

**DRAFT**

## THE ARTS: DRAMA

Teaching and Learning Exemplar  
Year 6



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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## 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 6 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 digital blog instead of a written reading journal
- **setting of the lessons**, e.g. attending a performance or a rehearsal to view dramatic work, other student performances, visiting a children's performing arts festival event, such as Awesome Festival, or visiting local sites and museums for research and creative development
- **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 6 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 6</b></p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<p><b>Key concepts</b> <b>2a</b></p> <ul style="list-style-type: none"> <li>Factors that influence drama</li> <li>Drama elements</li> </ul> <p><b>Teaching</b> <b>2b</b></p> <ul style="list-style-type: none"> <li>Select an appropriate short film that demonstrates the learning to date; for example, <i>Adventures of Owen</i> (14 minutes), <i>Different</i> (5 minutes) or <i>Little Lights</i> (5 minutes).</li> <li>Students watch and respond to a short film using the drama knowledge they have been taught over the year. They respond, using drama terminology to demonstrate their understanding of the differences between film and theatre styles.</li> </ul> <p><b>Suggested assessment point</b> <b>2c</b></p> <p>Summative or formative:</p> <ul style="list-style-type: none"> <li>Design an assessment task using a graphic organiser, such as a PMI, Y Chart or a Fishbone. The students view and respond to a short film using drama terminology</li> </ul> <p><b>Teacher reflection point</b> <b>2d</b></p> <ul style="list-style-type: none"> <li>Are the students using drama terminology without being prompted?</li> </ul>	<p><b>Warm-up exercise</b> <b>3a</b></p> <p>Beat the rhythm</p> <ul style="list-style-type: none"> <li>Students stand in a circle.</li> <li>The first student determines a movement (e.g. right hand clap on head). All students repeat.</li> <li>The next five students add one movement to build up to six beats to repeat (e.g. stamp left foot, left hand clap on right knee, two hand clap on chest, two hands clap in front, stamp right foot on ground).</li> <li>Begin the pattern from one and repeat.</li> </ul> <p><b>Main lesson</b> <b>3b</b></p> <p>Viewing and responding assessment task</p> <ul style="list-style-type: none"> <li>View a short film.</li> <li>Complete assessment task using the chosen graphic organiser (use drama terminology and refer to the drama elements, techniques and structures).</li> </ul> <p><b>Student reflection</b> <b>3c</b></p> <p>Pass the ball around the room stating one word that is specific to drama in an exaggerated voice.</p>

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. On-going 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.
3. Learning experiences are the interaction and activities that take place to facilitate learning.
  - a. Warm up exercise suggest 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 on-going 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 6 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.

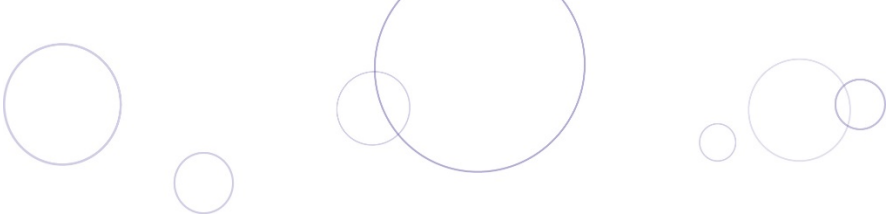
Further information on ways to teach The Arts can be found on the Authority website: <https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/arts-overview/ways-of-teaching>.

### **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 6, students refine and experiment with the elements of drama and selected drama forms and styles, considering how feedback can be used to enhance improvised, devised and scripted drama. Students are introduced to script formatting and conventions.

Students experience drama as performers and audience members. They develop their performance skills to establish connections and build trust with the audience.

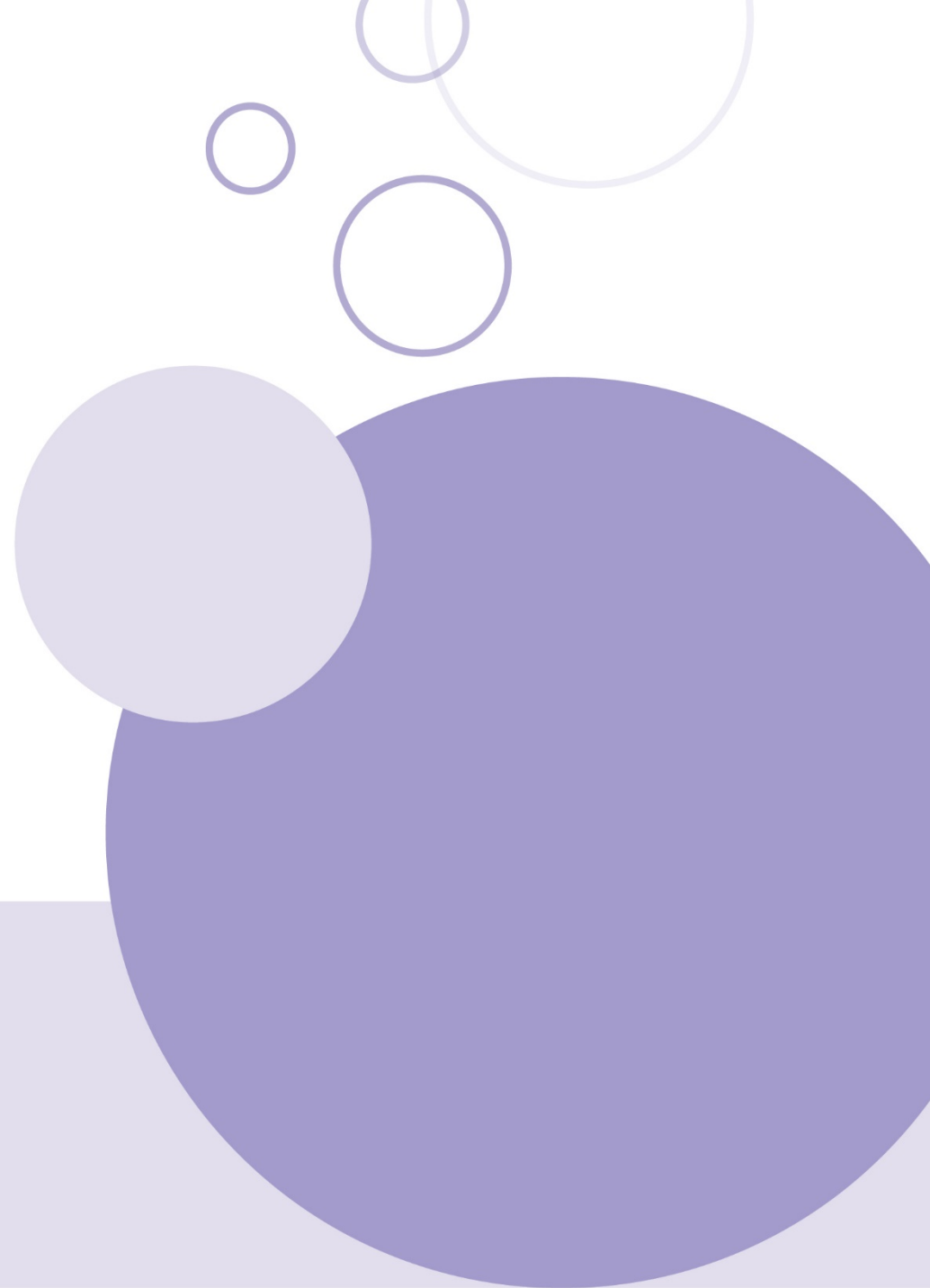
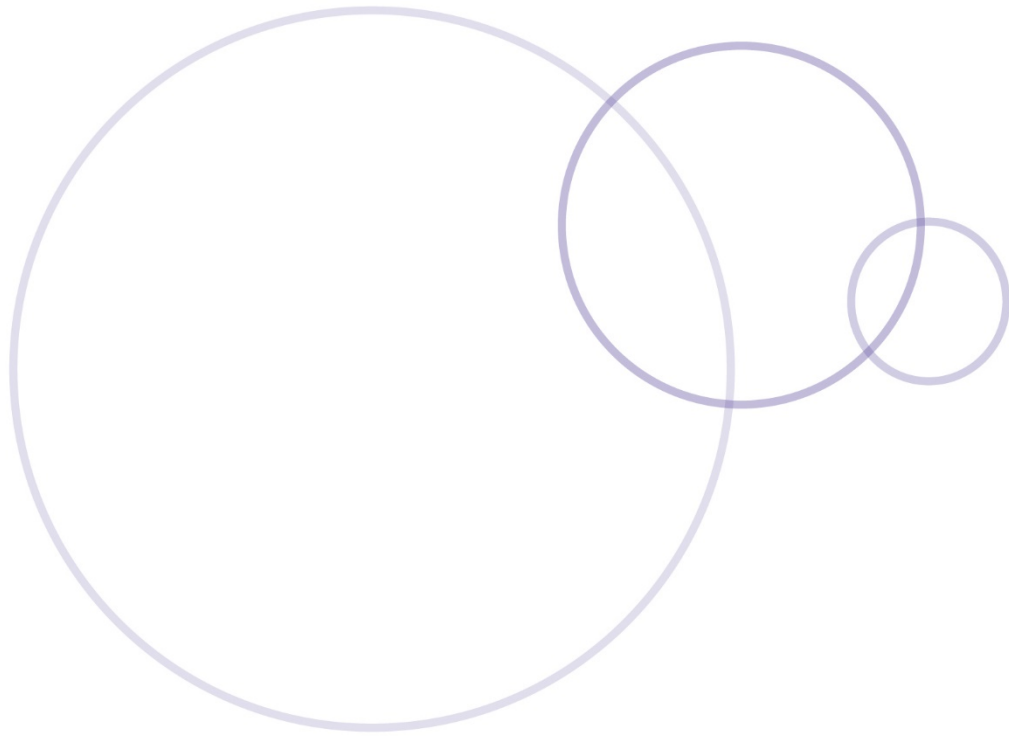
As they make and respond to drama, students explore how dramatic narratives and mood communicate meaning. They examine the factors that influence drama in different cultures, times and contexts.

### **Year 6 Achievement Standard**

At Standard, students use improvisation skills, dramatic action and/or narrative to present dramatic meaning to an audience. They use voice, movement, role/character and relationships to create some dramatic meaning in devised, improvised or scripted drama. Students use rehearsal processes in different groups to develop dramatic narratives for a purpose.

Students describe elements of drama and dramatic meaning in performance of their work and the work of others. They describe some factors that influence drama in different cultures, times and contexts. Students use some general drama terminology.

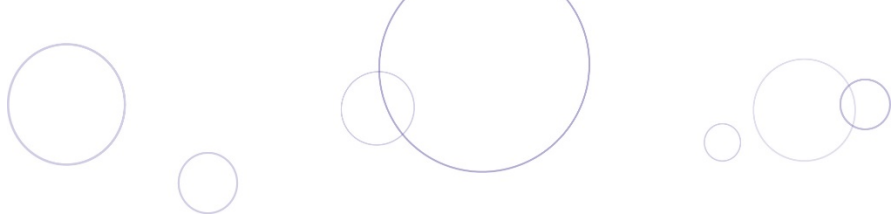
Year 6 Drama Teaching and Learning Overview								
Term	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
Term 1	Improvisation <ul style="list-style-type: none"> <li>Drama elements</li> <li>Movement, situation and space</li> </ul>	Improvisation <ul style="list-style-type: none"> <li>Drama elements</li> <li>Voice, character and role</li> </ul>	Improvisation <ul style="list-style-type: none"> <li>Drama elements</li> <li>Time, tension, mood and relationships</li> </ul>	Theatrical techniques <ul style="list-style-type: none"> <li>Tableau, levels and freeze-frames</li> </ul>	Stimulus for improvisations <ul style="list-style-type: none"> <li>Creating a narrative</li> <li>Elements of drama</li> <li>Use of tableaux and levels</li> </ul>		Character development and plotting a scene <ul style="list-style-type: none"> <li>Character motivation and relationships</li> <li>Use of drama elements</li> <li>Building a dramatic narrative</li> <li>Rehearsal and performance preparation</li> </ul>	
Term 2	Spy school process drama <ul style="list-style-type: none"> <li>Gallery walk</li> </ul>	Constructive criticism	Collaborating and communicating <b>Assessment Task 1 – Spy school</b> <ul style="list-style-type: none"> <li>Creative a narrative structure (Appendix B)</li> <li>Elements of a scene</li> <li>Cracking the spy code</li> <li>Surveillance footage</li> </ul>				Communicating meaning in drama <ul style="list-style-type: none"> <li>Creating and performing an advertisement</li> </ul>	
Term 3	Script formatting and conventions <ul style="list-style-type: none"> <li>Theatre genres</li> </ul>	Purpose of a script <ul style="list-style-type: none"> <li>Script structures and conventions</li> <li>Identifying the 10 elements of drama within a script</li> <li>Character, setting and plot</li> <li>Taking on a role in a play</li> <li>Perform a scene</li> </ul>			Factors that influence drama <ul style="list-style-type: none"> <li>Historical and social influence</li> <li>Types of theatre</li> <li>Purpose and message</li> </ul> Suggested assessment opportunity		Exploring your voice – radio play <ul style="list-style-type: none"> <li>The power of the actor’s voice</li> <li>Building a character through the use of your voice</li> <li>Re-write and perform a classic fairy tale</li> </ul>	
Term 4	Critical viewing or reading of selected <i>Lockie Leonard</i> <ul style="list-style-type: none"> <li>Linear narrative</li> <li>Dramatic action</li> <li>Conflict, tension and resolution</li> </ul> Assessment Task 2 (Appendix C)	Devise or innovate on <i>Lockie Leonard</i> video <b>Assessment Task 2 – Growing up</b> <ul style="list-style-type: none"> <li>Storyboard ideas (Appendix C)</li> <li>Develop characters’ ideas</li> <li>Freeze-frame the storyboard</li> <li>Write scenes</li> <li>Workshop and block out a play</li> <li>Rehearse, review, rehearse</li> </ul>				Dress rehearsal of performance <ul style="list-style-type: none"> <li>Feedback, reflect, change and rehearse</li> </ul>	Performance	
Support	<a href="https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/drama3#year-6-syllabus">https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/drama3#year-6-syllabus</a>							



## **TERM 1**

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Weeks 1–8: Exploring drama elements



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 action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Improvisation skills to enhance drama</p>	<p>How are the elements of drama used in improvisation?</p> <p><b>Key concepts</b></p> <p>Elements of drama using the context of spontaneous and prepared improvisation.</p> <ul style="list-style-type: none"> <li>• voice</li> <li>• <b>movement</b></li> <li>• role</li> <li>• <b>situation</b></li> <li>• <b>space</b></li> <li>• character</li> <li>• time</li> <li>• tension</li> <li>• mood</li> <li>• relationships</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Revise spontaneous improvisation.</li> <li>• Key features of successful improvisation include: <ul style="list-style-type: none"> <li>▪ accepting and extending offers and avoiding blocking</li> <li>▪ yielding</li> <li>▪ defining (characters/situation/space/environment)</li> <li>▪ finding a resolution and signalling a conclusion.</li> </ul> </li> <li>• Role-play examples of each of the above features (using students to assist).</li> <li>• Revise and whiteboard the elements of drama that are the focus. Brainstorm and discuss how all elements influence the drama and create the experience.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Silent/invisible balls</p> <ul style="list-style-type: none"> <li>• In pairs students stand 5 metres apart. Pass different types of imagined balls between you. Maintain silence and concentrate on your body to show the different types of balls being passed.</li> <li>• Teacher to call out a variety of balls, such as: tennis ball, basketball, rugby ball, Australian Rules football, soccer ball, medicine ball, bouncy ball, high bounce ball, beach ball. (Student’s body should change according to the weight, shape, size of the ball to receive the ball).</li> </ul> <p><b>Main lesson</b></p> <p>Improvisation – <b>movement, situation and space</b></p> <ul style="list-style-type: none"> <li>• Discuss, give examples, demonstrate and practise the drama elements in detail.</li> <li>• Explore a sound effects exercise, such as the approach used by TheatreSports: <ul style="list-style-type: none"> <li>▪ Make a scene using sound effects vocalised by offstage students. Teacher provides the players onstage with a setting; for example, at the beach, at the football, cooking in the kitchen, planting a garden</li> </ul> </li> </ul>



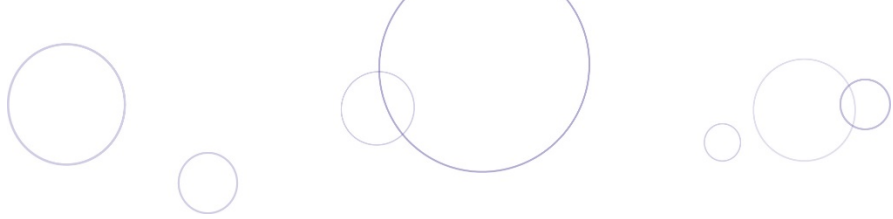
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Note: search YouTube <i>Improv game: Sound effects</i> or similar to see how the improvisation game works.</p> <p>An example of the exercise can be viewed on YouTube: JesterZ Improv – Improv Game: Sound Effects  <a href="https://www.youtube.com/watch?v=xNFJh7_it9E">https://www.youtube.com/watch?v=xNFJh7_it9E</a></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>• Weekly reflective drama journal</li> <li>• Observation/monitoring application of drama elements</li> <li>• Observation/monitoring application of improvisation skills</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>▪ The performers onstage, can verbalise (use words and language), but focus on reacting and directing their speech to the offstage sound effects.</li> <li>▪ During transition times the teacher reviews the effectiveness of each of the focus elements.</li> <li>▪ (Option) Start with 2 students onstage and 2 students offstage (number them 1–4). Number the remaining students 1 to 4.</li> <li>▪ Call out a number (1, 2, 3 or 4) and the corresponding players swap spots, pick up where the other play left off, and continue the improv/sound effects. This will allow for all the students to have a turn at being the actors or the sound effects.</li> </ul> <ul style="list-style-type: none"> <li>• Be aware of the concepts of movement, situation and space and show them in the performance. Review the exercise, and discuss with the teacher or peers.</li> </ul> <p><b>Ongoing formative assessment (reflective journal)</b></p> <p>Students write reflective notes in their Drama journal or similar.</p> <ul style="list-style-type: none"> <li>• Discuss the sound effects exercise. Reflect on how the elements of drama movement, situation and space</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p>were shown in your improvisation. Which element was your strength and why do you think this?</p> <ul style="list-style-type: none"><li>• What did you observe from the other groups' improvisation? What worked, and what didn't?</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>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Improvisation skills to enhance drama</p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p> <p>Performance skills and audience awareness (where performers make</p>	<p>How are the elements of drama used in improvisation?</p> <p><b>Key concepts</b></p> <p>Elements of drama using the context of spontaneous and prepared improvisation.</p> <ul style="list-style-type: none"> <li>• <b>voice</b></li> <li>• movement</li> <li>• <b>role</b></li> <li>• situation</li> <li>• space</li> <li>• <b>character</b></li> <li>• time</li> <li>• tension</li> <li>• mood</li> <li>• relationships</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review previous lesson.</li> <li>• Key features of successful improvisation include: <ul style="list-style-type: none"> <li>▪ accepting and extending offers and avoiding blocking</li> <li>▪ yielding</li> <li>▪ defining (characters/situation/space/environment)</li> </ul> </li> <li>• Remind students of the rules of improvisation, such as: <ul style="list-style-type: none"> <li>▪ don't deny</li> <li>▪ ask open ended questions</li> <li>▪ you don't have to be funny</li> <li>▪ you look good if your group looks good</li> <li>▪ tell a story</li> </ul> </li> </ul>	<p><b>Warm-up exercise</b></p> <p>Weird walks</p> <ul style="list-style-type: none"> <li>• Students walk around the space using a neutral gait.</li> <li>• On the teacher's command, they let certain body parts lead: nose, knees, stomach, chin, feet etc.</li> </ul> <p><b>Main lesson</b></p> <p>Improvisation – <b>voice, role, movement, situation, space and character</b></p> <ul style="list-style-type: none"> <li>• Discuss the elements and role-play examples.</li> <li>• Explore a scene using gibberish language, (such as the Theatresports exercise). Students create a made up, (gibberish and nonsensical) language. This is most easily achieved using improvisation and modelling the gibberish on actions, emotions or a simple plot with a sequence of actions.</li> <li>• Revisit the warm-up activity, Weird walks. Ask students to walk around the room and choose a body part to lead. The teacher will model and then allow students time to experiment with the exercise. As students find a body part they are comfortable with, ask them to think about the character traits of someone with this type of walk.</li> </ul>



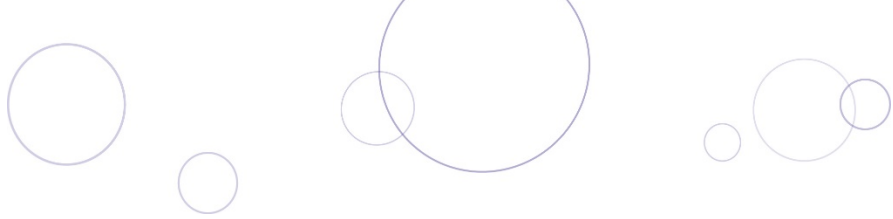
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>connections and build trust with the audience)</p>	<ul style="list-style-type: none"> <li>▪ Finding a resolution and signalling a conclusion.</li> <li>• Revise, investigate and model the elements of drama – voice, role and character.</li> </ul> <p>Note: <i>YouTube: Gibberish – a new improv game</i> or similar to see how the game works.</p> <p><b>Ongoing weekly assessment</b></p> <p>Formative: as per previous week</p> <p><b>Teacher reflection point</b></p> <ul style="list-style-type: none"> <li>• What level are the students engaging at during the lesson? What needs to be refined or developed further? How are you feeding back to your students?</li> </ul>	<ul style="list-style-type: none"> <li>• Students create a character by listing traits that give their character a life-like quality. Consider physical appearance, habits, personality traits, job, relationship status etc. In pairs, share and give feedback about the characters.</li> <li>• In small groups of 3–4, students explore applying their character development in an improvisation. Focus on the elements of drama explored so far: movement, situation, space, voice, role and character. Practise the skills of improvisation. Discuss what works and identify what needs further improvement.</li> <li>• Select and record an opening line as a stimulus for the improvisation.</li> </ul> <p><b>Student reflection</b></p> <p>In your journal, draw a picture and label the features of your character?</p> <ul style="list-style-type: none"> <li>• What part of your character do you like the best, why?</li> </ul>



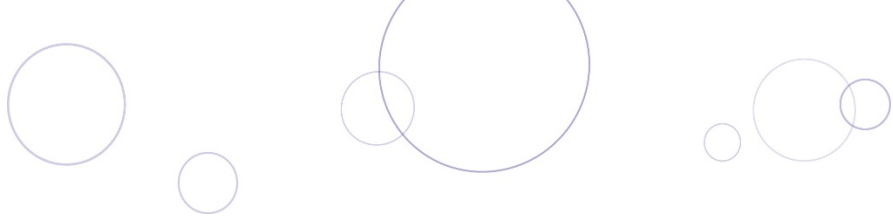
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 3</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Improvisation skills to enhance drama</p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p> <p>Performance skills and audience awareness (where performers make</p>	<p>How are the elements of drama used in improvisation?</p> <p><b>Key concepts</b></p> <p>Elements of drama using the context of spontaneous and prepared improvisation</p> <ul style="list-style-type: none"> <li>• voice</li> <li>• movement</li> <li>• <b>role</b></li> <li>• situation</li> <li>• space</li> <li>• character</li> <li>• <b>time</b></li> <li>• <b>tension</b></li> <li>• <b>mood</b></li> <li>• <b>relationships</b></li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review previous lesson.</li> <li>• Key features of successful improvisation include: <ul style="list-style-type: none"> <li>▪ accepting and extending offers and avoiding blocking</li> <li>▪ yielding</li> <li>▪ defining (characters/situation/space/environment)</li> <li>▪ the rules of improvisation: don't deny; ask open ended questions; you don't have to be funny; you look good if your group looks good; and tell a story.</li> </ul> </li> <li>• Prepare scenarios that prompt discovery of time, tension, mood or relationship (search drama scenarios online for ideas).</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Obstacle course in mime</p> <ul style="list-style-type: none"> <li>• Students have to get over three imaginary obstacles – a physical/mental/emotional combination. Examples could be: <ul style="list-style-type: none"> <li>▪ physical – high wall;</li> <li>▪ mental – difficult test;</li> <li>▪ emotional – opening birthday presents or dropping and smashing your phone.</li> </ul> </li> </ul> <p><b>Main lesson</b></p> <p>Improvisation – role, <b>time</b>, <b>tension</b>, <b>mood</b> and <b>relationships</b></p> <ul style="list-style-type: none"> <li>• Discuss the elements. Role-play examples.</li> <li>• Form groups and receive a scenario.</li> <li>• 'Pairs plus one' <ul style="list-style-type: none"> <li>▪ Two students start on stage and begin the improv as the character they developed last week.</li> <li>▪ One minute in, another character is introduced to change the mood and influence the relationship.</li> <li>▪ After one minute, the teacher stops the improv to briefly discuss with the class what they saw, or felt during the performance.</li> </ul> </li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>connections and build trust with the audience)</p> <p><b>Responding</b> Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<ul style="list-style-type: none"> <li>• Revise, investigate and model the elements of drama – time, tension, mood and relationships.</li> <li>• Adjust the time allocation, if you have a large class (i.e. reduce the warm up or reflection time).</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative (improvisation skills)</p> <ul style="list-style-type: none"> <li>• Ongoing observation of student interaction and contribution</li> <li>• Weekly reflective drama journal</li> <li>• Ongoing observation/monitoring application of drama elements (i.e. level of application of the taught elements)</li> <li>• Observation/monitoring application of improvisation skills (i.e. ability to accept an offer and/or create a lead, listening skills, being a team player)</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>• Respond to performance/s. Communicate using drama terminology to give feedback.</li> <li>• Continue until all the students have had a turn.</li> <li>• Reflect together about the development of the characters, in relation to the development of the drama elements.</li> </ul> <p><b>Student reflection</b></p> <p>In your journal, write three short sentences to describe your character. Use the following questions as a prompt, but develop your own, if preferred.</p> <ul style="list-style-type: none"> <li>• What does your character do in their spare time?</li> <li>• Where would your character go on holidays?</li> <li>• How does your character feel about looking after the environment?</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 action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p> <p>Performance skills and audience awareness (where performers make</p>	<p>What is a tableau? How can a series of tableaux be created to show the passage of time?</p> <p>What are levels and how do you use them in theatre?</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 stage to create a visual.</li> <li>• Levels – the use of levels suggests the power of characters over one another and 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> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review previous lesson on character development, the elements of drama and skills of improvisation</li> <li>• What is a tableau? (A frozen, silent and concentrated pose.) <ul style="list-style-type: none"> <li>▪ Demonstrate effective and non-effective tableaux with the students.</li> </ul> </li> <li>• What are levels? (The use of different heights or levels on stage to create a visual.) <ul style="list-style-type: none"> <li>▪ Demonstrate how to plan and use different levels.</li> </ul> </li> </ul>	<p><b>Warm-up exercise</b></p> <p>Going on a bear hunt</p> <ul style="list-style-type: none"> <li>• As a whole class re-enact a hunting or an action song, such as, <i>We're going on a bear hunt</i> Michael Rossen. An example can be viewed on YouTube <a href="https://www.youtube.com/watch?v=-d1_Z068z74">https://www.youtube.com/watch?v=-d1_Z068z74</a></li> <li>• Students mime the actions as they move around the space. <ul style="list-style-type: none"> <li>▪ Use variations in height throughout; for example: <ul style="list-style-type: none"> <li>○ over it (reach up high)</li> <li>○ around it (bend at waist)</li> <li>○ under it (squat right down)</li> <li>○ through it (stand straight).</li> </ul> </li> </ul> </li> <li>• Sing the song as an echo (girls lead, boys echo etc.).</li> </ul> <p>Note: notice the connection to the Sound effects activity when making the noises from the song. Focus on how to use your voice for different sounds.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>connections and build trust with the audience)</p> <p><b>Responding</b> Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<ul style="list-style-type: none"> <li>Explore tableaux and levels through given scenarios.</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative (drama techniques)</p> <ul style="list-style-type: none"> <li>Ongoing observation of student interaction and contribution (i.e. appropriate understanding and use of levels, tableau and freeze-frames)</li> <li>Weekly reflective drama journal</li> <li>Ongoing observation/monitoring application of drama elements (i.e. level of application of the taught elements)</li> <li>Observation/monitoring application of improvisation skills (i.e. ability to accept an offer and/or create a lead, listening skills, being a team player)</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> <p><b>Teacher reflection point</b></p> <ul style="list-style-type: none"> <li>Are the student’s grasping the concepts in the given time, or is more time required to further explore and practise them? How are you checking for understanding?</li> </ul>	<p><b>Main lesson</b></p> <p>Using tableaux and levels</p> <p>Explore and demonstrate tableaux and levels.</p> <ul style="list-style-type: none"> <li>In groups of 5, participate in freeze-frames activities.</li> <li>Participate in this activity as your developed character from the previous weeks learning.</li> <li>Teacher calls out random scenarios. Students have five seconds to create a tableau that depict the scenario. Scenarios could include: a day at the beach, a flight to the moon, a movie shoot, a haunted house, a game of netball etc.</li> <li>Clearly include levels within the tableaux.</li> <li>Whole class participates in two scenarios, after which one group at a time will take a turn. The audience responds to the freeze-frame tableau, and communicates what they see using drama terminology.</li> </ul> <p><b>Student reflection</b></p> <p>As a whole class discuss how these two techniques improve your performance.</p> <p>In your journal, write the words ‘tableau’ and ‘levels’ in fancy writing and decorate how you wish.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 5</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p>	<p>Using images as a stimulus for improvisations.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Creating a narrative</li> <li>• Elements of drama</li> <li>• Tableaux and levels</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Introduction to image stimulus.</li> <li>• Teacher prints images from websites, such as <i>The drama teacher</i>.</li> <li>• Discuss images as a class and how they could be used to create a dramatic narrative.</li> <li>• Based on a given image, brainstorm ideas for a storyline and create a tableau that depicts the story.</li> <li>• Discuss how the storylines are planned for and documented as initial stages of script formatting.</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative (drama techniques)</p> <ul style="list-style-type: none"> <li>• Ongoing observation of student interaction and contribution (i.e. appropriate understanding and use of levels, tableau and freeze-frames)</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Pass the clap – drama game</p> <ul style="list-style-type: none"> <li>• Whole class stands in a circle. The teacher begins a clap that goes in one direction around the circle.</li> <li>• The claps need to be continuous without gaps, so you must stay focused in order to receive and pass on the clap as fast as possible.</li> <li>• The teacher can call a change of direction by saying ‘and change’, at any point. <ul style="list-style-type: none"> <li>▪ The clap then immediately reverses in direction and continues around the circle.</li> </ul> </li> <li>• The aim is to have one continuous clapping sound and smooth changes of direction. This game requires focus and teamwork.</li> </ul> <p><b>Main lesson</b></p> <p>Images and improvisation</p> <ul style="list-style-type: none"> <li>• Teacher shares one image with the students. Discuss what the image is and highlight some of the ideas that come from it.</li> <li>• Model recreating the image with a group of students.</li> <li>• Students form small groups (about 4) or teacher places students in groups.</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>Performance skills and audience awareness (where performers make connections and build trust with the audience)</p> <p><b>Responding</b> Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<ul style="list-style-type: none"> <li>• Weekly reflective drama journal</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>• Teacher hands out another image to each group. (All groups receive the same image.)</li> <li>• Groups verbally brainstorm ideas about images.</li> <li>• Students brainstorm on an A3 page, highlight some key words, and suggest a storyline that comes to mind from the image.</li> <li>• They create a freeze-frame tableau that represents the image. Explore how this freeze-frame helps build their ideas.</li> </ul> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Considering all groups had the same image, how different were the tableaux?</li> </ul> <p>In your journal, write one encouraging thing you said to someone or the group in the lesson today.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 6</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p>	<p>Using images as a stimulus for improvisations.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Creating a narrative</li> <li>• Elements of drama</li> <li>• Tableaux and levels</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Continue to explore the image stimulus.</li> <li>• Teacher prints images from websites, such as <i>The drama teacher</i>.</li> <li>• Revise previous lesson.</li> <li>• Explore before and after images to build on the pictorial image given. Use imagination to determine the storyline – what happened before and after this moment in time. Explain that you are building a story using images.</li> <li>• Consider all the elements to portray a story: character, facial and physical expressions, situation, mood etc.</li> <li>• What feelings are you trying to evoke? Are there relationships that need to show connection? How do you want the audience to respond?</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher choice (or repeat a previous exercise).</p> <p><b>Main lesson</b></p> <p>Images and improvisation</p> <ul style="list-style-type: none"> <li>• Students to form the same group as last week.</li> <li>• Hand out a new image to each group (a different image per group).</li> <li>• Students brainstorm ideas and then create a tableau to represent their image. All students must be involved in the group tableau. Students consider: <ul style="list-style-type: none"> <li>▪ Levels (high/medium/low)</li> <li>▪ Body language and position to show relationships</li> <li>▪ Facial expressions</li> <li>▪ Overall effect/theme/intention of tableau</li> </ul> </li> <li>• Students create two more tableaux: the initial tableau is the middle tableau and now they create a before tableau and an after tableau. Remind them to consider the same aspects as before when creating their tableaux.</li> <li>• As a class, students to move seamlessly from one tableau to the next, in order of before, middle and after. Do this a few times until it can be completed in</li> </ul>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p><b>Ongoing weekly assessment</b></p> <p>Formative (drama techniques)</p> <ul style="list-style-type: none"> <li>• On-going observation of student interaction and contribution (i.e. appropriate understanding and use of levels, tableau and freeze-frames)</li> <li>• Weekly reflective drama journal</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> <p><b>Teacher reflection point</b></p> <ul style="list-style-type: none"> <li>• Consider this week 6’s lesson and list the strengths and challenges. How can you support the students in any identified challenges?</li> </ul>	<p>silence and seamlessly. Use slow, precise movements as opposed to moving quickly and erratically.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Whole class shares their thoughts about this lesson. What challenged them? What was exciting? What was scary?</li> </ul> <p>In your journal, use the following sentence starter:</p> <ul style="list-style-type: none"> <li>• Today I challenged myself by ... <ul style="list-style-type: none"> <li>▪ (Write a short paragraph to express what you did and how you felt.)</li> </ul> </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 action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Improvisation skills (finding a resolution and signalling a conclusion) to enhance drama</p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p>	<p>A day in the life of your character. Plotting a scene.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Exploring characterisation</li> <li>• Relationships – making meaningful connections</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Define your character – what motivates you? What morals do you have? How are you an ethical person?</li> <li>• Develop a back story (character history). How many family members do you have? Where did you live? Why did you move schools? What frightens or excites you? What types of sports do you play? How good were you at it?</li> <li>• Model building a deeper character.</li> <li>• Create a character profile for the students to complete. This will help them identify who they are in a deeper way.</li> <li>• Consider the narrative.</li> <li>• Prepare role-play scenario cards for the class activity. (Appendix A)</li> <li>• Advise the students that the scenes should be no longer than three minutes.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher choice or repeat a previous exercise</p> <p><b>Main lesson</b></p> <p>Building a character and creating a narrative for your character</p> <ul style="list-style-type: none"> <li>• Explore how to build a character in depth.</li> <li>• Complete the character profile to help develop a rich understanding of the character.</li> <li>• Share the character profile with a partner who can ask questions to clarify your understanding.</li> <li>• Investigate how to build a relationship with another character. Is the character your friend or enemy? What is your history together? How do you know each other?</li> <li>• What type of narrative will you write for your character?</li> <li>• Hand out a scene to pairs of students to role-play in character. Scenes may include: <ul style="list-style-type: none"> <li>▪ trying to help someone</li> <li>▪ stealing a jumper from a shop</li> <li>▪ stuck in a lift, drifting on a boat</li> <li>▪ stuck on a desert island</li> <li>▪ lost in a night zoo</li> <li>▪ waiting a turn for a ride at an amusement park.</li> </ul> </li> </ul>



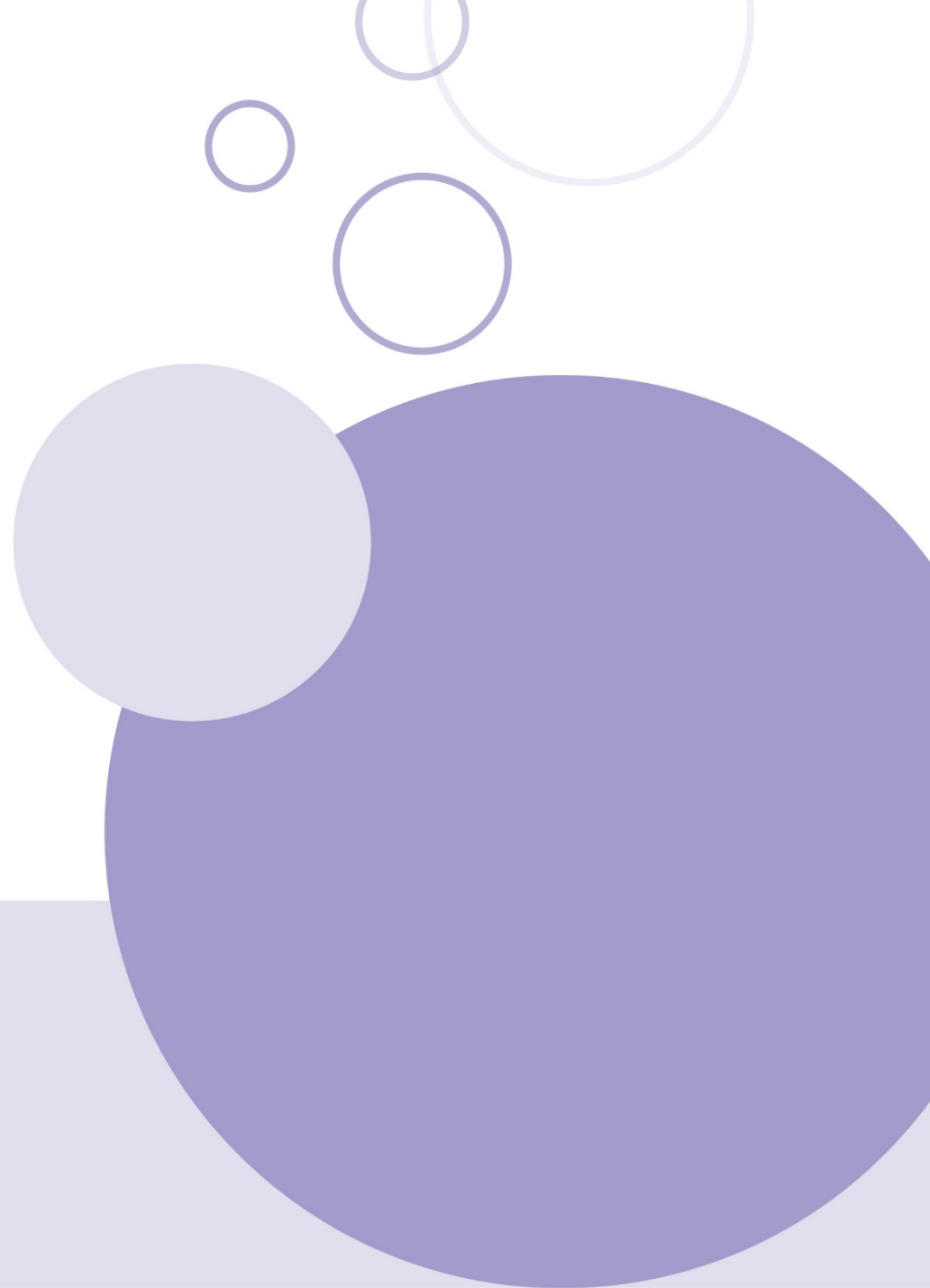
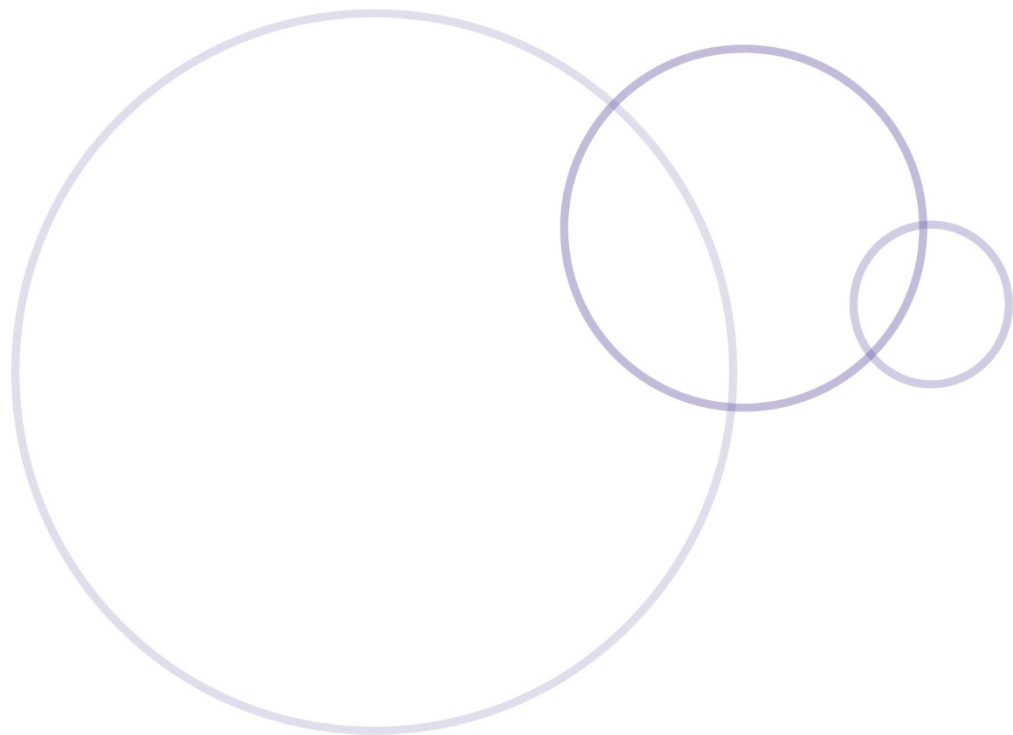
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Connected curriculum: Write character profiles as part of the English lessons.</p> <p><b>Ongoing weekly assessment</b></p> <p>Formative (drama techniques)</p>	<ul style="list-style-type: none"> <li>• Scenes should be no longer than three minutes.</li> <li>• The aim is to build the character through interacting with another character/s to:               <ul style="list-style-type: none"> <li>▪ set the scene</li> <li>▪ build the narrative</li> <li>▪ work together to bring out the strengths of each other.</li> </ul> </li> </ul> <p><b>Assessment</b></p> <p>Inform students that they will be assessed on improvisation, use of elements and techniques next week.</p> <p><b>Student reflection</b></p> <p>In your journal, reflect on the following questions.</p> <ul style="list-style-type: none"> <li>• How well do I work with others?</li> <li>• What are my strengths?</li> <li>• What do I need to work on?</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 action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Improvisation skills (finding a resolution and signalling a conclusion)</p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p>	<p>Performing scenes.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Character development</li> <li>• Building confident and skilled performers</li> <li>• Performance style – representational</li> <li>• Dramatic narratives</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Briefly review the previous week 7’s lesson and discuss the criteria for the performance.</li> <li>• Allow 20 minutes rehearsal time to prepare for performance.</li> <li>• Students perform their scenes to another group.</li> <li>• Students peer-assess performances.</li> </ul> <p><b>Suggested assessment point</b></p> <p>Summative (improvisation, use of elements and techniques)</p> <ul style="list-style-type: none"> <li>• Design a suitable assessment marking key that reflects the teaching and learning.</li> <li>• Design a peer-assessment marking key for the students to complete after each performance.</li> </ul>	<p><b>Warmup exercise</b></p> <p>Teacher/student choice or repeat a previous exercise.</p> <p><b>Main lesson</b></p> <p>Rehearsal, and performing scenes from previous week</p> <ul style="list-style-type: none"> <li>• Discuss the performance criteria (drama elements).</li> <li>• Rehearse the scenes from last week.</li> <li>• Perform the scenes from last week.</li> <li>• Teacher and peer-assessment.</li> </ul> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Constructive feedback – discuss the performances. Which drama elements were represented the most? What do we need to further explore? How did you feel?</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<b>Responding</b> Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology		



## **TERM 2**

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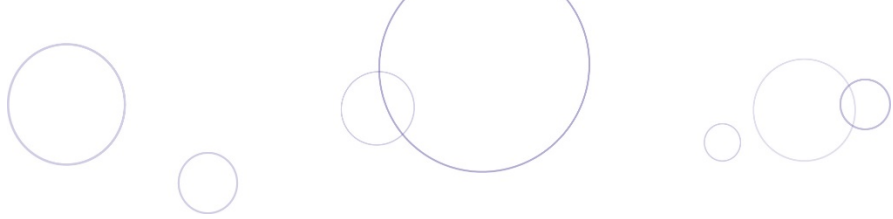
Weeks 1–8: Spy school



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 action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised or devised drama</p> <p>Improvisation skills to enhance drama</p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p> <p>Performance skills and audience awareness (where performers make</p>	<p><b>Weeks 1–8</b></p> <p>Over this term the students will be involved in a process drama titled, <i>Spy school</i>. They will develop a character by engaging in role-play situations and exploring problems.</p> <p>Process drama is a method of teaching and learning in drama that includes the teacher and the students in a role play. The whole class works together to develop a scenario, however, the teacher’s role steps in and out of character as necessary (teacher and character).</p> <p><a href="https://www.schooltheatre.org/HigherLogic/System/DownloadDocumentFile.ashx?DocumentFileKey=8546687a-3bfb-4294-9541-dfa2ed6fd287">https://www.schooltheatre.org/HigherLogic/System/DownloadDocumentFile.ashx?DocumentFileKey=8546687a-3bfb-4294-9541-dfa2ed6fd287</a></p> <ul style="list-style-type: none"> <li>• What is a spy?</li> <li>• What are the stereotypical characteristics of a spy?</li> <li>• How does a spy’s movement and voice differ from other character types?</li> <li>• What situations are spies likely to be involved in?</li> <li>• How do we use the features of mime to convey character?</li> <li>• How do we work collaboratively to create the elements of drama in performance?</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher choice</p> <p><b>Main lesson</b></p> <p>Introduction to process drama</p> <ul style="list-style-type: none"> <li>• In role, as the head spy, introduce the concept of <i>Spy School</i> <ul style="list-style-type: none"> <li>▪ Students have been selected to train for a secret mission, which will be revealed throughout the course of the task.</li> </ul> </li> <li>• Brainstorm the characteristics of a spy.</li> <li>• Teacher calls out words from the brainstorm and students create a tableau image that represents this characteristic.           <ul style="list-style-type: none"> <li>▪ Focus on levels, facial expression, body language, stance, posture, eye contact and gesture.</li> </ul> </li> <li>• Students choose a partner. The partner (sculpture) stands in neutral and the other person (sculptor) moulds them into a representation of a spy. The sculptor gives their piece a title on a sticker, which is placed on the sculpture.</li> </ul>



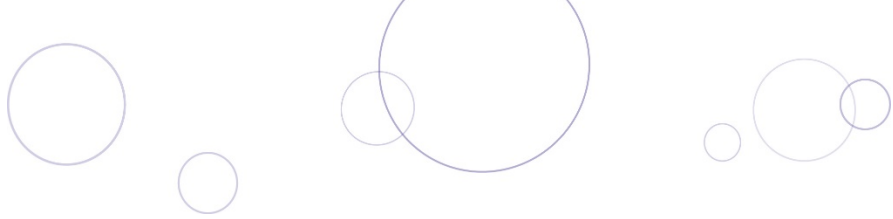
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>connections and build trust with the audience)</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<p>How do we respond as an audience when watching a performance?</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Communicating meaning in drama</li> <li>• Creating a narrative structure</li> <li>• Elements of drama</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Introduce process drama: <i>Spy school</i>.</li> <li>• Revise the elements of drama: facial expressions, physical stance, posture, gesture and eye contact specifically addressing the characteristics of a spy.</li> <li>• Character sculptors – what do you want your audience to feel or think?</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative</p> <ul style="list-style-type: none"> <li>• Observe student interaction and input</li> <li>• Collaborate with students through the zone of proximal development</li> </ul>	<ul style="list-style-type: none"> <li>• Gallery walk strategy – Sculptors walk around the museum as ordinary people admiring the past spies. They observe their traits and discuss the non-verbal communication skills that these spies possess.</li> <li>• Swap roles and repeat above.</li> </ul> <p>Extension option</p> <ul style="list-style-type: none"> <li>• Bring the museum to life by incorporating movement and voice in order to establish these qualities within the spy stereotype.</li> </ul> <p><b>Student reflection</b></p> <p>In your journal, create a brainstorm to show the drama elements that you identified in your spy character.</p>



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<p><b>Week 2</b></p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<p>How do we respond as an audience when watching a performance?</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Factors of influence</li> <li>• Using drama terminology</li> <li>• Identifying drama elements and techniques in a production</li> <li>• Giving constructive feedback</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Source a short movie clip of spy children, such as <i>Spy Kids</i> / <i>Suit Up!</i> or <i>Harriet the Spy</i></li> <li>• Focus on the way spies speak in the clip. What type of vocabulary do they use?</li> <li>• What drama elements do you notice in the clip?</li> <li>• Be aware of your senses when watching the clip – what are they trying to make you feel?</li> <li>• What are the actors doing to engage the audience?</li> <li>• Supply a box of costumes and spy props.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher choice.</p> <p><b>Main lesson</b></p> <p>Constructive criticism (analysing and communicating)</p> <ul style="list-style-type: none"> <li>• Watch a short clip of a spy movie.</li> <li>• In groups of three discuss what you see, hear and feel.</li> <li>• Identify the elements of drama and reflect on the skills of the actors. What do they do well, and why?</li> <li>• What typifies a spy? What physical and vocal qualities does a spy demonstrate? <ul style="list-style-type: none"> <li>▪ Role-play the physical and vocal aspects of a spy character.</li> <li>▪ Improvise in a small group, playing off each other to explore developing a spy character.</li> </ul> </li> <li>• Do real spies stand out in a crowd? How would your spy character blend in? What changes would you need to make?</li> </ul> <p><b>Student reflection</b></p> <p>In your journal, write a list of pros and cons of being a spy.</p>



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	<p><b>Ongoing weekly assessment</b></p> <p>Formative</p> <ul style="list-style-type: none"><li>• Observe student interaction and input</li><li>• Observe students ability to communicate the drama elements and techniques they see in the movie clip</li></ul> <p><b>Teacher reflection point</b></p> <ul style="list-style-type: none"><li>• Create a PMI on the Process drama strategy.</li></ul>	



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<p><b>Week 3</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised or devised drama</p> <p>Improvisation skills to enhance drama</p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p> <p>Performance skills and audience awareness (where performers make</p>	<ul style="list-style-type: none"> <li>• How will we collaboratively work to problem solve?</li> <li>• How will we work together to create a performance?</li> <li>• What skills will we need?</li> <li>• How will we structure the piece to be creative and original?</li> <li>• What precautions must we take to use technology effectively and safely?</li> <li>• How do we respond as an audience when watching performance?</li> </ul> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Communicating meaning in drama</li> <li>• Creating a narrative structure</li> <li>• Elements of drama</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Revise process drama: <i>Spy school</i>.</li> <li>• Revise the elements of drama: voice and movement, specifically addressing the characteristics of a spy.</li> <li>• Revise the remaining elements of drama across the unit, specifically linking to the training sessions and the mission.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher choice.</p> <p><b>Main lesson</b></p> <p>Levels, physical balance and use of weight in mime.</p> <ul style="list-style-type: none"> <li>• The teacher, in role of the Head spy, takes students through their first training session.</li> <li>• The students participate in a mimed obstacle course, using levels, balance, throwing/catching, climbing and lifting objects of significant weight.</li> <li>• Students remove the obstacle course and mark it out with cones. They complete the course again using the main features of mime to create exaggerated action, emotion, energy, precision, consistency and an expectation of reality.</li> <li>• In groups, the students create a sequence to action music, miming the following movements: <ul style="list-style-type: none"> <li>▪ a ladder climb</li> <li>▪ balancing on a wire</li> <li>▪ swinging on a rope</li> <li>▪ opening a heavy safe.</li> </ul> </li> </ul>



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<p>connections and build trust with the audience)</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<ul style="list-style-type: none"> <li>• Explore and discuss the use of levels, physical balance and use of weight in mime.</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative</p> <ul style="list-style-type: none"> <li>• Observe student interaction and input</li> <li>• Observe student ability to accept the process drama style of teaching and engage with the concept</li> <li>• Observe student ability to understand the skills being taught</li> </ul>	<ul style="list-style-type: none"> <li>• Note: source music from a well-known spy movie such as <i>Mission Impossible</i> or <i>James Bond</i> to play during the activity).</li> <li>• Students rehearse and perform to the audience.</li> </ul> <p><b>Student reflection</b></p> <p>In your journal, add to your previous week 1’s character brainstorm.</p> <ul style="list-style-type: none"> <li>• What non-verbal techniques does your character engage in?</li> <li>• What movement qualities are particular to your character?</li> <li>• Identify how the features of mime have created the character, situation and mood in performance. Discuss with a partner.</li> </ul>



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<p><b>Week 4</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised or devised drama</p> <p>Improvisation skills to enhance drama</p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p> <p>Performance skills and audience awareness (where performers make</p>	<p>Creating a scene.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>Communicating meaning in drama</li> <li>Creating a narrative structure</li> <li>Elements of drama</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>Continue process drama: <i>Spy school</i>.</li> <li>Decipher message (Appendix A) <ul style="list-style-type: none"> <li>Message: Important documents have been stolen from the Principal’s office. We have surveillance footage. Go get them!</li> </ul> </li> <li>Block out the surveillance scene and record. (Determine the exact physical position for the actors scene by scene – when a scene is blocked out the director and actors work together to mark out positions that do not change unlike in improvisation.)</li> <li>Revise all the elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships.</li> <li>Organise technology to record performances next week.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher choice.</p> <p><b>Main lesson</b></p> <p>Using elements to create a scene</p> <ul style="list-style-type: none"> <li>The teacher, in role, briefs the training spies that the Head spy has received a series of codes.</li> <li>Whole class discussion on how the codes could be deciphered.</li> <li>It is discovered that the numbers correspond with a letter, which then spells out a message. For example, A=1 and E=5, therefore STOLEN = 19, 20, 15, 12, 5, 14.</li> <li>Students decipher the code that explains important documents have been taken from the school Principal’s office.</li> <li>Spies are then briefed that surveillance footage of the robber has been found.</li> <li>Out of role, the teacher explains that, in groups, students are to create a re-enactment in which the perpetrators break in to the office and steal the documents. Discuss the use of the elements of drama to create role, mood, tension, situation, space, character, relationships, voice and movement.</li> </ul>



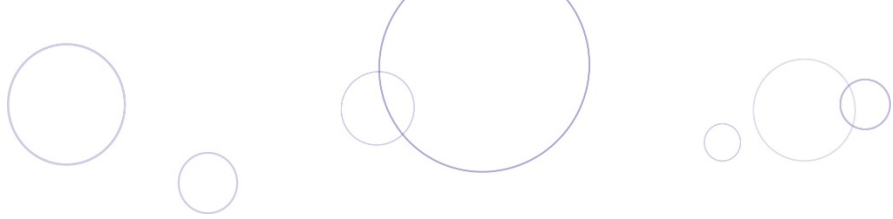
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<p>connections and build trust with the audience)</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<p><b>Ongoing weekly assessment</b></p> <p>Summative: Appendix B - <i>Spy school</i></p> <ul style="list-style-type: none"> <li>• Anecdotal notes to assess students’ listening skills, group co-operation and giving of ideas throughout the rehearsal process</li> <li>• Observe students’ ability to understand the teaching concepts</li> </ul> <p><b>Teacher reflection point</b></p> <ul style="list-style-type: none"> <li>• What are the strengths and challenges of the process drama?</li> <li>• Are the students connecting with the depth of imagination to engage in a process drama? If not, what changes can you make to how you lead the process?</li> </ul>	<ul style="list-style-type: none"> <li>• Students brainstorm ideas, create and rehearse their performance in preparation for filming in week 5.</li> <li>• Maximum length of footage is four minutes.</li> </ul> <p><b>Student reflection</b></p> <p>In your journal, describe your role as a team member. What did you contribute to the group?</p> <p>Highlight two things you are proud of, and one thing that you would do differently next time.</p>



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<p><b>Week 5</b></p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p> <p>Performance skills and audience awareness (where performers make connections and build trust with the audience)</p>	<ul style="list-style-type: none"> <li>• How do we respond as an audience when watching a performance?</li> <li>• How will we structure the piece to be creative and original?</li> <li>• How will we work together to create a performance? What skills will we need?</li> </ul> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Communicating meaning in drama</li> <li>• Creating a narrative structure</li> <li>• Elements of drama</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review previous lesson.</li> <li>• Students rehearse and film the spy mission.</li> <li>• Maintain the structure and follow the rehearsed script.</li> <li>• Students to demonstrate as many elements as they can in the 4 minutes.</li> <li>• Facilitate use of technology to record performances for viewing.</li> </ul> <p><b>Suggested assessment point</b></p> <p>Summative: Appendix B – <i>Spy school</i></p> <ul style="list-style-type: none"> <li>• Assess individual use of elements and techniques recorded in spy mission.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher choice.</p> <p><b>Main lesson</b></p> <p>Work as a team to rehearse and produce a performance.</p> <ul style="list-style-type: none"> <li>• Review previous lesson (continuation from week 4).</li> <li>• Rehearse in preparation for filming the spy mission, i.e. recorded surveillance video.</li> <li>• Film – maximum length of footage is four minutes. Stick to the rehearsed script and maintain the structure. This is a rehearsed, structured drama not an improvisation.</li> <li>• When the filming is complete, review, make changes, and refilm if necessary.</li> <li>• Remind the students that this task may be an assessment task.</li> <li>• Submit it to your teacher in the designated way.</li> </ul> <p><b>Student reflection</b></p> <p>In your journal, reflect on how the process of filming went. Complete a PMI about the process of making the spy mission film.</p>



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<p><b>Week 6</b></p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<p>How do we respond as an audience when watching a performance?</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Factors of influence</li> <li>• Using drama terminology</li> <li>• Identifying drama elements and techniques in a production</li> <li>• Giving constructive feedback</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Set the critical review parameters. Positive comments and constructive feedback only. Clearly indicate the criteria. Discuss the peer assessment rubrics to be used by the students.</li> <li>• Encourage students to communicate using drama terminology.</li> </ul> <p><b>Suggested assessment point</b></p> <p>Summative: Appendix B – <i>Spy school</i></p> <ul style="list-style-type: none"> <li>• Design a peer-assessment rubrics – performance review</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher choice.</p> <p><b>Main lesson</b></p> <p>Watch and critically review the short spy mission surveillance videos. (Peer assessment opportunity)</p> <ul style="list-style-type: none"> <li>• Watch short films.</li> <li>• Review and peer assess as per rubrics.</li> </ul> <p><b>Student reflection</b></p> <p>In your journal, draw, write or use a strategy to jot down what’s on your mind about drama class.</p>



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	<p><b>Teacher reflection point</b></p> <ul style="list-style-type: none"><li>• What guidance have you given to the students on how to give constructive and positive feedback?</li><li>• Are the students becoming more fluent in the use of drama terminologies, when reflecting on their own, or others' work? If not, what can you do to support them further?</li></ul>	



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<p><b>Week 7</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p> <p>Performance skills and audience awareness (where performers make</p>	<ul style="list-style-type: none"> <li>• What are the features of an advertisement?</li> <li>• How will we use these features to engage our audience effectively?</li> <li>• How will we work collaboratively to problem solve?</li> <li>• How will we work together to create a performance? What skills will we need?</li> <li>• How will we structure the piece to be creative and original?</li> </ul> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Communicating meaning in drama</li> <li>• Creating a narrative structure</li> <li>• Elements of drama</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Continue Process drama: <i>Spy school</i>.</li> <li>• Revise all the elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships.</li> <li>• Address the features of an advertisement (examples can be found in the English curriculum).</li> <li>• Refer to the gadgets that featured in Week 2's short movie clips.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Human machine.</p> <ul style="list-style-type: none"> <li>• Ask for a volunteer to start the machine.</li> <li>• One person comes into an open space and completes a simple movement with a noise; for example, stamp – beep.</li> <li>• Each student slowly adds themselves to the machine building on the existing movement and sound. Think about the levels, how your part of the machine can add to another student's contribution. (For support google, 'The machine, drama game'.)</li> </ul> <p><b>Main lesson</b></p> <p>Features of an advertisement</p> <ul style="list-style-type: none"> <li>• The teacher, in role, briefs the training spies about creating a gadget that could be used to intercept the perpetrators on a mission.</li> <li>• As a class, brainstorm the features of a spy gadget.</li> <li>• In groups, on butcher's paper, students draw a blueprint of their created gadget. They label and explain all its functions.</li> <li>• Groups share their idea with the class.</li> </ul>



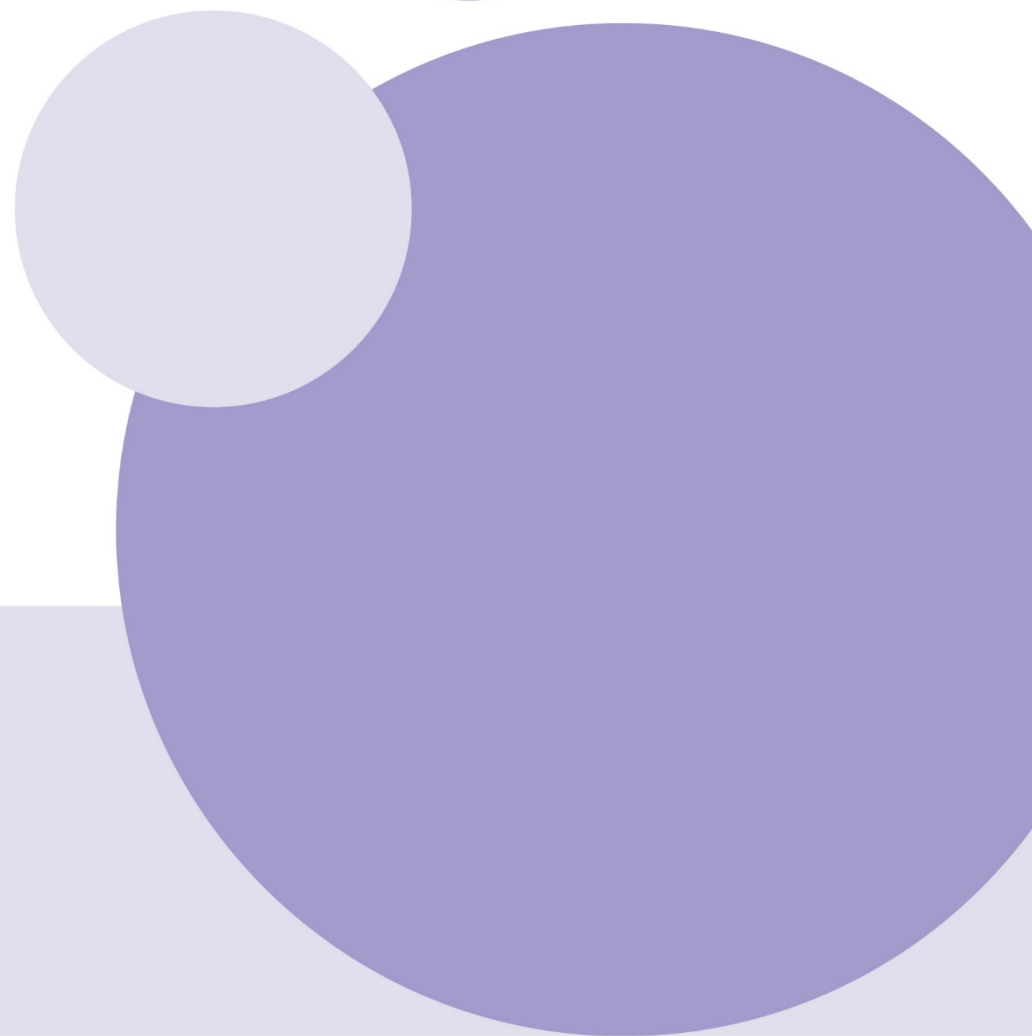
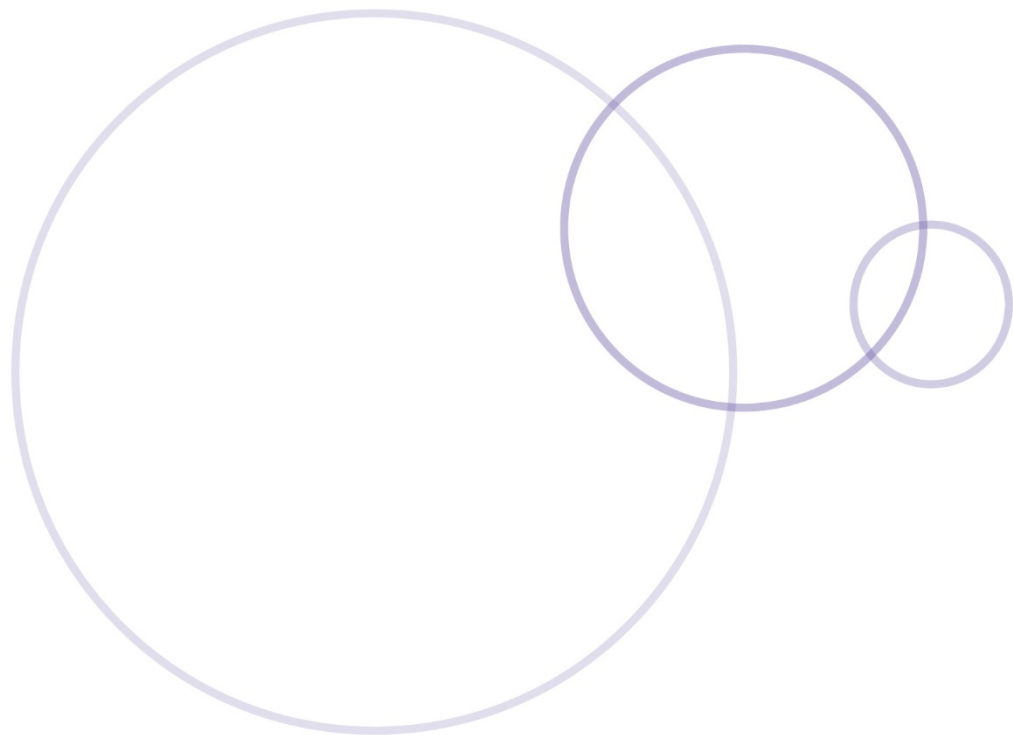
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<p>connections and build trust with the audience)</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<ul style="list-style-type: none"> <li>• Explain the expectations and inform the students that this may be an assessment task.</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative</p> <ul style="list-style-type: none"> <li>• Anecdotal notes to assess students’ listening skills, group co-operation and giving of ideas throughout the rehearsal process</li> <li>• Observe student ability to understand the teaching concepts – design a checklist or rubrics</li> </ul>	<ul style="list-style-type: none"> <li>• The teacher, in role, states that the Head of Operations would like to purchase some of these gadgets for their up coming mission. Students create a 45 – 60 second marketing advertisement that effectively sells the product to the buyer.</li> <li>• Discuss the features of an effective advertisement.</li> <li>• The groups must incorporate the following into their advertisement:             <ul style="list-style-type: none"> <li>▪ narrator or voice over</li> <li>▪ slow motion</li> <li>▪ catchy slogan</li> <li>▪ song or dance.</li> </ul> </li> </ul> <p><b>Student reflection</b></p> <p>In your journal, draw the gadget that your team invented.</p> <ul style="list-style-type: none"> <li>• Write the key words from the advert (which words were used to sell the product?) Reflect on your level of effort and participation to give yourself a number out of 10.</li> <li>• 1 = I did not engage to 10 = I fully engaged.</li> <li>• Write one thing that challenged you.</li> </ul>



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<p><b>Week 8</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Improvisation skills to enhance drama</p> <p><b>Performance</b> Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p> <p>Performance skills and audience awareness (where performers make</p>	<p>How do we respond as an audience when watching performance?</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>Communicating meaning in drama</li> <li>Creating a narrative structure</li> <li>Elements of drama</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>Continue process drama: Spy school.</li> <li>Revise all the elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships.</li> <li>Facilitate use of technology to record performances for viewing.</li> <li>Address the features of an advertisement.</li> <li>Organise another class to be the audience to watch the performances.</li> <li>Celebrate the success of the unit.</li> </ul> <p><b>Suggested assessment point</b></p> <p>Formative:</p> <ul style="list-style-type: none"> <li>Anecdotal notes of individuals/group performances – features of an advertisement</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher or student choice.</p> <p><b>Main lesson</b></p> <p>Features of an advertisement</p> <ul style="list-style-type: none"> <li>Students rehearse and perform the advertisements.</li> <li>Perform the advert in front of another class.</li> <li>Consider which theatrical elements give the performance a strength or difference.</li> <li>After watching all the adverts, the audience votes to determine the most successful spy gadget.</li> <li>This performance is for pleasure. Critically view the performance, make comment on the drama knowledge and skills but remember the intention is to watch purely for enjoyment. Did the advertisement successfully meet the purpose?</li> </ul> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>Celebrate your success. Talk about how you feel after a performance. How does your performance change in front of a ‘real’ audience?</li> <li>In your journal, express the way you feel after completing the unit of work around Spy school. What</li> </ul>



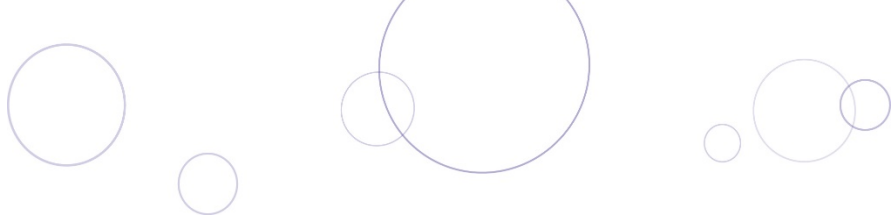
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>connections and build trust with the audience)</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<p><b>Teacher reflection point</b></p> <ul style="list-style-type: none"><li>• End of semester reflection. You may like to ask the students to reflect on your performance in the process drama and give you feedback.</li></ul>	<p>did you enjoy, what challenged you, what would you like to experience again?</p>



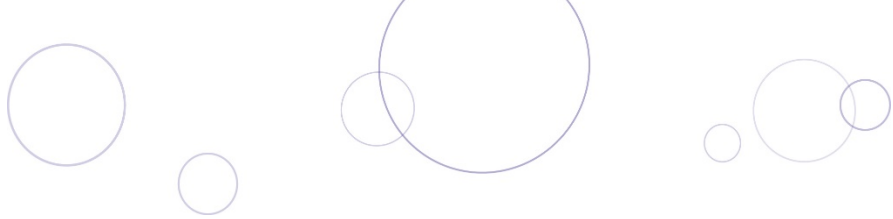
## **TERM 3**

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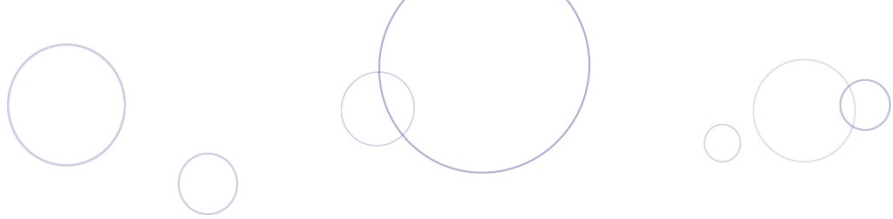
Weeks 1–8: Investigating script writing



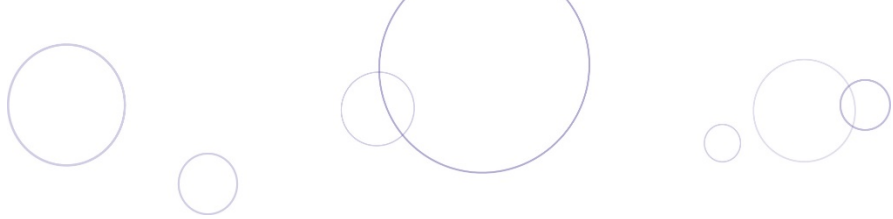
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 1</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation.</p>	<p>Revise and build upon from Year 5 content</p> <ul style="list-style-type: none"> <li>• What is a script?</li> <li>• What is the role of a script writer?</li> <li>• How do scripts differ from other texts?</li> <li>• What structural differences do you notice?</li> </ul> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Script features (dialogue, stage directions, instructions)</li> <li>• Script writing conventions and formatting (setting the scene, introducing the characters, scene order and title, character names in uppercase letters on the left of the page, directions in brackets, script etc.)</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Compare different text types (fiction/non-fiction, magazines, plays, poems). Source these from your school library or online.</li> <li>• Discuss the text structure for some and make comparisons.</li> <li>• Explore a variety of plays in different contexts, such as historical, absurdist, pantomimes.</li> <li>• What is the role of a script and the script writer?</li> <li>• What are the features of a script?</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Pass the word</p> <ul style="list-style-type: none"> <li>• Teacher determines what element of speech will be altered; for example, pitch, pace, tone. <ul style="list-style-type: none"> <li>▪ Pass the word around the circle with each person altering the word within the given speech element. For example; pace – each word or phrase is delivered in a different pace, e.g. slow, fast ...</li> <li>▪ Change the element and repeat. Break the group into two, if there is a large group, and have two groups run at the same time.</li> </ul> </li> </ul> <p><b>Main lesson</b></p> <p>Comparing texts, script features and conventions</p> <ul style="list-style-type: none"> <li>• Sort and compare different text types. Take notice of the different ways text types are written; for example, magazines are written in columns and have adverts.</li> <li>• Explore a range of play scripts with different contexts and discuss the features you notice.</li> <li>• Investigate a script, noting the different features. Teacher and students discuss. List the features of a play script.</li> </ul>



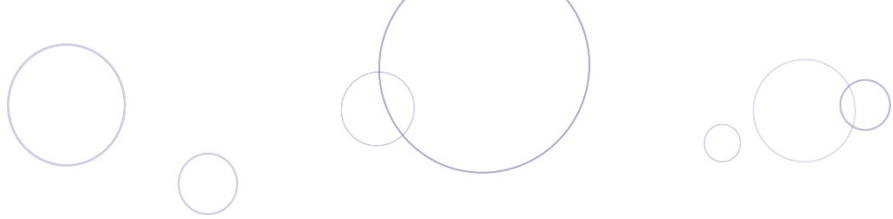
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• What are the conventions of script writing?</li><li>• Highlight the text features in a given script.</li></ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative</p> <ul style="list-style-type: none"><li>• Observation of student participation and engagement in the lesson</li></ul>	<ul style="list-style-type: none"><li>• Highlight the different features (in separate colours) on a given script.</li><li>• Identify and highlight the conventions of a script.</li></ul> <p><b>Student reflection</b></p> <p>Students place their work into an A4 plastic folder. This folder will contain the work from each week to become a portfolio of evidence.</p>



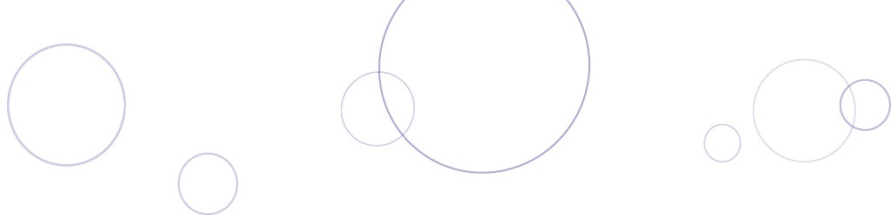
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 2</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation.</p>	<p>Revise and build upon the Year 5 content:</p> <ul style="list-style-type: none"> <li>• What is the purpose of a script?</li> <li>• What are the roles of the actor and director?</li> <li>• What is the difference between a play and a film script?</li> </ul> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Purpose of a script</li> <li>• Elements of drama in a script</li> <li>• Structuring a narrative</li> <li>• Structure and script features</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Supply a range of plays for the students to explore.</li> <li>• Explore the purpose of a script. Who needs to be considered? (Actors and audience.)</li> <li>• Model the script structure and elements, including: <ul style="list-style-type: none"> <li>▪ title, character list, scene number, scene name, setting (what’s on stage) and stage directions.</li> </ul> </li> <li>• Model how a script is structured. Prepare a checklist of things to remember when writing a script. Discuss this list with the class.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Zip, Zap, Zop – pass the clap</p> <ul style="list-style-type: none"> <li>• Students stand in a circle.</li> <li>• One student starts by making eye-contact with the person they are passing the clap to. They clap and pass the word, Zip (during the clap, your body and arm reach toward 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 objective is to get all the way around the circle without a break.</li> </ul> <p><b>Main lesson</b></p> <p>The purpose of a script and identifying the narrative</p> <ul style="list-style-type: none"> <li>• Brainstorm the role of the playwright, actor and director. How are they similar or different? Is one more important than the other?</li> </ul>



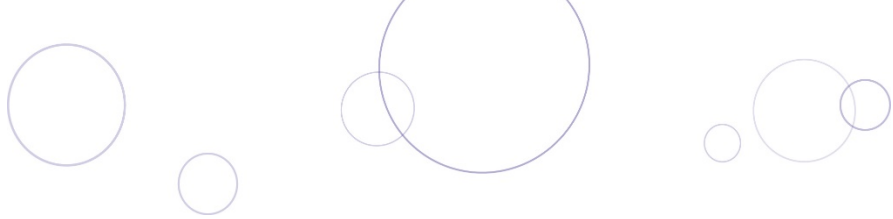
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>• Discuss how the playwright's directions for actions/emotions (stage directions) are placed in brackets and always before the dialogue.</li> <li>• Discuss how stage directions are usually in italics and in brackets below the dialogue. Place a script on the board to identify the elements.</li> <li>• Talk about the importance of stage directions. What do they do? Notice how they are present tense. Why?</li> <li>• What is the role of the actor and director?</li> <li>• Investigate a play script and identify some elements of drama within. How important are the playwright's stage directions for an actor? (Photocopy the first 2 pages of one or two selected plays. Group the students to investigate the scripts.)</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative</p> <ul style="list-style-type: none"> <li>• Observation of student participation and engagement in the lesson</li> <li>• Review the student's evidence folders</li> </ul>	<ul style="list-style-type: none"> <li>• In pairs, look at a play. What type of play is it? [comedy, tragedy, pantomime, historical, musical] What is its purpose?</li> <li>• How many characters are in the play? Look for the character list. Are the lead characters identified differently from the support characters? How and why?</li> <li>• Locate the stage directions and discuss. What do you notice about the way the play is structured? What tense are the stage directions written in? Why?</li> <li>• Where does the action in the play come from? (Actor, director, playwright.)</li> <li>• Teacher allocates the roles in the first 2–4 pages of the play (depending on the play).             <ul style="list-style-type: none"> <li>▪ Include a director who will read the stage directions.</li> <li>▪ Form an appropriately sized group and read the text.</li> <li>▪ Students read the script a number of times playing the same character, thinking about each of the elements of drama. Ask them to consider what motivates the character (to say and do the things they do). Remind the students that support characters are very important in creating a narrative. Think about what they bring to the scene.</li> </ul> </li> </ul>



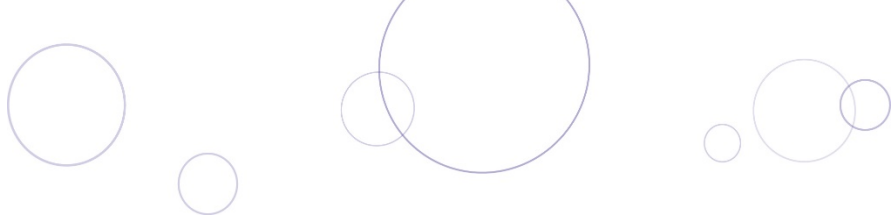
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<ul style="list-style-type: none"><li>• Students use a highlighting pen to identify some of the 10 elements of drama (voice, character, role, movement, situation, space, time, tension, mood and relationship). Encourage the students to annotate on the script.</li></ul> <p><b>Student reflection</b></p> <p>Students place their work into an A4 plastic folder.</p>



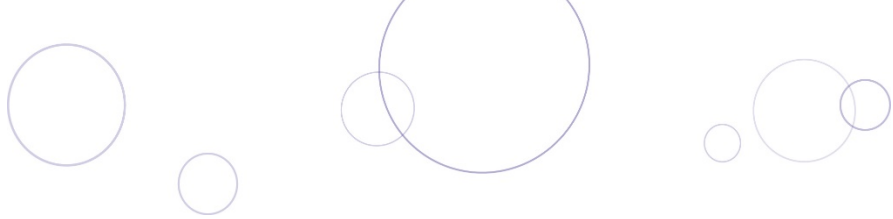
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 3</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised or devised drama</p> <p>Script formatting and conventions, including planning and documentation</p>	<p>Continued from Week 2.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Visualising a character</li> <li>• Play settings</li> <li>• Plot</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Discuss the difference between a story and a plot.</li> <li>• Explore setting the scene. The setting determines time and place.</li> <li>• Continue exploring the play from last week. Maintain the same characters as previously played.</li> <li>• Structuring a scene.</li> <li>• Remembering the lines: discuss some strategies to assist the students in recalling their lines; for example, visual images, write them out, use a mnemonic etc.</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative</p> <ul style="list-style-type: none"> <li>• Observation of student participation and engagement in the lesson</li> <li>• Observation of ability to identify and apply drama skills and techniques</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Zip, Zap, Zop – pass the clap (or teacher choice)</p> <p><b>Main lesson</b></p> <p>The purpose of a script and identifying the narrative</p> <ul style="list-style-type: none"> <li>• What is a plot? How is a plot different from a story?</li> <li>• Discuss how setting the scene affects the plot, sets the mood, and establishes an atmosphere.</li> <li>• Read a scene from one of week 2’s plays. Discuss the plot and the atmosphere of the scene.</li> <li>• Continue exploring the play from last week. Maintain the same character as previously played. The director reads all the stage instructions. Discuss and structure the scenes as you read it. Annotate your movements and intentions on the script as they are decided on.</li> <li>• Develop your character profile by visualising what they might be like. Consider the elements of drama when rehearsing.</li> <li>• Remember the lines.</li> </ul> <p><b>Student reflection</b></p> <p>Did visualising help identify elements of your character? How did the character develop over the two week rehearsal period?</p>



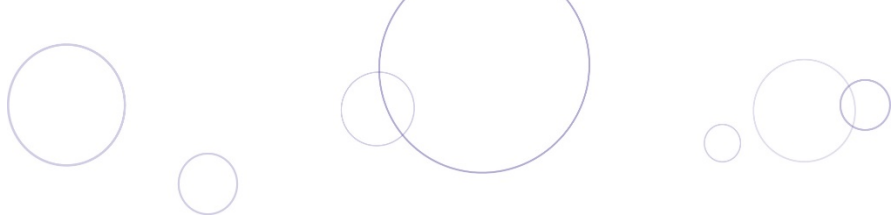
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 4</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, or devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p>	<p>Continued exploration of a play.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Visualising a character</li> <li>• Play settings</li> <li>• Plot</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Discuss the difference between a story and a plot.</li> <li>• Explore how settings locate the scene. Setting determines time and place.</li> <li>• Continue exploring the play from last week. Maintain the same characters as previously played.</li> <li>• Structuring a scene</li> </ul> <p>Opportunity to connect curriculum; for example, read scripts during English lessons.</p> <p><b>Ongoing weekly assessment</b></p> <p>Formative</p> <ul style="list-style-type: none"> <li>• Observation of student participation and engagement in the lesson</li> <li>• Observation of ability to identify and apply drama skills and techniques</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher or student choice</p> <p><b>Main lesson</b></p> <p>Continued structure and rehearsal of a play</p> <ul style="list-style-type: none"> <li>• Continue rehearsing the play from week 3. Maintain the same character as previously played. The director reads all the stage instructions. Discuss and structure the scene as you read it.</li> <li>• Continue to develop your character. Add detail to your character profile. Share feedback with your cast members, make changes and rehearse.</li> <li>• Select one of the scenes and perform it to another group in your class.</li> <li>• Provide oral feedback to each other.</li> </ul> <p><b>Student reflection</b></p> <p>Pass a ball around a circle to share one word that describes your experience today.</p>



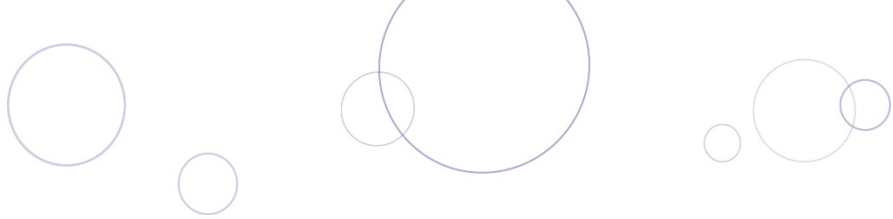
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<p>View excerpts of theatre performances from a range of types</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Factors that influence drama</li> <li>• Drama elements, stage craft and direction</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review previous lesson.</li> <li>• Brainstorm factors that influence drama – historical and social. (The architecture of the theatre, Greek and Roman theatre, money, religion, community and politics.)</li> <li>• Where do we see theatre occurring in our community?</li> <li>• Types of theatres; for example, theatre in the round, proscenium arch, thrust, amphitheatres ...). Each type has a different purpose and seats audiences in a different way. Show images of these types.</li> <li>• View a range of theatre performances and discuss what influenced them. What was the purpose of the performance? Who was it written for and why? (Use the 5Ws.)</li> <li>• How is the mood and tension created? (Music, lighting, sound effects.)</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Vocal warm up</p> <ul style="list-style-type: none"> <li>• Form a circle.</li> <li>• Explore and extend the vocal range of the players. Recognise where the sound is coming from (throat, head or diaphragm). Focus on breathing and use soft sounds.</li> </ul> <p><b>Main lesson</b></p> <p>Viewing, responding to, and recognising what influences drama and the purpose for performance.</p> <ul style="list-style-type: none"> <li>• Theatre types include; theatre in the round, proscenium arch, thrust and amphitheatres. View the structure of each type.</li> <li>• View a range of short clips from theatre performances.</li> <li>• Organise groups and allocate a particular clip to each group. After viewing this clip, students share their understandings. <ul style="list-style-type: none"> <li>▪ Consider the style, the purpose and what might have influenced it. In what type of theatre was the play performed in?</li> </ul> </li> <li>• What drama elements have the biggest effect in each performance?</li> </ul>



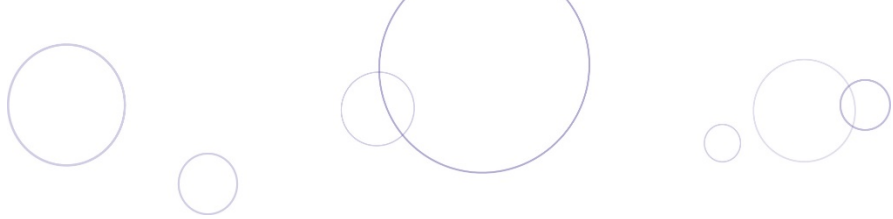
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>Allocate a particular short clip to a group. This group is responsible for sharing their understandings at the end of each clip.</li> <li>Design a reflection sheet for the students to take notes throughout the lesson.</li> </ul> <p>Note: inform the students that next week there will be an assessment on this task.</p>	<ul style="list-style-type: none"> <li>For example; voice, gesture, physical movement, timing, mood, tension, relationships, use of space, delivery of dialogue, structure of the script etc.</li> <li>How are the actors conveying their characters? What is noticed?</li> <li>How is the audience engaging with the play?</li> </ul> <ul style="list-style-type: none"> <li>Take notes throughout the lesson on the reflection sheet the teacher provides.</li> </ul> <p>Tell the students that there will be an assessment task that focuses on responding to a performance week.</p> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>Place reflection notes into their A4 folder</li> </ul> <p>Tell the students that there will be an assessment task that focuses on responding to a performance in week 5.</p>



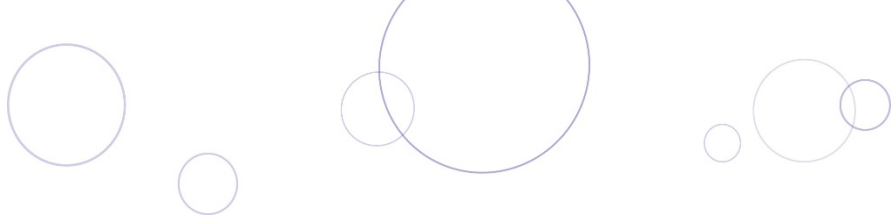
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 6</b></p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Factors that influence drama</li> <li>• Drama elements</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Select an appropriate short film that demonstrates the learning to date; for example, <i>Adventures of Owen</i> (14 minutes), <i>Different</i> (5 minutes) or <i>Little Lights</i> (5 minutes).</li> <li>• Students watch and respond to a short film using the drama knowledge they have been taught over the year. They respond, using drama terminology to demonstrate their understanding of the differences between film and theatre styles.</li> </ul> <p><b>Suggested assessment point</b></p> <p>Summative or formative:</p> <ul style="list-style-type: none"> <li>• Design an assessment task using a graphic organiser, such as a PMI, Y Chart or a Fishbone. The students view and respond to a short film using drama terminology</li> </ul> <p><b>Teacher reflection point</b></p> <ul style="list-style-type: none"> <li>• Are the students using drama terminology without being prompted?</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Beat the rhythm</p> <ul style="list-style-type: none"> <li>• Students stand in a circle.</li> <li>• The first student determines a movement (e.g. right hand clap on head). All students repeat.</li> <li>• The next five students add one movement to build up to six beats to repeat (e.g. stamp left foot, left hand clap on right knee, two hand clap on chest, two hands clap in front, stamp right foot on ground).</li> <li>• Begin the pattern from one and repeat.</li> </ul> <p><b>Main lesson</b></p> <p>Viewing and responding assessment task</p> <ul style="list-style-type: none"> <li>• View a short film.</li> <li>• Complete assessment task using the chosen graphic organiser (use drama terminology and refer to the drama elements, techniques and structures).</li> </ul> <p><b>Student reflection</b></p> <p>Pass the ball around the room stating one word that is specific to drama in an exaggerated voice.</p>



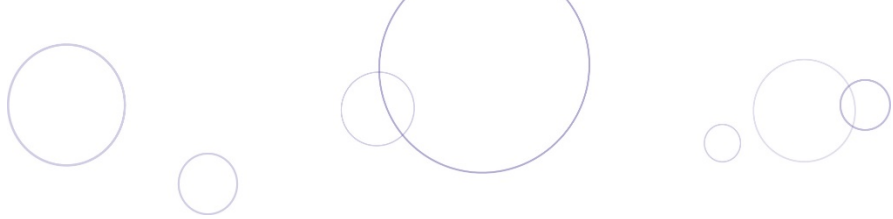
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 7</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are</p>	<p>Exploring your voice – a tool of the actor</p> <ul style="list-style-type: none"> <li>How does an actor use their voice to build a character?</li> </ul> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>Drama elements</li> <li>Use of the voice in a short radio play</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>Create a number of recording booths (cardboard boxes and a recording device).</li> <li>Source a couple of different soliloquies, monologues or scenes that demonstrate a range of voice techniques for characterisation (historical, modern and contemporary). Examples could include, the cowardly lion – <i>The Wizard of Oz (6/8) Movie XLIP (1939) HD</i>, <i>The BFG</i>, <i>Harry Potter and the Sorcerer’s Stone</i> or <i>Matilda</i>.</li> <li>Discuss the elements of a voice (volume, pitch, pace, pause, timbre and intonation).</li> <li>Prepare a fairy tale synopsis and character list for:             <ul style="list-style-type: none"> <li>Little Red Riding Hood (5)</li> <li>Goldilocks and the three bears (5)</li> <li>The Gingerbread Man (4)</li> <li>Hansel and Gretel (4)</li> </ul> </li> </ul>	<p><b>Warm-up exercise</b></p> <p>Vocal warm up</p> <ul style="list-style-type: none"> <li>Form a circle.</li> <li>Explore and extend the vocal range of the players. Recognise where the sound is coming from (throat, head or diaphragm). Focus on breathing, and use soft humming sounds. For support see <a href="https://www.stagemilk.com/voice-for-actors/">https://www.stagemilk.com/voice-for-actors/</a></li> </ul> <p><b>Main lesson</b></p> <p>Using the voice to build a character for a radio play</p> <ul style="list-style-type: none"> <li>Explore the elements of voice (volume, pitch, pace, pause, timbre and intonation).</li> <li>View, listen and discuss the elements of voice.</li> <li>Organise the groups and allocate the fairy tales.</li> <li>Student groups adapt the fairy tales, writing a short radio play to be performed/recorded in Week 8</li> <li>Teacher to cast the characters.             <ul style="list-style-type: none"> <li>Students write a short version of the fairy tale to be voice acted.</li> <li>Discuss the character profiles with groups and determine what each character voice would be.</li> </ul> </li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>used to communicate meaning in drama, using drama terminology</p>	<ul style="list-style-type: none"> <li>▪ Jack and the beanstalk (5)</li> <li>▪ The three billy goats gruff (4).</li> </ul> <ul style="list-style-type: none"> <li>• Students adapt the fairy tales and write a short radio play, to be performed/recorded in Week 8. This is an opportunity to connect script writing with English lessons.</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative</p> <ul style="list-style-type: none"> <li>• Observation of student participation and engagement in the lesson</li> </ul>	<ul style="list-style-type: none"> <li>▪ Voices used in radio plays are usually more exaggerated, and students should be encouraged to explore pitch, vocal styles, and sound traits, before settling on one voice.</li> </ul> <ul style="list-style-type: none"> <li>• Students write a short script based on the fairy tale.               <ul style="list-style-type: none"> <li>▪ Use a familiar script writing structure from previous lessons.</li> <li>▪ Include a narrator in the script if necessary.</li> </ul> </li> <li>• Rehearse to develop the character voice. Consider all the drama elements when writing and performing (voice, movement, situation, character, time, tension, mood, relationship)</li> <li>• Sound effects – how do we show the action on a radio? Can voices, or the sound of objects, create the action?</li> </ul> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Each group to select a speaker to share their process.</li> <li>• Place the script into your A4 folder.</li> </ul>

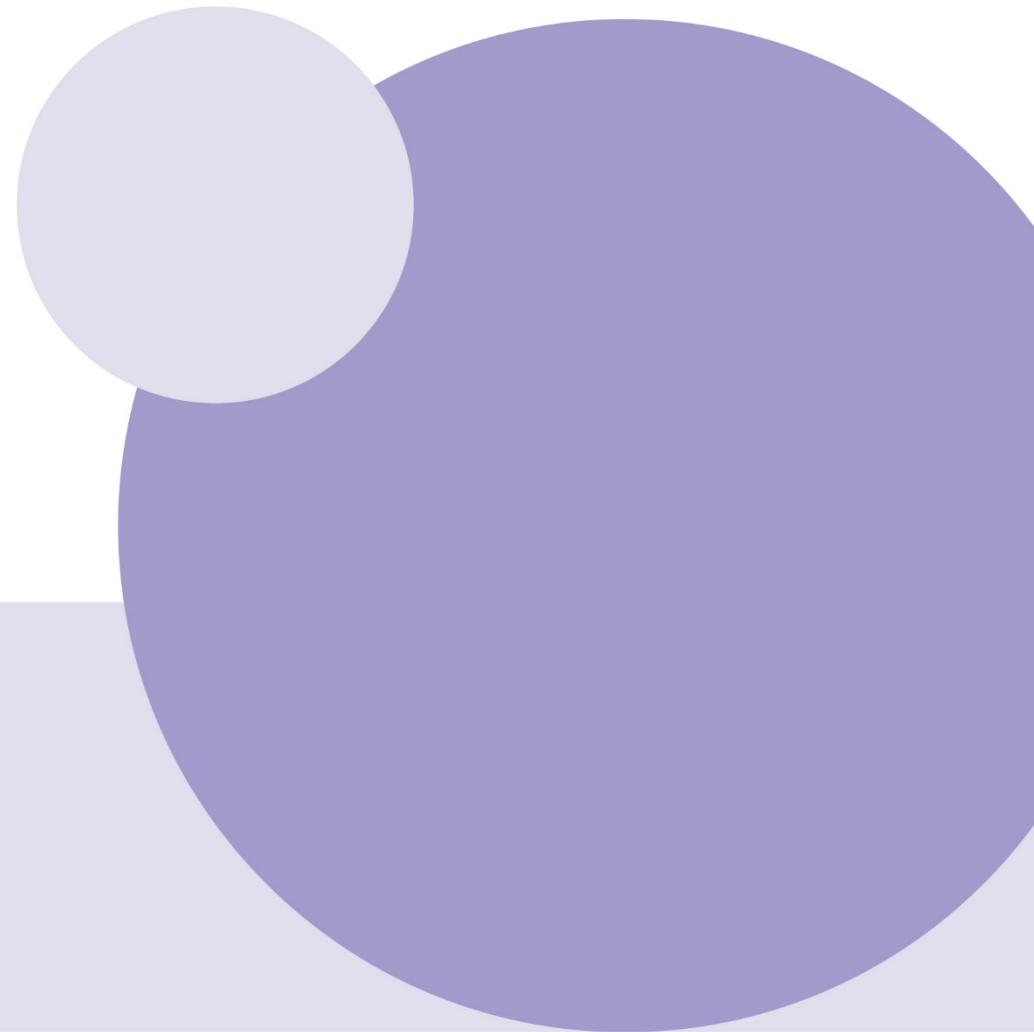
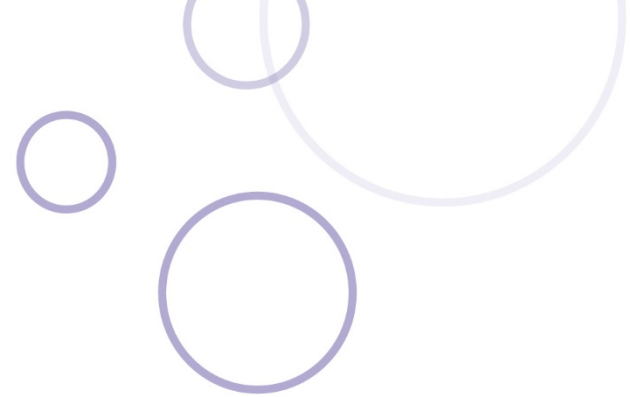
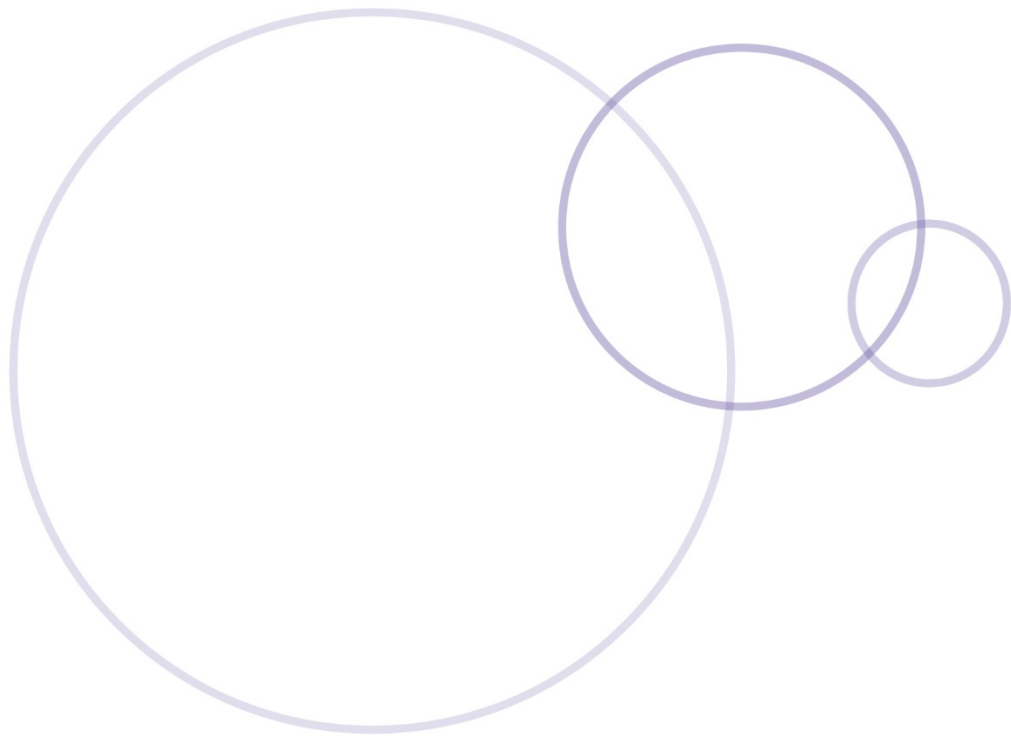


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 8</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are</p>	<p>Continued from Week 7</p> <p>Exploring your voice – a tool of the actor</p> <ul style="list-style-type: none"> <li>How does an actor use their voice to build a character?</li> </ul> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>Drama elements</li> <li>Use of the voice in short radio play</li> </ul> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>Review previous week’s lesson.</li> <li>Source tongue twisters for the warm-up exercise.</li> <li>Continue to write, rehearse and record radio play.</li> <li>Ask the early childhood classes if they would like to listen to them when complete.</li> <li>Give and receive feedback from teacher and each other.</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative</p> <ul style="list-style-type: none"> <li>Observation of student participation and engagement in the lesson</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Tongue twisters</p> <ul style="list-style-type: none"> <li>Stand in a circle.</li> <li>Practise breathing into the diaphragm.</li> <li>Warm up your lips and tongue by stretching and blowing raspberries.</li> <li>Repeat selected tongue twisters from link below. <a href="https://www.bbbpress.com/2013/02/drama-games-tongue-twisters-the-ultimate-list/">https://www.bbbpress.com/2013/02/drama-games-tongue-twisters-the-ultimate-list/</a></li> </ul> <p><b>Main lesson</b></p> <p>Continuation of previous lesson</p> <ul style="list-style-type: none"> <li>Continue writing, rehearsing and recording your radio play.</li> <li>Present your radio play to the teacher, each other or another class.</li> <li>Give and receive constructive feedback.</li> </ul> <p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>Reflect on the process of producing a radio play and write a paragraph about how you worked with your group, the skills and knowledge you learnt and your thoughts on the final product.</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
used to communicate meaning in drama, using drama terminology		<ul style="list-style-type: none"><li>• Place this reflection in your A4 folder.</li></ul>





## **TERM 4**

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Weeks 1–8: Lockie Leonard



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 action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation.</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are</p>	<p>Over this term, students will work in small groups to explore key themes from the topic ‘Growing up’ based on the play script <i>Lockie Leonard Human torpedo</i> by Paige Gibbs, adapted from the novel by Tim Winton. (Appendix A.) Students will review, workshop, rehearse and perform a script interpretation based on viewing the TV version of the story. If the suggested episodes are not available, the Teacher should select relevant, alternative episodes, or use the play script by Paige Gibbs. The process culminates in a performance for an audience</p> <p>A Summative Assessment Task – Growing up (Appendix C), will guide the teacher and the students through the structure and expectations.</p> <p>In particular, episode 1 &amp; 2 from <i>Lockie Leonard</i> – Season 1, relate to Term 4’s lesson sequence.</p> <p>Note: DVD copy of <i>Lockie Leonard Human Torpedo</i> can be purchased if the school is unable to stream episodes via the internet. (Appendix A)</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>Linear narrative (events take place continuously and sequentially from beginning to end)</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher choice</p> <p><b>Main lesson</b></p> <p>Themes of growing up</p> <ul style="list-style-type: none"> <li>Allocate characters, and get students to participate in a play reading of scenes 1–3 of Paige Gibbs’ play script, <i>Lockie Leonard Human Torpedo</i></li> <li>If available, watch an episode of <i>Lockie Leonard Human Torpedo</i> from Season 1. (Episode 1, or 2 suggested.)</li> <li>Make notes throughout, referring to the elements: action, tension, conflict and resolution.</li> <li>Consider the questions to prompt your thinking at the end of the episode/selected scenes. <ul style="list-style-type: none"> <li>Are they happy in their new town? (why/why not)</li> <li>Did they want to move house? (why/why not)</li> <li>What is the setting?</li> <li>What are the character relationships like?</li> <li>What is the mood? Is there any tension? How can we tell?</li> </ul> </li> <li>Individually complete the reflection sheet (Appendix C, Part 1, Task 2) to analyse the episode.</li> <li>Remind students that this is an assessment.</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>used to communicate meaning in drama, using drama terminology</p>	<ul style="list-style-type: none"> <li>• Dramatic action</li> <li>• Conflict, tension and resolution</li> </ul> <p><b>Differentiation</b></p> <p>Exploring non-linear narratives by including flashbacks, flash forward and circular narrative structures.</p> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Discuss the structure of the term and the assessment task.</li> <li>• Watch a selected episode, and read scenes 1–3 of the play.</li> <li>• Students individually reflect on and analyse the performance. They explain how the actors used their voice, bodies and movement to express ideas to the audiences.</li> <li>• Question students to prompt thinking.</li> <li>• Remind students to use the correct drama terminology and give examples from what they have seen.</li> <li>• Students complete part 1 of task 2.</li> </ul> <p><b>Suggested assessment point</b></p> <p>Summative</p>	<p><b>Student reflection</b></p> <ul style="list-style-type: none"> <li>• Have any of the things that happened to Lockie ever happened to you?</li> </ul>



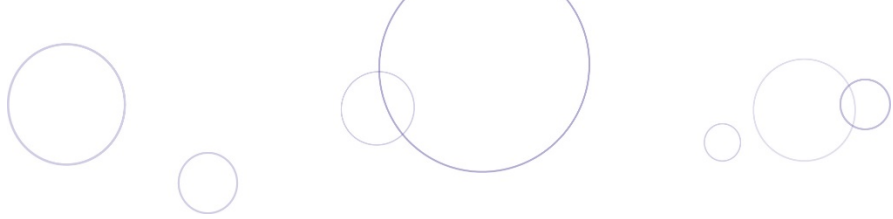
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	In preparation – Responding to drama assessment task – Growing up (Appendix C)	



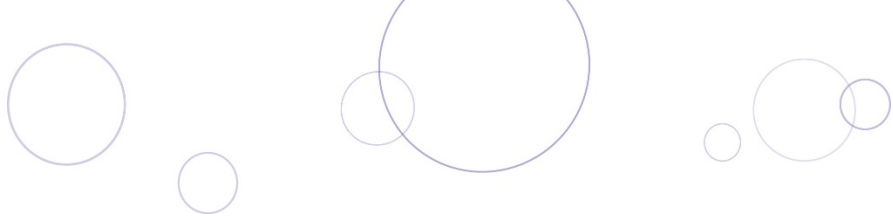
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 2</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are</p>	<p><i>Lockie Leonard</i> – Season 1, Episode 1 or 2; or scenes 1–3 of the play script</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Linear narrative (events take place continuously and sequentially from beginning to end)</li> <li>• Dramatic action</li> <li>• Conflict, tension and resolution</li> </ul> <p><b>Differentiation</b></p> <p>Orally explore non-linear narratives by including flashbacks, flash forward and circular narrative structures.</p> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Brainstorm the themes that come out of the episode (bullying, moving homes, breaking into a new tribe, relationships etc.).</li> <li>• Revise script writing structure (scene title, character list, scene setting and stage directions).</li> <li>• Allocate groups, storyboard ideas, allocate characters and begin to write the script.</li> <li>• Develop a way for the class to monitor their progress and show the criteria to help keep them on track. This</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher choice</p> <p><b>Main lesson</b></p> <p>Devise or innovate on a <i>Lockie Leonard</i> episode or scene from the play script. Write a short script that demonstrates a linear narrative.</p> <ul style="list-style-type: none"> <li>• Brainstorm themes as a whole class.</li> <li>• Revise script writing structure.</li> <li>• Your teacher will allocate groups. These groups will remain the same over the term.</li> <li>• In your groups, brainstorm a storyline, create the characters and consider the settings.</li> <li>• Storyboard ideas in scenes.</li> <li>• Allocate characters and begin to write the script.</li> <li>• Consider the dramatic action, elements and include conflict, tension and resolution.</li> <li>• As you write, think about what the play could be titled.</li> <li>• Monitor your progress by observing the class criteria.</li> </ul> <p><b>Student reflection</b></p> <p>Discuss how well you collaborated in your group. Identify changes that can be made for the next lesson.</p>



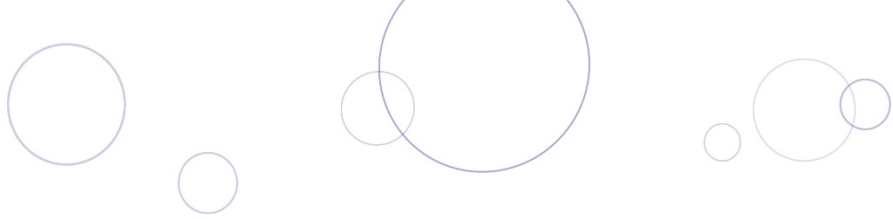
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
used to communicate meaning in drama, using drama terminology	<p>could be a class chart, large flow chart or sequence cards.</p> <p>Opportunity for connected curriculum, for example script writing in English lessons.</p> <p><b>Ongoing weekly assessment</b></p> <p>Formative</p> <ul style="list-style-type: none"><li>• Observation of student participation and engagement in the lesson</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 action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are</p>	<p>Devise and write a script based on either a <i>Lockie Leonard</i> episode, or selected scenes from the play script.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Linear narrative</li> <li>• Dramatic action</li> <li>• Conflict, tension and resolution</li> </ul> <p><b>Differentiation</b></p> <p>Exploring non-linear narrative structures (refer Week 2)</p> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review the previous lesson.</li> <li>• Students discuss drama elements and techniques as they go.</li> <li>• Make notes on the script as they workshop the play.</li> <li>• Take photos of each group’s tableaux and print a copy for each student.</li> <li>• Students think about simple sets, costumes and props to enhance the play.</li> <li>• Work with individual groups to support them when there is a need.</li> <li>• Discuss putting the plays on at the end of the term for an external audience (parents, community)</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Teacher choice</p> <p><b>Main lesson</b></p> <p>Devise and write a script based on a <i>Lockie Leonard</i> episode; or select 2–3 consecutive scenes from the play script.</p> <ul style="list-style-type: none"> <li>• In your groups, continue to brainstorm a storyline, create the characters and consider the settings.</li> <li>• Continue to storyboard the scenes and write the script.</li> <li>• Based on the storyboard and script, create a tableau that represents the beginning, middle and end (three tableaux in total).</li> <li>• Put the three freeze-frames together to make a moving tableau.</li> <li>• Perform to your class and explain the storyline.</li> <li>• What conflicts, obstacles or challenges do the characters encounter? How are these challenges resolved?</li> <li>• What types of relationships are being built between the characters?</li> <li>• Discuss the; who, what, where, when, why and how of the characters.</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
used to communicate meaning in drama, using drama terminology	<b>Ongoing weekly assessment</b>  Formative <ul style="list-style-type: none"><li>• Observation of student participation and engagement in the lesson</li></ul>	<ul style="list-style-type: none"><li>• As the students write, encourage them to think about what the play could be titled.</li><li>• Consider the audience and how they will be engaged in the performance.</li></ul> <b>Student reflection</b>  Discuss how your team is progressing. What are your strengths and challenges as a team?



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 action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are</p>	<p>Workshop the play.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>How to workshop a play. (Writers, actors and directors work together to structure a scene/play in segments. They revise, repeat, review and change as they proceed through rehearsal. The aim is to achieve a well-structured performance).</li> </ul> <p><b>Differentiation</b></p> <p>Exploring non-linear narrative structures (refer Week 2)</p> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>Review the previous lesson.</li> <li>Select a group to unpack and model with. <ul style="list-style-type: none"> <li>Explore scenes to locate the conflict and resolution.</li> <li>Identify dramatic action.</li> <li>Identify the drama elements.</li> <li>Discuss the written structure.</li> </ul> </li> <li>Describe the process of workshopping a play.</li> <li>Document each group’s progress by taking photos and making anecdotal notes.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Physical and vocal warm up (teacher choice)</p> <p><b>Main lesson</b></p> <p>Devise, write and workshop a script based on a <i>Lockie Leonard</i> episode; or the selected scenes from the play script used in Week 3.</p> <ul style="list-style-type: none"> <li>Identify the conflict and resolution in the play.</li> <li>Identify each of the characters’ strengths and challenges. Share your thoughts about your character with others in your group.</li> <li>Workshop the scenes. Add and remove parts when your group recognises the need based on the criteria developed by the class.</li> <li>Have a draft copy of the script finished by the end of this lesson.</li> </ul> <p><b>Student reflection</b></p> <p>Discuss how your team is progressing. What are your strengths and challenges as a team?</p>



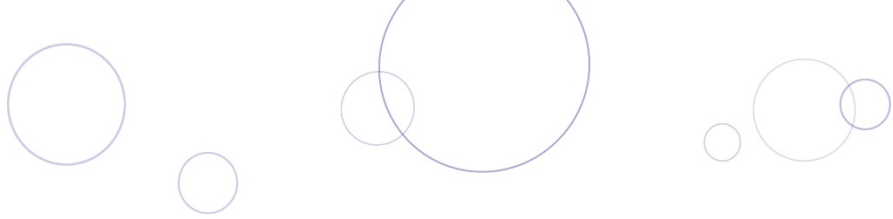
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
used to communicate meaning in drama, using drama terminology	<b>Ongoing weekly assessment</b>  Formative <ul style="list-style-type: none"><li>• Observation of student participation and engagement in the lesson</li></ul>	



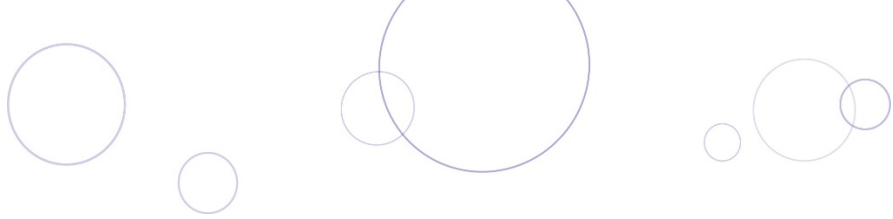
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are</p>	<p>Workshop the play.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Critical feedback</li> <li>• Constructive rehearsal</li> </ul> <p><b>Differentiation</b></p> <p>Exploring non-linear narrative structures (refer Week 2)</p> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review the previous lesson.</li> <li>• Perform each play.</li> <li>• Students give constructive feedback.</li> <li>• Continue to rehearse.</li> <li>• Discuss the concept of minimalism in theatre (use of simple stage design; for example, a stage that has a single box or chair).</li> <li>• Each group to write a list of props, costumes and sets they may need. Invite students to start bringing in essential items for their performance.</li> <li>• Document each group’s progress by taking photos and making anecdotal notes.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Physical and vocal warm up (teacher choice)</p> <p><b>Main lesson</b></p> <p>Workshop a script/play based on a <i>Lockie Leonard</i> episode; or the selected scenes from the play script used in Week 3.</p> <ul style="list-style-type: none"> <li>• Perform the play.</li> <li>• The audience gives constructive feedback using drama terminology.</li> <li>• Continue to workshop/rehearse the play.</li> <li>• Compile a list of props, costumes and sets you may need for your performance and give it to the teacher.</li> </ul> <p><b>Student reflection</b></p> <p>Discuss the required props, costumes and sets and consider how to keep it simple.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
used to communicate meaning in drama, using drama terminology	<b>Ongoing weekly assessment</b>  Formative <ul style="list-style-type: none"><li>• Observation of student participation and engagement in the lesson</li></ul>	



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 6</b></p> <p><b>Making</b></p> <p><b>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are</p>	<p>Rehearsal of play.</p> <p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>Self-reflection – reflecting on your performance in rehearsal</li> </ul> <p><b>Differentiation</b></p> <p>Exploring non-linear narrative structures (refer Week 2)</p> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>Review the previous lesson.</li> <li>A play title and character list is due for this lesson.</li> <li>Continue to rehearse.</li> <li>Remind students to bring all items for the dress rehearsal-performance in Week 7. Document each group’s progress by taking photos and making anecdotal notes.</li> </ul> <p><b>Ongoing weekly assessment</b></p> <p>Formative</p> <ul style="list-style-type: none"> <li>Observation of student participation and engagement in the lesson</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Physical and vocal warm up (teacher choice)</p> <p><b>Main lesson</b></p> <p>Rehearse a play based on a <i>Lockie Leonard</i> episode; or the selected scenes from the play script used in Week 3.</p> <ul style="list-style-type: none"> <li>Finalise the title for the play.</li> <li>Write a character list and make sure that the play has all the required elements of drama in preparation for assessment.</li> <li>Continue to rehearse the play with props and sets if possible.</li> </ul> <p><b>Student reflection</b></p> <p>Where are we now? Consider what your group needs to do to be ready for the performance in 2 weeks time. What is slowing things down? Are you on target? Consider things as a group and as an individual performer.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
used to communicate meaning in drama, using drama terminology		



<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>Ideas</b> Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p> <p><b>Responding</b> Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are</p>	<p><b>Key concepts</b></p> <ul style="list-style-type: none"> <li>• Dress rehearsal</li> </ul> <p><b>Differentiation</b></p> <p>Exploring non-linear narrative structures (refer Week 2)</p> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Review the previous lesson.</li> <li>• Discuss how a dress rehearsal is an important part of the performance cycle as it is an opportunity to practise the show with commitment. Costumes and props are used; however, no scripts are on stage.</li> <li>• Collect a copy of the script from each group, photocopy and assess.</li> <li>• Document each group’s progress by taking photos and making anecdotal notes.</li> <li>• While one group is completing their dress rehearsal the other groups continue to rehearse. Teacher to give feedback to each group and if necessary to individuals within the group.</li> </ul> <p>Note: If you need extra rehearsal time, make adjustments to the timetable and perform in Week 9 or 10.</p>	<p><b>Warm-up exercise</b></p> <p>Physical and vocal warm up (teacher choice)</p> <p><b>Main lesson</b></p> <p>Dress rehearsal</p> <ul style="list-style-type: none"> <li>• Dress rehearsal for all groups.</li> <li>• Time performances.</li> <li>• Rehearse and make final adjustments.</li> </ul> <p><b>Student reflection</b></p> <p>Take some time to quietly reflect on yourself as a performer. What type of contribution have you made to the process? Are you ready to perform with your group? What outcome do you wish to achieve?</p>

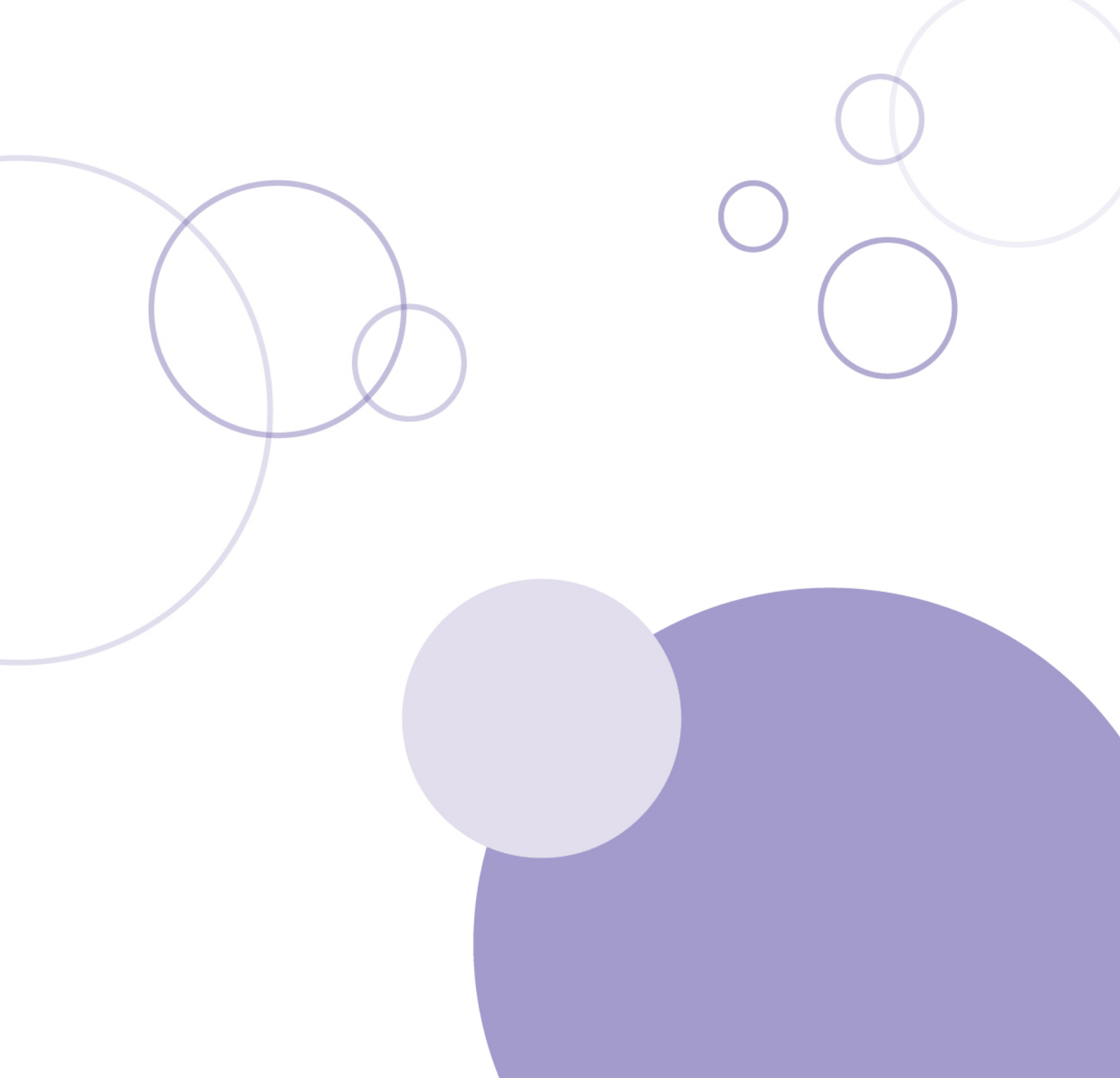


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
used to communicate meaning in drama, using drama terminology	<b>Ongoing weekly assessment</b>  Formative <ul style="list-style-type: none"><li>• Observation of student participation and engagement in the lesson</li></ul> <b>Suggested assessment point</b>  Summative (script formatting)	



<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 action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension</p> <p><b>Skills</b> Experimentation and refinement of ten (10) elements of drama: voice, movement, role, situation, space, character, time, tension, mood, relationships, when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p>	<p>Performance</p> <p><b>Suggested assessment point</b></p> <p>Summative</p> <ul style="list-style-type: none"> <li>• Growing up           <ul style="list-style-type: none"> <li>▪ View the performances of groups and individuals.</li> <li>▪ Based on the evidence you have collected over the term and using the task Marking key to guide your judgement, complete the Marking key for each student.</li> </ul> </li> <li>• Record the final performance for review if required.</li> </ul>	<p><b>Warm-up exercise</b></p> <p>Physical and vocal warm up (teacher choice)</p> <p><b>Main lesson</b></p> <p>Performance</p> <p><b>Student reflection</b></p> <p>Celebrate with your group. Reflect on what you have achieved over the term. Talk about what was positive in the experience.</p>





## **APPENDIX A: RESOURCES**

## Suggested teacher resources

Term 1 – Exploring drama elements			
<b>Week 1</b> <ul style="list-style-type: none"> <li>Drama journal ongoing formative assessment task</li> </ul>	<b>Week 2</b> <ul style="list-style-type: none"> <li>Drama journal</li> <li>opening lines for improvisation situations</li> </ul>	<b>Week 3</b> <ul style="list-style-type: none"> <li>Drama journal</li> </ul>	<b>Week 4</b> <ul style="list-style-type: none"> <li>list of scenarios</li> <li>boxes or furniture to use for levels</li> <li>Drama journal</li> </ul>
<b>Week 5</b> <ul style="list-style-type: none"> <li>variety of images</li> <li>boxes or furniture to use for levels</li> <li>A3 paper/whiteboards</li> <li>Drama journal</li> </ul>	<b>Week 6</b> <ul style="list-style-type: none"> <li>variety of images</li> <li>boxes or furniture to use for levels</li> <li>Drama journal</li> </ul>	<b>Week 7</b> <ul style="list-style-type: none"> <li>character profile</li> <li>scenario cards (see attached)</li> <li>Drama journal</li> </ul>	<b>Week 8</b> <ul style="list-style-type: none"> <li>marking keys for assessment</li> <li>peer assessment marking key</li> </ul>
Term 2 – Spy school			
<b>Week 1</b> <ul style="list-style-type: none"> <li>box of costumes and props including; scarves, hats, walking sticks, jackets</li> <li>Drama journal</li> </ul>	<b>Week 2</b> <ul style="list-style-type: none"> <li>Short movie clip such as <i>Spy Kids</i> or <i>Harriet the Spy</i></li> <li>box of costumes and props including; scarves, hats, walking sticks, jackets</li> <li>Drama journal</li> </ul>	<b>Week 3</b> <ul style="list-style-type: none"> <li>variety of spy music such as <i>Man From UNCLE</i>, <i>Mission Impossible</i>, <i>Tomorrow Never Dies</i>, <i>The Incredibles</i></li> <li>box of costumes and props</li> <li>Drama journal</li> </ul>	<b>Week 4</b> <ul style="list-style-type: none"> <li>assessment Task (Appendix B)</li> <li>coded spy message</li> <li>box of costumes and props</li> <li>Drama journal</li> </ul>
<b>Week 5</b> <ul style="list-style-type: none"> <li>recording device for each group (iPad)</li> <li>box of costumes and props</li> <li>drama journal</li> </ul>	<b>Week 6</b> <ul style="list-style-type: none"> <li>device to watch the surveillance videos</li> <li>peer assessment rubrics</li> <li>drama journal</li> </ul>	<b>Week 7</b> <ul style="list-style-type: none"> <li>butchers paper</li> <li>highlight pens</li> <li>coloured pencils</li> <li>drama journal</li> </ul>	<b>Week 8</b> <ul style="list-style-type: none"> <li>box of costumes and props</li> <li>drama journal</li> </ul>

### Term 3 – Investigating script writing

<p><b>Week 1</b></p> <ul style="list-style-type: none"> <li>• variety of text types (fiction, non-fiction, magazines, graphic novels)</li> <li>• variety of plays (historical, absurdist, pantomimes)</li> <li>• A4 plastic 20 sleeve folders (1 per student)</li> </ul>	<p><b>Week 2</b></p> <ul style="list-style-type: none"> <li>• play scripts (2–4 pages) for highlighting</li> <li>• highlight pens</li> <li>• A4 plastic 20 sleeve folders (1 per student)</li> <li>• assortment of costumes and props</li> </ul>	<p><b>Week 3</b></p> <ul style="list-style-type: none"> <li>• plays from previous lesson</li> <li>• assortment of costumes and props</li> </ul>	<p><b>Week 4</b></p> <ul style="list-style-type: none"> <li>• plays from previous lesson</li> <li>• ball</li> <li>• assortment of costumes and props</li> </ul>
<p><b>Week 5</b></p> <ul style="list-style-type: none"> <li>• source a number of scenes (promotional videos) from plays online i.e. pantomime, Shakespeare, children’s theatre, musical</li> </ul>	<p><b>Week 6</b></p> <ul style="list-style-type: none"> <li>• short film</li> <li>• assessment task</li> </ul>	<p><b>Week 7</b></p> <ul style="list-style-type: none"> <li>• radio booths (boxes or other)</li> <li>• short clips demonstrating voice characterisation</li> <li>• fairy tale synopsis and character lists</li> <li>• paper for script writing</li> </ul>	<p><b>Week 8</b></p> <ul style="list-style-type: none"> <li>• A4 folders</li> </ul>

### Term 4 – Lockie Leonard

<p><b>Week 1</b></p> <ul style="list-style-type: none"> <li>• selected episode/scenes of <i>Lockie Leonard</i> TV series or play script</li> <li>• assessment – reflection task</li> </ul>	<p><b>Week 2</b></p> <ul style="list-style-type: none"> <li>• paper and pencils</li> <li>• costumes and props</li> </ul>	<p><b>Week 3</b></p> <ul style="list-style-type: none"> <li>• costumes and props</li> <li>• paper and pens</li> <li>• student scripts</li> </ul>	<p><b>Week 4</b></p> <ul style="list-style-type: none"> <li>• costumes and props</li> <li>• paper and pens</li> <li>• student scripts</li> </ul>
<p><b>Week 5</b></p> <ul style="list-style-type: none"> <li>• costume and props</li> <li>• student scripts</li> </ul>	<p><b>Week 6</b></p> <ul style="list-style-type: none"> <li>• all props, costumes and set for rehearsal</li> </ul>	<p><b>Week 7</b></p> <ul style="list-style-type: none"> <li>• all props, costumes and set for rehearsal</li> </ul>	<p><b>Week 8</b></p> <ul style="list-style-type: none"> <li>• all props, costumes and set for performance</li> <li>• assessment marking keys</li> </ul>



## Role-play scenario suggestions

Trying to help save an elephant stuck in mud

Stealing a jumper from a shop with your friends

Stuck in a lift on the 44<sup>th</sup> floor

Drifting on a boat in the ocean surrounded by sharks

Stuck on a desert island surrounded by pirates

Lost in a night zoo with dinosaurs

Waiting for a turn on a scary ride at an amusement park

Preparing to take off on a spaceship to Mars

In a deep sea diving pod at the bottom of the ocean

Spy School | Secret Coded Message

9 13 16 15 18 20 1 14 20      4 15 3 21 13 5 14 20 19

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8 1 22 5      2 5 5 14      19 20 15 12 5 14      6 18 15 13

---

20 8 5      16 18 9 14 3 9 16 1 12 19      15 6 6 9 3 5.

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23 5      8 1 22 5      19 21 18 22 5 9 12 12 1 14 3 5

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6 15 15 20 1 7 5.

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7 15      7 5 20      20 8 5 13!

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A	B	C	D	E	F	G	H	I	J	K	L	M
N	O	P	Q	R	S	T	U	V	W	X	Y	Z



## ***Lockie Leonard Human Torpedo***

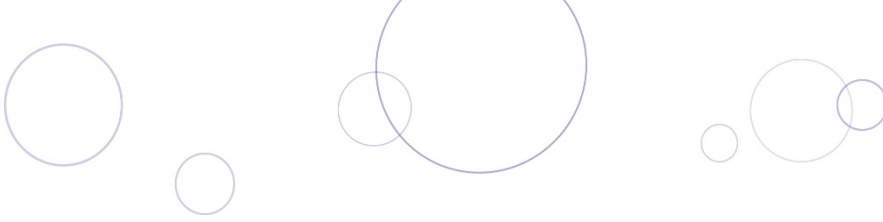
<b>Lesson</b>	<b>Resource</b>	<b>Source</b>
Term 4, Week 1	Play script <i>Lockie Leonard Human Torpedo</i>	Gibbs, Paige. (1996). <i>Lockie Leonard Human Torpedo: the play</i> . Sydney, Currency Press.
	DVD <i>Lockie Leonard. The Complete first series.</i>	Keenan, S., Muldoon, R., Williams, B., McKernan, C., Ryan, C., Tilse, T., Winton, T., ... South Australian Film Corporation. (2006). <i>Lockie Leonard: The complete first series</i> . Australia: Film Finance Corporation Australia.
	Book <i>Lockie Leonard Human Torpedo</i>	Winton, Tim. (2007). <i>Lockie Leonard Human Torpedo</i> . South Yarra, Vic : McPhee Gribble



# **APPENDIX B:** **ASSESSMENT EXEMPLAR 1**

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Spy school



## Achievement Standard

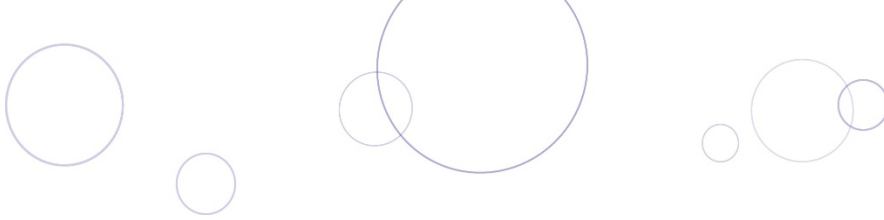
### What is assessed

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**Note: areas assessed in this exemplar are indicated in bold**

At Standard, **students use improvisation skills, dramatic action and/or narrative to present dramatic meaning to an audience. They use voice, movement, role/character and relationships to create some dramatic meaning in devised, improvised or scripted drama. Students use rehearsal processes in different groups to develop dramatic narratives for a purpose.**

**Students describe elements of drama and dramatic meaning in performance** of their work and the work of others. They describe some factors that influence drama in different cultures, times and contexts. **Students use some general drama terminology.**



## Assessment task

### Title of task

---

Spy school

### Task details

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<b>Description of task</b>	<p>Students create, devise, rehearse and perform a dramatic piece. Their performance will be in the style of the process drama that they have engaged in prior to beginning this task.</p> <p>Students will be required to improvise ideas, leading to creating a devised performance piece, in the role of the spies. In performance, they must plan their secret mission, intercept and then capture the robbers in the warehouse who have stolen important documents from the Principal's office.</p>
<b>Type of assessment</b>	Summative
<b>Purpose of assessment</b>	<p>To identify students' ability to structure a devised piece of performance</p> <p>To identify students' ability to work collaboratively and cohesively within a group</p> <p>To identify students' ability to effectively use the elements of drama and forms and styles within a performance, which will communicate dramatic meaning</p> <p>To identify students' ability to reflect on self and peer performances</p>
<b>Evidence to be collected</b>	Anecdotal notes of process/video evidence of performance and written reflection
<b>Suggested time</b>	Term 2 Weeks 3, 4, 5 and 6 3 x 1 hour lessons

### Content description

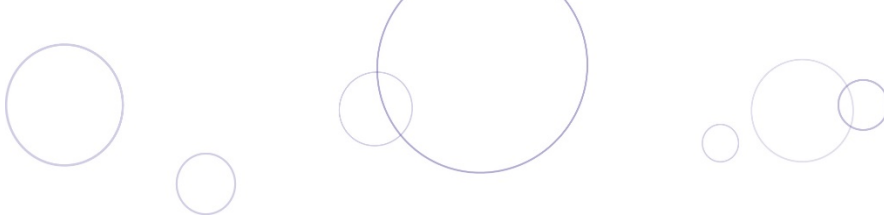
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#### Content from the Western Australian curriculum

#### Making

#### Ideas

Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension



## **Skills**

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

- voice (loud, soft, varying loud and soft; pitch variation; pace; volume; clarity; projection)
- 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.

Script formatting and conventions, including planning and documentation

Improvisation skills (finding a resolution and signalling a conclusion) to enhance drama

## **Performance**

Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience

Performance skills and audience awareness (where performers make connections and build trust with the audience)

## **Responding**

Factors that influence drama in different cultures, times and contexts

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

## **Key concepts**

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Devised drama

Drama elements



## Task preparation

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### Prior learning

Students have had multiple experiences with devising their own group performances. Students are familiar with the 10 elements of drama and have developed strategies for working collaboratively in groups. Students are also accustomed to demonstrating appropriate audience etiquette and they understand the purpose behind evaluating their own work and the work of others. Students understand the difference between improvisation and devised performances.

Improvisation definition – created spontaneously, without preparation.

Devised definition – a method of making theatre in which a script or performance originates from collaboration.

### 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

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Assessment conditions

Group performances and individual self/peer reflections

### Resources

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- spy codes
- recording devices
- screen/computer to watch spy surveillance videos
- a range of costumes
- drama journal



## Instructions for teacher

### Week 4

- Engage 'in role' as Head of the Spy school. (Use a costume to enhance your role if you wish.)
- Introduce the spy code and proceed to explain about deciphering it.
- Explain to the spies that the surveillance footage has been found.
- Brief the spies on their mission (to create a re-enactment of the robbery).
- Firstly, the spies need to improvise ideas, and then create a devised performance that re-enacts the surveillance footage. The footage is to be no longer than 4 minutes in duration.
- Ask the students to reflect on the lesson and write in their Drama journal.

**Reflection topic:** Highlight two things you are proud of, and one thing that you would do differently next time.

### Week 5

- Inform the spies to continue to devise, rehearse and then film the performance (to be completed by the end of this lesson).
- Give meaningful feedback on ideas, techniques and forms as the students rehearse (Zone of Proximal Development).
- Observe student learning behaviours and take anecdotal notes as evidence.
- Ask the students to reflect on the lesson and write in their Drama journal.

**Reflection topic:** Complete a PMI about the process of making the spy mission film.

### Week 6

- Set the critical review parameters i.e. positive comments and constructive feedback only.
- Each student to receive a peer assessment sheet.
- Watch each of the surveillance videos.
- Review and critique each video.
- At the end of all the videos, ask the students to reflect on their own performance and write a self-assessment.
- Remind the students to use drama terminology, look for the elements of drama, dramatic narrative and tension and what has influenced this piece of work.
- Collect videos, review and grade.
- If time allows – complete the Drama journal.



## Instructions to students

### Week 4

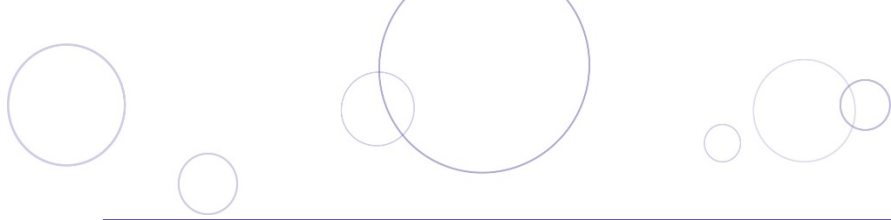
- Engage in the process drama as your spy character.
- Decipher the code.
- Collaborate in groups and begin to develop ideas through improvisation, leading to a devised performance over two weeks.
- Remind yourself of the elements of drama and while rehearsing and filming the video, use drama terminology to express your understandings.
- Write in your Drama journal.

### Week 5

- Continue to devise, rehearse and then film the performance. (To be completed by the end of the lesson).
- Write in your Drama journal.

### Week 6

- Watch each of the surveillance videos.
- Complete the peer-assessment sheet for each group remembering to give critical and constructive feedback.
- Complete the self-assessment sheet reflecting on your own performance in the group. Include – your thoughts on how you collaborated, shared ideas, supported your group’s decisions and performed your part in the video.
- If time allows – write in your Drama journal.



<b>Marking key</b>	
<b>Description</b>	✓
<b>Ideas</b>	
Uses effective communication skills to create and plan the performance	
Works collaboratively with the group members, sharing ideas and listening to others.	
Cooperates with the group members, sharing some ideas and mostly listening to others.	
Requires strong support and prompting to work effectively as part of a group.	
<b>Skills and Performance</b>	
Uses the elements of drama in such a way as to create and enhance the meaning of the performance	
Demonstrates confidence in performing and knowledge of a range of the elements of drama, such as voice, movement, role, situation, space, character, time, tension, mood and relationships, in order to create and enhance the dramatic meaning of the performance.	
Demonstrates a broad knowledge of a range of the elements of drama, such as voice, movement, role, situation, space, character, time, tension, mood and relationships, in order to create and enhance the dramatic meaning of the performance.	
Demonstrates satisfactory knowledge of some of the elements of drama, such as voice, movement, role, situation, space, character, time, tension, mood and relationships, in order to create and enhance the dramatic meaning of the performance.	



# **APPENDIX C:**

## **ASSESSMENT EXEMPLAR 2**

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Growing up



## Achievement Standard

### What is assessed

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**Note: areas assessed in this exemplar are indicated in bold.**

At Standard, **students use improvisation skills, dramatic action and/or narrative to present dramatic meaning to an audience. They use voice, movement, role/character and relationships to create some dramatic meaning in devised, improvised or scripted drama.** Students use rehearsal processes in different groups to develop dramatic narratives for a purpose.

**Students describe elements of drama and dramatic meaning in performance of their work and the work of others.** They describe some factors that influence drama in different cultures, times and contexts. **Students use some general drama terminology.**



## Assessment task

### Title of task

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Growing up

### Task details

---

**Description of task** Students work in small groups to explore key themes from the topic 'Growing up' based on the play script *Lockie Leonard Human torpedo* by Paige Gibbs, adapted from the novel by Tim Winton. Students will review, workshop, rehearse and perform a script interpretation based on viewing the TV version of the story, or selected scenes from the playscript.

**Type of assessment** Summative

**Purpose of assessment** To inform the teacher of the level of achievement for each student and to assess the development of students' knowledge and skills in Drama. This assessment will inform reporting at the end of the teaching and learning cycle

**Evidence to be collected** written response to TV version of story or selected scenes from the play script  
script (final copy)  
photographic/video  
rehearsal process (documented evidence)  
performance video

**Suggested time** Term 4, Weeks 1–8, 1 hour per week

### Content description

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#### Content from the Western Australian curriculum

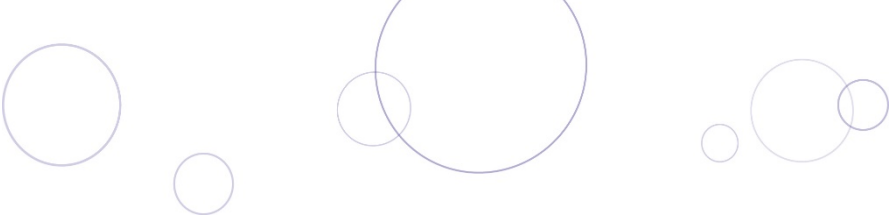
##### Ideas

Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension

##### Skills

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

- voice (loud, soft, varying loud and soft; pitch variation; pace; volume; clarity; projection)
- 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

Script formatting and conventions, including planning and documentation

### **Performance**

Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience  
Performance skills and audience awareness (where performers make connections and build trust with the audience)

### **Responding**

Factors that influence drama in different cultures, times and contexts

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

### **Key concepts**

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Scripts

Drama elements and techniques

Character perspective

### **Task preparation**

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#### **Prior learning**

Students have previously explored improvisation and devising skills, and have experience with 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

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### Assessment conditions

An open space is needed, such as a specific drama, music, and dance or sport undercover area. Areas where assemblies are held are useful to use for dress rehearsals and/or for performance assessments. A clear classroom space is also suitable.

In class, students will plan, rehearse and present a script interpretation based on one of the suggested episodes for TV, or selected scenes from the play script. The performance area should model a traditional stage area (proscenium arch stage) marked with white tape. Students will have access to a set of costume and prop items for the performance. Students may also bring in items from home to assist with characterisation.

### Resources

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- *Lockie Leonard* – Season 1, Episode 1 ‘Human torpedo’ or Episode 2 ‘Stormy Monday’ (teacher to research and select the episode or scenes from the playscript, suitable for their cohort)
- A range of simple props, such as fabric, suitcases, body boards, school uniforms, school bags, sleeping bags, pillow cases, moving boxes, seats, desks
- Students may create set design elements if time permits (in collaboration with the Visual Arts program as a set design project). Draw the scenes on large sheets of cardboard – waves (surf) or the fence of the new house, the shape of the house, car or school
- Paper, highlighters and pens for script annotations/writing
- Graphic organisers for stage diagram/layout
- Labels/posters or PowerPoint slides of the 10 drama elements
- Video camera, or appropriate device, to record the performances of students



## Instructions for teacher

Over 8 weeks

- Ensure the students have an opportunity to create a short scripted drama based on an episode or selected play script scenes, of *Lockie Leonard*.
- Give opportunities for students to explore:
  - the structure of a script
  - planning, writing and performing a script based on a theme that comes from an episode or selected play script scenes of *Lockie Leonard*
  - implementing drama elements and techniques
  - building a character
  - engaging an audience
  - collaborating as a cast of performers.
- Engage students in warm-up activities that prepare the tools of a performer (voice and movement, character development, gesture, techniques and acting styles).
- Articulate that the purpose of the performance is to educate the audience about issues or concerns, e.g. new house, new school, new friends.
- Focus on one narrative (linear narrative where the events take place continuously and sequentially from beginning to end).
- Focus on dramatic action and assist students to discover key points of conflict, tension and resolution in the short scenes.
- Differentiate teaching and assessment to meet the needs of students, based on their level of readiness and need to be challenged. To extend students, introduce extra scenes, non-linear narratives, such as disrupted or discontinuous sequence of events in a story, including flashbacks, flash forwards and circular narrative structures (ending where you began).
- Prepare the students for a drama performance.
- Encourage self-reflection from a performer and character perspective.
- Collect evidence through a range of formative assessment strategies, such as checklists, anecdotal notes, video and photographic evidence.

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



## Instructions to students

- Explore the use of drama elements in a realistic performance based on an episode or selected scenes from the play script of *Lockie Leonard* based on the book by Tim Winton.
- Respond to an episode or selected play script scenes of *Lockie Leonard*.
- Work in groups to plan, write and perform a short play based on a theme born from *Lockie Leonard*.
- Workshop and rehearse to performance.
- Individually reflect on what you have experienced over a term of drama.

### Part 1 Assessment (one lesson) Reflection and analysis of performance

- Week 1
- View Episode 1 ‘Human torpedo’ or Episode 2 ‘Stormy Monday’ of *Lockie Leonard* TV series, or selected scenes from the play script.
- Work individually to reflect on and evaluate the actor’s use of drama elements.
- Complete Task 1 Responding to drama assessment worksheet to analyse the performance.
- Be sure to use the correct drama terminology you have been taught and give examples from what you have seen.

### Part 2 Assessment (over five lessons)

- Week 2: Revise *Lockie Leonard* episode or play script scenes, brainstorm ideas and storyboard scenes.
- Week 3: Write a script based on a theme born from *Lockie Leonard* (growing up, moving house, new school, new friends or relationships). Develop characters, conflict and resolution. Create three tableaux that represent your storyline (beginning, middle and end) and create freeze-frames to flow into a moving tableau.
- Week 4: Write and workshop the play.
- Week 5: Continue to workshop the play.
- Week 6: Continue to workshop/rehearse the play.
- Week 7: Dress rehearse the play.
- Week 8: Perform the play.

## Task 2 | Responding to drama (Growing up Part 1 – *Lockie Leonard* episode/scenes)

Assessment checklist

Total score: out of 24

Student name	Character profile (4)	Actors express ideas (9)	Setting (2)	Compare the attitudes of Lockie and his Mum (2)	Character relationships (2)	Identify and give examples of the drama elements (5)	Total score/comment

### Teacher support – suggestions of what you might be looking for

Q1: Character profile

- How old are they?
- How do they speak? What does their voice tell you about them?
- What are they like as a person? Are they moody, annoying, sad, and why?
- What characteristic make them likeable or unlikeable?

Q2: Explain how the actors express their ideas to the audience.

#### Body

What physical attributes does the actor employ to play the part? For example, are they fidgety, do they slump, do they hold their head a certain way, what types of facial expressions do they use, do they avoid other people's eye-line or stare them down?

#### Voice

How does the actor use their voice to develop their character? For example, do they whinge a lot in a high pitched voice, do they lower their voice to show they are tough, do they use a stutter, do they use pauses in their speech pattern, do they act aggressively?

#### Movement

What type of physical movement does the actor use to develop a character? For example, do they limp, is their movement light or heavy, do they always have their hands in their pockets, do they walk with short or long strides.



## Task 2 Responding to drama

View the episode 'Stormy Mondays', or a Teacher selected episode (from the TV series based on the Tim Winton book), or play script scenes from the play by Paige Gibbs.

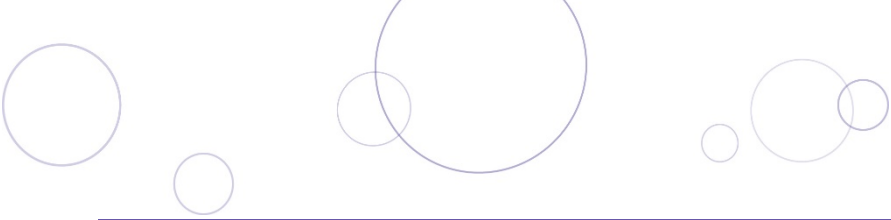
Character profile

Lockie	Dad 'Sarge'
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\_\_\_ /4

Explain how the actors below expressed their ideas to the audience.

Actor	Body	Voice	Movement
Sean Keenan (Lockie)			
Clarence Ryan (Egg)			

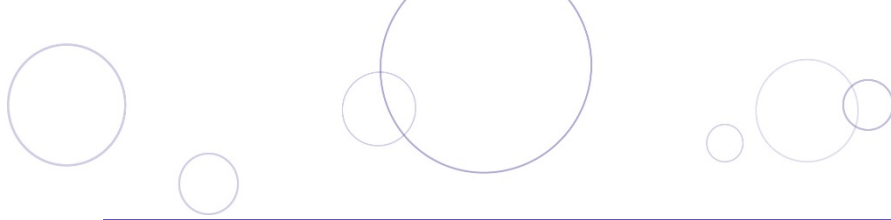


Actor	Body	Voice	Movement
Gracie Gilbert (Vicki)			

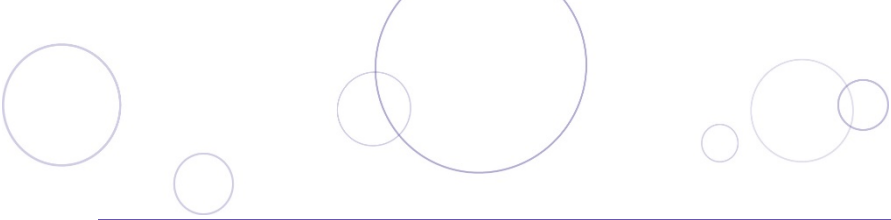
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<b>Marking key</b>	
<b>Description</b>	✓
<b>Reflections</b>	
Reflects on the performance of self and others using drama terminology with accurate and detailed examples to support observations	
Reflects on the performance of self and others using generalised drama terminology with accurate and relevant examples	
Reflects on the performance of self and others using generalised drama terminology with some accuracy and few examples	
<b>Making – Skills – Elements of drama</b>	
Consistently uses the range of 10 elements of drama purposefully and with strong impact to communicate dramatic meaning	
Effectively uses most of the 10 elements of drama purposefully to communicate dramatic meaning	
Uses many of the 10 elements of drama to communicate some dramatic meaning	
<b>Making – Ideas – Dramatic action</b>	
Consistently and effectively uses structure to create dramatic narrative through conflict, which concludes with an appropriate ending	
Effectively uses structure to build dramatic conflict, which concludes with an appropriate ending	
Uses script structure to present dramatic conflict, creating an ending	
<b>Making – Performance – Rehearsal processes</b>	
Collaboratively worked with all others in group rehearsal contexts, with clear evidence of active listening to all group members to enhance performance	
Collaboratively worked with others in group rehearsal contexts, with evidence of active listening to all group members' contributions	
Worked with others in rehearsals in a constructive way, with some evidence of active listening to group members' contributions	
<b>Making – Performance</b>	
Consistently presents, both in performance and rehearsals, an identifiable, well-developed and believable character	
Effectively presents, both in performance and in most rehearsals, an identifiable and believable character	
Creates a character with some identifiable features	



<b>Marking key</b>	
<b>Description</b>	✓
<b>Making – Skills – Script writing</b>	
Consistently collaborated with all others in the group to devise, plan and write a short scripted play, demonstrating an understanding of script formatting and an awareness of conventions	
Collaborated with others in the group to devise, plan and write a short scripted play, using script format and an awareness of conventions	
Worked with the group to devise, plan and write a short scripted play, using script format	
<b>Making – Audience awareness</b>	
Establishes a strong connection and gains trust with the audience through their performance and the portrayal of their character	
Establishes a connection with the audience through their portrayal of their character	
Establishes some connection with the audience through their portrayal of their character	



## Acknowledgements

### Term 1

#### Week 1

Main lesson (dot point 2) adapted from: Impro Australia. (2018). *Theatresports schools challenge 2018 handbook*, p. 21. Retrieved November, 2020, from <http://improaustralia.com.au/wp-content/uploads/2018/03/2018-TSC-Colour-Handbook-websize-view-AS.pdf>

#### Week 2

Main lesson (dot point 2) from: Impro Australia. (2018). *Theatresports schools challenge 2018 handbook*, p. 20. Retrieved November, 2020, from <http://improaustralia.com.au/wp-content/uploads/2018/03/2018-TSC-Colour-Handbook-websize-view-AS.pdf>

### Appendix A

#### Secret Coded Message

Image from: Allen, E. (2011). *Spies* [Illustration]. Retrieved November, 2020, from <https://www.flickr.com/photos/73514434@N00/5505363344>  
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