



## SAMPLE TEACHING AND LEARNING OUTLINE

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### THE ARTS – DRAMA

### YEAR 1

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Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their teaching and learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the learning area syllabus.

## **Time allocation on which the sample teaching and learning outline is based**

1 hour of teaching per week for one school term (10 weeks).

### **Drama key concepts embedded**

- Ideas
- Skills
- Performance
- Response

### **Prior knowledge**

Students have participated in purposeful play. They have responded to given stimuli and experimented with ways in which to use their voice and movement to create sound, shapes and basic characters. They have been both performers and audience, showing a simple understanding of both roles.

### **Drama Skills**

In Year 1, learning in Drama builds on the dispositions of learning developed in the early years.

Students explore personal experiences to create drama and develop improvisation skills. They continue to experiment with voice and movement to create their drama, leading to the creation of specific roles and characters.

Students experience the roles of performers and audience members, learning performance skills and audience behaviour. They have the opportunity to explore the different places where drama is performed.

As they make and respond to drama, students explore the key moments in drama they view and make.

Across the year, different skills are emphasised in:

- Making (M)
- Responding (R)

***Suggested assessments are provided throughout the outline for teachers to select the timing, type and number of assessments in line with the school assessment policy.***

## Year 1 Sample Teaching and Learning Outline

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
1	<p><b>I&gt;</b> Use of dramatic action to sequence events to communicate an idea or message</p> <p><b>S&gt;</b> Exploration and experimentation of three (3) elements of drama: voice, movement and role to create drama</p> <p><b>S&gt;</b> Use of known stories and personal experiences to create drama with simple objects and available technologies</p> <p><b>S&gt;</b> Improvisation skills (contributing to the progression of action) to develop dramatic action</p> <p><b>P&gt;</b> Performance of planned and spontaneous drama that expresses feelings, moods, ideas and experiences to an audience</p> <p><b>P&gt;</b> Performance skills (performing towards the</p>	<p><b>R&gt;</b> Audience behaviour (paying attention to the development of a story) when viewing drama</p> <p><b>R&gt;</b> Personal responses to expressing ideas and feeling to key moments in drama they view and make</p>	<p>How can we use facial expression to show emotion?</p> <p>How can we use our body to show role?</p> <p>How can we use voice to narrate a story?</p> <p>How can we use imagination to create from a range of stimuli?</p> <p>Why do we need to concentrate in Drama?</p> <p>How do we need to position ourselves so the audience can see us?</p> <p>What do we need to do as an audience when watching a performance?</p>	<p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Introduce the concept of storytelling.</li> <li>• Revise the (3) elements of drama: voice, movement and role</li> <li>• Revise performance skills</li> <li>• Revise appropriate audience behaviour</li> </ul> <p><b>LA 1</b></p> <ul style="list-style-type: none"> <li>• Students will be taken through a series of activities to build storytelling technique and role.</li> <li>• Activity one: emotion cards. Teacher calls out the emotions on the cards and students have 10 counts to create a statue showing that emotion. With each emotion, ask one student to give an example of when that emotion is felt (e.g. 'You can feel angry when your sister takes the last cupcake'). Explain to students that from one facial expression we are starting to build a storyline. Use the example of the sister taking the cake to create a performance.</li> <li>• Activity two: Sharing a story. In pairs, the students share a story based on the teacher's title. For example, '<i>The last time I went to the beach I saw...</i>' or '<i>My favourite Christmas was ... because ...</i>'</li> <li>• Activity three: Role cards. Teacher calls out different characters on the cards and students have 10 counts to transform into the character. Students are to walk through the space as the character, considering the way they are moving. Teacher will call out cues (e.g. be a fireman, climb a ladder, spray the hose, put on your protective gear). At the conclusion of the activity, ask students to choose their favourite role. Discuss possible storylines these characters could be a part of.</li> <li>• Activity four: scenario and narrator. Teacher gives students a very simple scenario, e.g. a young child is sitting at the dinner table ready for dinner. Mum brings over the plate and the child sees that the meal is something he/she dislikes. Child gets upset and runs to bedroom. All students practise</li> </ul>

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	<p>audience, raising chin for good eye lines) when sharing drama with peers</p> <p><b>Teaching concepts:</b> storytelling, voice, movement, role, facial expression, narrator, concentration, group cooperation, confidence</p>			<p>this scenario without speaking. In pairs, the students then repeat this scenario, with one person acting and the other person saying the action.</p> <p>Teacher models an example first so students understand the concept of the narrator. Spotlight a few performances to show the class.</p> <ul style="list-style-type: none"> <li>Activity five: <i>Who does it belong to?</i> Teacher asks class to sit in a circle. The teacher holds up a prop, such as a crown, and as it is passed around the circle, each student adds some more information to the story about who the crown belongs to and where it has been worn and so on. This activity can be repeated numerous times with different props and can be extended into tableaux and short improvisations.</li> </ul> <p><b>Reflection</b></p> <ul style="list-style-type: none"> <li>Verbally identify middle, beginning and end of a story.</li> <li>Verbally identify role</li> <li>Verbally recognise basic performance skills.</li> </ul> <p><b>Assessment: Formative</b></p> <ul style="list-style-type: none"> <li>Visually assess student interaction, input and focus.</li> <li>Visually assess student ability to understand the concepts being taught.</li> </ul>
2–8	<p><b>I&gt;</b> Use of dramatic action to sequence events to communicate an idea or message</p> <p><b>S&gt;</b> Exploration and experimentation of three (3) elements of drama: voice, movement and role to create drama</p> <p><b>S&gt;</b> Use of known stories and personal experiences to create drama with simple</p>	<p><b>R&gt;</b> Audience behaviour (paying attention to the development of a story) when viewing drama</p> <p><b>R&gt;</b> Different places where drama is performed</p> <p><b>R&gt;</b> Personal responses to expressing ideas and feeling to key moments</p>	<p>What Australian stories have you read?</p> <p>What characters and settings are found in these stories?</p> <p>How are they different to the stories written by Aborigines?</p> <p>What are these stories called?</p> <p>How do we use our bodies to show character?</p>	<p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>Continue with storytelling.</li> <li>Revise the (3) elements of drama: voice, movement and role</li> <li>Revise performance skills</li> <li>Revise appropriate audience behaviour</li> </ul> <p><b>LA 2</b></p> <ul style="list-style-type: none"> <li>Discuss Australian stories. Use a variety of traditional Dreaming stories and modern-day contemporary Australian stories. Ask students to identify the types of characters and settings found in Australian stories, using familiar story titles that the students have previously looked at in class or library sessions.</li> <li>Explain that the class will focus on a particular text for each lesson addressing characters, settings, storylines and storytelling technique.</li> </ul>

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	<p>objects and available technologies</p> <p><b>S&gt;</b> Development of improvisation skills (contributing to the progression of action) to develop dramatic action</p> <p><b>P&gt;</b> Performance of planned and spontaneous drama that expresses feelings, moods, ideas and experiences to an audience</p> <p><b>P&gt;</b> Performance skills (performing towards the audience, raising chin for good eye lines) when sharing drama with peers</p> <p><b>Teaching concepts:</b> storytelling, voice, movement, role, facial expression, narrator, tableau, concentration, group cooperation, confidence</p>	<p>in drama they view and make</p>	<p>How do we use voice effectively?</p> <p>What is speaking in unison mean?</p> <p>What is the beginning, middle and end of the story?</p> <p>What is a tableau?</p> <p>Why do we need to face the audience?</p> <p>Why do we need to concentrate when being read a story?</p>	<ul style="list-style-type: none"> <li>• Story 1: <i>Wombat Stew</i> by Marcia K Vaughan</li> <li>• Standing in a circle, teacher narrates the chorus from <i>Wombat Stew</i>. Say each line to the class, with the students repeating the words. Ask the students to say it softly and loudly; soft to loud and vice versa. Add actions to the words (using a variety of small and big movements as well as facial expressions) and rehearse with the class until the students have memorised both the action and the words.</li> <li>• Teacher begins reading the story to the class. Class is to repeat some of the key words or perform an action (as suggested by the teacher throughout). Students are to repeat their memorised words when relevant in the story. (Note: these words do change throughout the story so the teacher can decide whether to teach the variations or repeat what they have learnt prior.)</li> <li>• Students are to recall the animals featured in the story. Students are directed to move through the space as these animals. Teacher will model the movement for each animal.</li> <li>• Teacher allocates each student a role and asks the class to stand in a straight line.</li> <li>• Teacher reads an abridged version of the story and guides students to act out what is being read through mime. For example, a student will put their arm above their head as the emu, walk out of the line into the acting space, pretend to pick some feathers and then drop them into the pot. Alternatively, the teacher can provide a large pot and various props, such as feathers, fake bugs and so on.</li> <li>• Repeat the abridged version a second time to consolidate understanding of the order of the storyline, characters and students' involvement.</li> </ul> <p><b>LA3</b></p> <ul style="list-style-type: none"> <li>• Story 2: <i>Possum Magic</i> by Mem Fox</li> <li>• Discuss the relationship between a grandparent (or similar) and a grandchild. Ask the students to share how they spend time with their</li> </ul>

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				<p>grandparents (or older family members) and any special memories they have.</p> <ul style="list-style-type: none"> <li>• Choose two volunteers to role-play in front of the class as an example. Allocate roles of the grandparent and the child to the students. The assigned grandparent will ask the grandchild a given question and the other will respond. Repeat this numerous times with prompted questions.</li> <li>• In pairs, students are to repeat the above activity with new questions, formulated by the teacher.</li> <li>• Teacher reads the story <i>Possum Magic</i> to the class. Students are to be involved in the storytelling process. For example, when the teacher reads 'She made dingoes smile and emus shrink', the teacher will ask the students to show a huge grin and then to make their bodies as small as they can. Students will also say 'ssshhhh' every time the teacher says the character name Hush.</li> <li>• Repeat exercise from previous lesson by retelling the story, using students.</li> <li>• Finish lesson with a song from the book called <i>Here We Go Round the Lamington Plate</i>. Teacher to sing the tune and find actions to suit.</li> </ul> <p><b>LA4</b></p> <ul style="list-style-type: none"> <li>• Discuss the fact that the last two lessons have focused on contemporary Australian stories. This lesson will focus on Aboriginal ways of storytelling, called The Dreaming. Explain the history and beliefs and that today the events of the ancient era of creation are enacted in ceremonies and danced in mime form by performers.</li> <li>• Story 3: <i>The Rainbow Serpent</i></li> <li>• Read the story to students.</li> <li>• Students identify the characters and as a class, mark out the significant parts of the story on a long piece of butcher's paper. The teacher can make the paper look like the rainbow serpent.</li> </ul>

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				<ul style="list-style-type: none"> <li>The teacher calls out the sections of the story from beginning to end and in small groups the students are to create a tableau for each of the important moments in the text, e.g. the two brothers looking for shelter.</li> <li>Groups perform their series of tableaux to the class with teacher guidance.</li> </ul>
5–10	<p><b>I&gt;</b> Use of dramatic action to sequence events to communicate an idea or message</p> <p><b>S&gt;</b> Exploration and experimentation of three (3) elements of drama: voice, movement and role to create drama</p> <p><b>S&gt;</b> Use of known stories and personal experiences to create drama with simple objects and available technologies</p> <p><b>S&gt;</b> Development of improvisation skills (contributing to the progression of action) to develop dramatic action</p> <p><b>P&gt;</b> Performance of planned and spontaneous drama that expresses feelings,</p>	<p><b>R&gt;</b> Audience behaviour (paying attention to the development of a story) when viewing drama</p> <p><b>R&gt;</b> Different places where drama is performed</p> <p><b>R&gt;</b> Personal responses expressing ideas and feelings to key moments in drama they view and make</p>	<p>Why do we need to concentrate in Drama?</p> <p>Why is it important to cooperate in drama?</p> <p>Why do we need to concentrate during rehearsals?</p> <p>Where do we need to move and when do we do this?</p> <p>What facial expressions can I use to show emotion?</p> <p>How will I use my body to show my character?</p> <p>How will I use my voice to show my character?</p> <p>Why is it important that I cooperate effectively when rehearsing with the entire class?</p> <p>How do we need to position ourselves so the audience can see us?</p>	<p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>Continue with the concept of storytelling.</li> <li>Revise the three elements of drama: voice, movement and role</li> <li>Revise performance skills</li> <li>Revise appropriate audience behaviour                             <ul style="list-style-type: none"> <li>Direct and rehearse performance piece as a whole class</li> </ul> </li> </ul> <p><b>Assessment: Summative</b></p> <ul style="list-style-type: none"> <li><i>Tiddalick the Frog</i></li> <li>Using similar techniques to the lessons above, the teacher will create and direct a whole class performance for a live audience. The teacher will be the narrator of the story using a live or pre-recorded voice over, music, instruments and sound effects are encourage to enhance the piece and create a more authentic performance. In addition, Drama could integrate with Art to create animal masks and/or Music to create live song.</li> <li>All skills and techniques learnt throughout the unit are to be demonstrated in performance and are clearly outlined on the marking key.</li> <li>All final performances to be recorded for evidence.</li> </ul> <p><b>Reflection</b></p> <p>Students complete a verbal self-reflection.</p>



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	<p>moods, ideas and experiences to an audience</p> <p><b>P&gt;</b> Performance skills (performing towards the audience, raising chin for good eye lines) when sharing drama with peers</p> <p><b>Teaching concepts:</b> storytelling, voice, movement, role, facial expression, narrator, tableau, production and design, concentration, group cooperation, confidence</p>		<p>Why is it important I stay focused in performance?</p>	