> <li>• Copy of <i>Boy Overboard</i> play</li> <li>• Basic synopsis of the play</li> <li>• Script description cards</li> <li>• Recording device</li> </ul>	<ul style="list-style-type: none"> <li>• Large pieces of butcher’s paper or similar</li> <li>• Anecdotal notes or observational checklist</li> <li>• Reflection journal</li> </ul>	<ul style="list-style-type: none"> <li>• Placemat template</li> <li>• Anecdotal notes or observational checklist</li> <li>• Reflection journal</li> </ul>

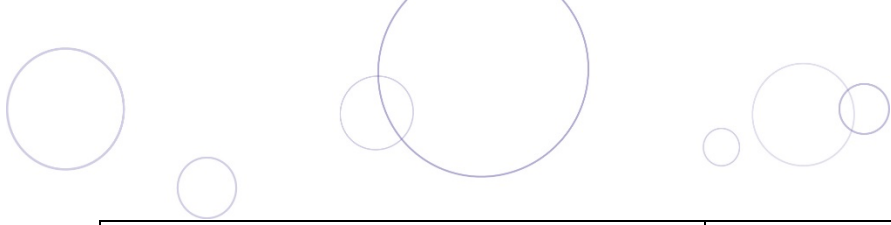
**Term 4 – *Boy Overboard***

<b>Week 1</b> <ul style="list-style-type: none"><li>• Statement cards</li><li>• T-chart template</li><li>• Anecdotal notes or observational checklist</li><li>• Reflection journal</li></ul>	<b>Week 2</b> <ul style="list-style-type: none"><li>• Anecdotal notes or observational checklist</li><li>• Reflection journal</li></ul>	<b>Week 3</b>	<b>Week 4</b>
<b>Week 5</b> <ul style="list-style-type: none"><li>• Copies of the play or first three scenes per student</li><li>• Video links</li><li>• Reflection journal</li></ul>	<b>Week 6</b> <ul style="list-style-type: none"><li>• Simple props and costumes</li><li>• Scripts from Week 5</li><li>• Organise an external audience for Week 8, if possible</li></ul>	<b>Week 7</b> <ul style="list-style-type: none"><li>• Simple props and costumes</li><li>• Scripts from Week 5</li></ul>	<b>Week 8</b> <ul style="list-style-type: none"><li>• Simple props and costumes</li><li>• Teacher and peer assessment template</li></ul>



Tool cards

sigh	stretch
tongue	lip trill
twister	scales
tense	release
flick	stomp
mime	physical
eye contact	emotion
feelings	pitch
reach	spatial



<b>gait</b>	<b>expression</b>
<b>sharp</b>	<b>posture</b>
<b>balance</b>	<b>ballet</b>
<b>muscles</b>	<b>flexible</b>
<b>diaphragm</b>	<b>grimace</b>
<b>pout</b>	<b>facial</b>
<b>loud</b>	<b>soft</b>



Vocal cards

Once upon a time ...

Oh no! You can't stop there.

No matter where I am, I will be strong.

I laugh when I am hurting inside.

I'm only brave when I have to be.

I am not always scared of the dark.

Tell your brother to send his strongest friend.

It is an honour to represent my country.

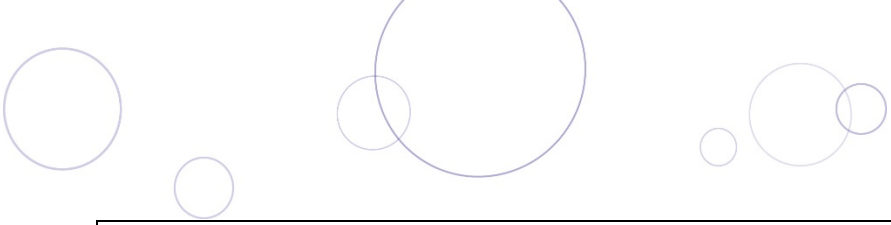
I don't want to survive. I want to live.

You want something done, you've got to do it yourself.

I will follow you to the moon and back.

Nothing is more important than our friendship.

The fish flapped as I kissed it and let it go.



If you're not scared, then you should be.

This is the perfect time to panic!

Someday I'll grow wings and fly away.

Our friend is in there, lost and alone.

It's the worst place I've been in my entire life.

There's a strong and mighty kind lad inside of you. You just have to let him out.

True courage is facing something that you are afraid of.

Eat the apple. It grew from a seed.

Whatcha going do about it then?

Nobody but me can change my story.



**Situation cards (add your ideas to these)**

In a forest	At a beach	In the car
On the moon	In the park	Holiday in dinosaur park
At the circus	At school	In a foreign country
Camping in the mountains	In a book	In a time travel capsule

## Peer assessment example

### Mime (on a Humanities and Social Sciences theme)

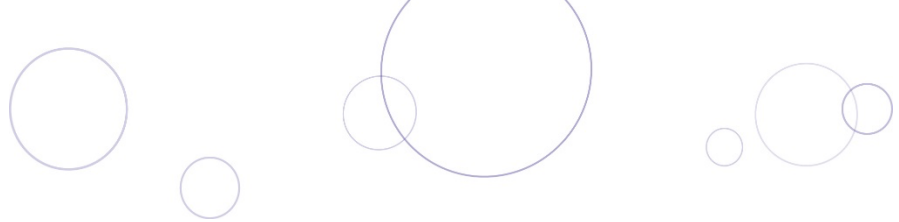
Highlight what you notice in the performance and give a score of 0–3 for the category

Key: **0** couldn't tell | **1** good | **2** great | **3** fabulous

Student name	Mime skills	/3	Elements of drama	/3	Theatrical techniques	/3	Audience awareness	/3	Positive feedback	/12
	<ul style="list-style-type: none"> <li>• Facial expressions</li> <li>• Physical gestures</li> </ul>		<ul style="list-style-type: none"> <li>• Voice</li> <li>• Movement</li> <li>• Role</li> <li>• Time</li> <li>• Mood</li> <li>• Space</li> <li>• Situation</li> <li>• Tension</li> <li>• Relationship</li> <li>• Character</li> </ul>		<ul style="list-style-type: none"> <li>• Use of tableaux</li> <li>• Use of levels</li> </ul>		<ul style="list-style-type: none"> <li>• Focus</li> <li>• Eyeline</li> <li>• Body position</li> <li>• Connection</li> </ul>			
	<ul style="list-style-type: none"> <li>• Facial expressions</li> <li>• Physical gestures</li> </ul>		<ul style="list-style-type: none"> <li>• Voice</li> <li>• Movement</li> <li>• Role</li> <li>• Time</li> <li>• Mood</li> <li>• Space</li> <li>• Situation</li> <li>• Tension</li> <li>• Relationship</li> <li>• Character</li> </ul>		<ul style="list-style-type: none"> <li>• Use of tableaux</li> <li>• Use of levels</li> </ul>		<ul style="list-style-type: none"> <li>• Focus</li> <li>• Eyeline</li> <li>• Body position</li> <li>• Connection</li> </ul>			



Student name	Mime skills	/3	Elements of drama	/3	Theatrical techniques	/3	Audience awareness	/3	Positive feedback	/12
	<ul style="list-style-type: none"> <li>• Facial expressions</li> <li>• Physical gestures</li> </ul>		<ul style="list-style-type: none"> <li>• Voice</li> <li>• Movement</li> <li>• Role</li> <li>• Time</li> <li>• Mood</li> <li>• Space</li> <li>• Situation</li> <li>• Tension</li> <li>• Relationship</li> <li>• Character</li> </ul>		<ul style="list-style-type: none"> <li>• Use of tableaux</li> <li>• Use of levels</li> </ul>		<ul style="list-style-type: none"> <li>• Focus</li> <li>• Eyeline</li> <li>• Body position</li> <li>• Connection</li> </ul>			
	<ul style="list-style-type: none"> <li>• Facial expressions</li> <li>• Physical gestures</li> </ul>		<ul style="list-style-type: none"> <li>• Voice</li> <li>• Movement</li> <li>• Role</li> <li>• Time</li> <li>• Mood</li> <li>• Space</li> <li>• Situation</li> <li>• Tension</li> <li>• Relationship</li> <li>• Character</li> </ul>		<ul style="list-style-type: none"> <li>• Use of tableaux</li> <li>• Use of levels</li> </ul>		<ul style="list-style-type: none"> <li>• Focus</li> <li>• Eyeline</li> <li>• Body position</li> <li>• Connection</li> </ul>			
Feedback given by: _____ Date: ____/____/____										



## Mime assessment checklist

Key: 0 (couldn't tell) | 1 ✓ (good) | 2 ✓✓ (great) | 3 ✓✓✓ (fabulous)

Student name	Mime skills		Drama Elements				Use of theatrical techniques		Level of confidence	Comments	Overall grade
	Facial expressions	Physical gestures	Movement	Space	Relationship	Character	Tableaux	Levels			

## Assessment checklist

Japanese Noh theatre inspired devised performance based on a traditional Japanese short story.

Group No: _____ Group members: _____										
Marking key: ✓ beginning    ✓✓ developing    ✓✓✓ achieving    ☆ excelling										
No	Student name	Noh inspired	Use of stylised movement and gestures	Rehearsal process – ability to work	Inclusion of drama elements	Use of drama terminology				Comments
1										
2										
3										
4										
5										
6										
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16										
17										
18										
19										
20										

## Assessment rubric

### Japanese Noh theatre inspired devised performance based on a traditional Japanese short story

Group No: _____ Group members: _____				
Criteria	Beginning	Emerging (standard)	Achieving	Comments
<b>Skills</b> Noh-inspired techniques (stylised movement and gestures)	Glimpses of Noh-inspired techniques.	Demonstrated some purposeful Noh-inspired techniques, but required more consistency and flow.	Clear and purposeful inclusion of techniques. Consistent use of the stylised form. Obvious Noh inspiration.	
<b>Skills</b> Awareness and use of drama elements (voice, role, relationship, mood etc)	Glimpses of drama elements.	Demonstrated a good awareness and use of many drama elements.	Clear and purposeful use of drama elements observed.	
<b>Ideas</b> Devised performance communicates ideas to an audience	Sustained audience engagement fleetingly throughout the performance.	Sustained audience engagement throughout most of the performance.	Sustained full audience engagement.	
<b>Performance</b> Rehearsal process	Required assistance to work cohesively as a team (or individual). Rehearsal process slowed down due to difficulty in accepting each other's ideas.	Worked well with each other for much of the time. Required some assistance to solve a few issues. Mostly supportive of each other's ideas.	Cohesive working relationships throughout the rehearsal process. Contributed, shared and built on each other's ideas amicably and supportively.	
<b>Performance</b> Level of commitment to group	Required encouragement and/or reminders to participate in an appropriate manner.	Most members of the group participated appropriately; however, at times, assistance was required to refocus the group.	Demonstrated a high level of commitment during the rehearsal process and performance.	



Statement cards

<p>Paintings found in the caves of Bamiyan, in Afghanistan, are thought to be the world's first oil paintings. These were painted around 650BC.</p>	<p>Afghanistan's main source of income is from agriculture, crude oil and natural gas. Its biggest agricultural export comes from vegetables, fruits, rice and nuts.</p>
<p>Afghanistan has hot summers and cold winters. Sandstorms happen a lot in Afghan deserts.</p>	<p>The national sport of Afghanistan is goat-grabbing while on horseback.</p>
<p>The nomads live in tents and move from place to place with their animals and belongings.</p>	<p>A major Afghan export is textiles. Wool, cotton, hides and pelts are made into carpets, rugs and other precious items.</p>

## True/false facts about Afghanistan

True/false	Answers
1. The people who live in Afghanistan are referred to as Afghans.	True
2. Afghans celebrate New Year on 21 March, the first day of Spring.	True – It is called Nawroz
3. The colours of the Afghanistan flag are black, red and blue.	False – black, red and green
4. Afghanistan's national sport is table tennis.	False – goat grabbing
5. Poetry is very important to Afghan culture. Their stories have been told in verse for more than 1000 years.	True
6. Young Afghan men think Ironman looks like an Afghan.	False – They think Arnold Schwarzenegger does.
7. The capital city is Paris.	False – Kabul
8. The official language of Afghanistan is English.	False – Pashto
9. Agriculture, crude oil and natural gas are the main source of income in Afghanistan.	True
10. Women are not allowed to speak to men except for men who are related to them (grandfather, father, brother, uncle).	True
11. Afghanistan has been at war for more than 20 years.	True
12. The children of Afghanistan are not affected by the wars.	False – Since 2018 more than 3000 children were casualties of the war.
13. Girls and boys have equal opportunity for education.	False – Girls are expected to work in the family home, boys are entitled to education; 60% of children go to school from the age of 6 to 12.



# **APPENDIX B: ASSESSMENT EXEMPLAR 1**

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Mime skills



## Achievement standard

**Note: areas assessed through the sample assessment task are indicated in bold.**

At Standard, students use **improvisation skills** and **dramatic action** to present drama to an audience. They use voice, **movement**, role and relationships to create drama in devised, improvised or scripted drama. Students use **rehearsal processes** in different groups to **develop dramatic narratives**. They demonstrate awareness of guiding the audience focus in performance.

Students **outline elements of drama that relate to dramatic meaning in performance**. They outline the role of drama in different cultures and times. Students **use some drama terminology**.



## Assessment task

### Title of task

---

Mime skills

### Task details

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<b>Description of task</b>	Students engage with drama elements which focus on the skills and techniques of mime.
<b>Type of assessment</b>	Summative
<b>Purpose of assessment</b>	To inform the teacher of the level of achievement for each student and to assess the development of students' knowledge and skills in drama  To inform reporting at the end of the teaching and learning cycle
<b>Assessment strategy</b>	Storyboard devised drama Final performance demonstrating drama elements and mime skills and techniques Teacher observation/anecdotal notes/photographs and video of final performance
<b>Evidence to be collected</b>	Group storyboard Photographic/video recording of rehearsal process and performance Peer feedback

### Content description

---

#### Content from the Western Australian curriculum


##### Ideas

Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning.

##### Skills

Experimentation and refinement of ten (10) elements of drama:

- voice (loud, soft, varying loud and soft; pitch variation; pace; volume; clarity)
- movement (facial expressions and gestures to create belief in character and situation)
- role (taking on the point of view of a fictional character; listening and responding in role; adopting a role and maintaining focus)
- situation (establishing and sustaining a fictional setting)
- space (establishing a clear setting)
- character (communicating character traits; developing relationships between characters)
- time (sense of time to create belief in drama)
- tension (factors that contribute to suspense in stories; tension in characters' relationships)

- 
- mood (describes the feelings and attitudes, often combined of the roles or characters involved in dramatic action)
  - relationships (how relationships influence character development) when creating improvised, devised or scripted drama

### **Performance**

Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience.

Performance skills and audience awareness (where performers control the focus) to convey meaning to the audience)

### **Responding**

The role of drama in different cultures and times

Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology

### **Task preparation**

---

#### **Prior learning**

Students have previously explored improvisation and devising skills and have experience applying the elements of drama. Students may be familiar with the meaning of some key drama terms, including some parts of the stage. Students will have limited understanding of mood and may have explored a range of voice and movement techniques. Students should have experienced reflection processes, such as giving and receiving feedback, to improve drama.

#### **Assessment differentiation**

Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.

#### **Assessment task**

---

##### **Assessment conditions**

An open space is needed, such as a specific drama, music, or dance area. A clear classroom space is also suitable.

In groups in class, the students will storyboard a given scenario, plan a mime sequence that reflects the scenario, and rehearse and perform the groups' devised mime. Simple props can be used.



## Resources

---

- short videos that demonstrate the art of mime
- a range of simple props to suit a range of scenarios
- A3 paper for storyboarding
- writing equipment
- video camera, or appropriate device, to record the student performances
- observation and assessment checklists
- peer feedback forms



### **Instructions for teacher**

- Ensure students have engaged with all drama elements before performance.
- Give students opportunities to explore the skills and techniques of mime.
- Engage students in warm-up activities that prepare the tools of a performer (voice and movement, character development, gesture, techniques and acting styles)
- Differentiate teaching and assessment to meet the needs of the students, based on their level of readiness and need to be challenged.
- Prepare the students for a drama performance.
- Encourage self-reflection as a performer.
- Collect evidence through a range of formative assessment strategies such as, checklists, anecdotal notes, video and photographic evidence.

Note: if required, you can extend the rehearsal and performance by one week should the students require extra time.



## Instructions for students

### Students will:

- engage with the elements of drama through mime
- work in groups to plan and devise a short performance based on a given scenario
- workshop and rehearse to prepare for a performance
- individually, and as a group, reflect on their performance.

### Weeks 1–4

- Explore the elements of drama.

### Week 5

- Introduce the drama form of mime.

### Week 6

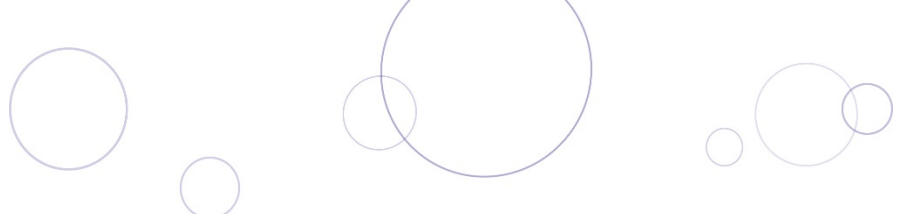
- Students begin to develop a storyboard for a given scenario and begin to rehearse a short (2–3 minutes) performance.

### Week 7

- Students continue rehearsal for mime performance in Week 8.

### Week 8

- Performance (peer feedback and teacher assessment of skills).



### Mime assessment checklist

	Mime skills		Drama Elements				Use of theatrical techniques		Level of confidence	Comments	Overall grade
	Facial expression	Physical gestures	Movement	Space	Relationship	Character	Tableaux	Levels			
Student name											
Key:	<b>0</b> (couldn't tell)	<b>1</b> ✓ (good)	<b>2</b> ✓✓ (great)	<b>3</b> ✓✓✓ (fabulous)							



## **APPENDIX C: ASSESSMENT EXEMPLAR 2**

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Reflective Journal – *Boy Overboard*



## Achievement standard

**Note: areas assessed through the sample assessment task are indicated in bold.**

At Standard, students use **improvisation skills and dramatic action to present drama to an audience**. They use **voice, movement, role and relationships to create drama in** devised, improvised or **scripted drama**. Students **use rehearsal processes** in different groups to develop dramatic narratives. They demonstrate awareness of guiding the audience focus in performance.

Students **outline elements of drama that relate to dramatic meaning in performance**. They outline the **role of drama in different cultures** and times. Students **use some drama terminology**.



## Assessment Task

### Title of task

---

Reflective journal – *Boy Overboard*

### Task details

---

<b>Description of task</b>	Students self-reflect and/or respond to questions weekly, over five lessons.
<b>Type of assessment</b>	Summative (Making, Performance)
<b>Purpose of assessment</b>	To demonstrate responding to a variety of drama situations, skills and techniques.  To reflect on their own and others performance, explain the purpose of drama and use drama terminology to communicate meaning.  To inform reporting at the end of the teaching and learning cycle
<b>Assessment strategy</b>	Reflective journal Teacher observation/anecdotal notes/photographs and video of final performance
<b>Evidence to be collected</b>	Reflective journal

### Content description

---

#### Content from the Western Australian curriculum

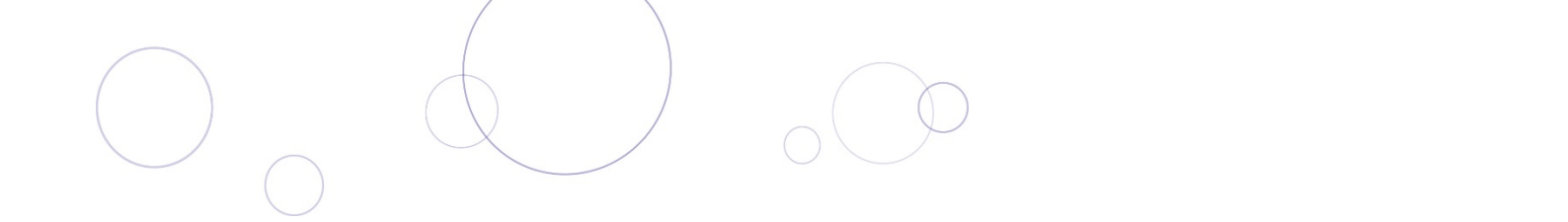
##### Ideas

Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning.

##### Skills

Experimentation and refinement of ten (10) elements of drama:

- voice (loud, soft, varying loud and soft; pitch variation; pace; volume; clarity)
- movement (facial expressions and gestures to create belief in character and situation)
- role (taking on the point of view of a fictional character; listening and responding in role; adopting a role and maintaining focus)
- situation (establishing and sustaining a fictional setting)
- space (establishing a clear setting)
- character (communicating character traits; developing relationships between characters)
- time (sense of time to create belief in drama)
- tension (factors that contribute to suspense in stories; tension in characters' relationships)
- mood (describes the feelings and attitudes, often combined of the roles or characters involved in dramatic action)

- 
- relationships (how relationships influence character development) when creating improvised, devised or scripted drama.

### **Performance**

Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience

Performance skills and audience awareness (where the performers control the focus) to convey meaning to the audience

### **Responding**

The role of drama in different cultures and times

Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology

### **Task preparation**

---

#### **Prior learning**

Students have previously engaged in writing a reflective journal in drama noting their ideas, thoughts and understandings using drama terminology and vocabulary to express what they know. Students have responded to questions, engaged in receiving and giving critical feedback, used thinking/organisational strategies to help structure their thinking and orally expressed their ideas in small groups or as a whole class.

#### **Assessment differentiation**

Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.

#### **Assessment task**

---

#### **Assessment conditions**

Students have individual reflective journals which they complete at given times in the lesson or in associated class time.

#### **Resources**

---

- Week 1: T-Chart
- Week 2: Personal challenges and strengths
- Week 3: 'Role on the wall' character qualities brainstorm
- Week 4: Inside/Outside circle – notate three points of discussion
- Week 5: Stage blocking and character visualisation



## **Instructions for teacher**

### **Teacher will:**

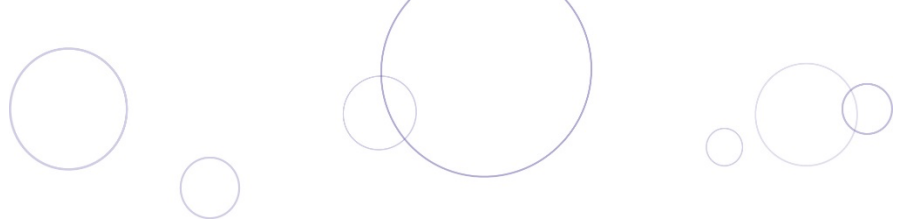
- ensure students understand how to reflect effectively
- be flexible in the delivery of the content to ensure the students have enough time during class to complete the given reflection (5–10 minutes at the end of each lesson)
- encourage students to discuss drama concepts to build terminology and vocabulary
- collect the reflective journals in Week 5 and assess.



## **Instructions to students**

### **Students will:**

- engage in drama each week
- reflect on your own and other student performances to complete the assigned reflective task for the journal
- work individually, in small groups or as a whole class to discuss drama concepts
- complete each of the reflection tasks in the journal on a weekly basis.



## Drama Assessment Task 2 – Reflective Journal Writing

Weekly task	Teacher comments
<b>Week 1</b> T Chart	
<b>Week 2</b> Personal challenges and strengths	
<b>Week 3</b> ‘Role on the wall’ character qualities brainstorm	
<b>Week 4</b> Inside/Outside circle – notate three points of discussion	
<b>Week 5</b> Stage blocking and character visualisation	
<b>Key: 0</b> (couldn't tell) <b>1</b> ✓ (good) <b>2</b> ✓✓ (great) <b>3</b> ✓✓✓ (fabulous)	



## Acknowledgements

### Term 1

#### Week 5

History of mime paragraph (sentences 2 & 3) adapted from: Mime artist. (2021). In *Wikipedia*. Retrieved April, 2021, from [https://en.wikipedia.org/wiki/Mime\\_artist](https://en.wikipedia.org/wiki/Mime_artist)  
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### Appendix A

#### Term 4, Week 1

Term 4, Week 1 1<sup>st</sup>, 2nd and 4th statement cards and true/false facts (except facts 10, 12 and sentence 3 of fact 13), information from: TheFactFile. (2020). *66 Interesting Facts About Afghanistan*. Retrieved May, 2021, from <https://thefactfile.org/afghanistan-facts/>

2nd statement card information from: TheFactFile. (2020). *66 Interesting Facts About Afghanistan*. Retrieved May, 2021, from <https://thefactfile.org/afghanistan-facts/2/>

3rd statement card adapted from: TheFactFile. (2020). *66 Interesting Facts About Afghanistan*. Retrieved May, 2021, from <https://thefactfile.org/afghanistan-facts/>

5th statement card from: TheFactFile. (2020). *66 Interesting Facts About Afghanistan*. Retrieved May, 2021, from <https://thefactfile.org/afghanistan-facts/>



