



SAMPLE TEACHING AND LEARNING OUTLINE

THE ARTS - DRAMA
YEAR 5

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

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

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

Drama key concepts embedded

- Ideas
- Skills
- Performance
- Response

Prior knowledge

In previous years, students have explored ideas through improvisation, particularly extending their understanding of role and situation. Students have experimented with the elements of drama and selected forms and styles to demonstrate role, situation, space, character and time. They have also explored how character development is shaped by their relationships with other characters.

Students have been presented with performance opportunities, whereby they have had to continue developing their rehearsal technique and audience etiquette.

Previously, students have explored dramatic narratives to reflect on the meaning and purpose of both their own work and the work of others'. They have also addressed drama in other cultures.

Drama Skills

Students begin to refine and experiment with the elements of drama to communicate improvised, devised and scripted drama.

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

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

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

Across the year, different skills are emphasised in:

- Making **(M)**
- Responding **(R)**

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

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
1–2	<p>I> Dramatic structure to sequence how events are structured and key details to assist the audience to understand dramatic meaning</p> <p>S> Experimentation and refinement of ten (10) elements of drama when creating improvised or devised drama</p> <p>S> Improvisation skills to enhance drama</p> <p>P> Rehearsal processes, performance skills and audience awareness</p>	<p>R> Role of drama in different cultures and times</p> <p>R> Responses that explain the purpose of drama and how the elements are used to communicate meaning, using drama terminology</p>	<p>Where could the play be set, based on the description given?</p> <p>How do the two descriptions differ?</p> <p>What do you already know about Afghanistan?</p> <p>Which of the following facts are true and which are false?</p> <p>How can we use voice and movement to create a realistic representation of this setting?</p> <p>What does culturally aware mean and why is it important?</p> <p>How do we collaboratively work as a group?</p> <p>How do we respond as an audience when watching performance?</p>	<p>Teaching</p> <ul style="list-style-type: none"> • Introduction to text: <i>‘Boy Overboard’</i>, the play, adapted by Patricia Cornelius from the novel by Morris Gleitzman • Overview of setting/time/situation (context) • Overview of synopsis (plot) <p>Assessment: Formative</p> <ul style="list-style-type: none"> • Visually assess student interaction and input and focus. • Visually assess student ability to demonstrate basic contextual understanding. • Visually assess student ability to follow the structure and content of the play. • Visually assess student cultural awareness and sensitivity towards others. <p>LA 1</p> <ul style="list-style-type: none"> • Begin with a visualisation activity. Play instrumental music from Afghanistan to set the scene. Describe the beauty of the natural landscape, the seasons, the wildlife, famous natural landmarks. • Ask students to share their ideas of where the play may be set. • Continue the visualisation, this time focusing on the contrasting characteristics, such as the conflict in Afghanistan, the rights of the civilians and the overall mood and tension within the country. • Ask students to now share their ideas of where the play may be set. • Discussion to take place on what students have seen, read about Afghanistan and the surrounding countries. • Students to stand in the centre of the classroom. Teacher to put a ‘true’ sign on the floor at one end of the classroom and a ‘false’ sign at the other end. Teacher is to read out a series of age appropriate facts about Afghanistan, such as laws, roles of men and women, class, education, refugees, sports, economics and students must decide if the facts are true or false. They must run to the sign that they agree with and, through a process of elimination, there will be a winner.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
	<p>Teaching Concepts setting, time, situation, synopsis, cultural awareness, contextual understanding</p>			<ul style="list-style-type: none"> • Class to divide into groups. Each group is given a card with a statement on it. The students must create a tableau image to show this fact. For example: <ol style="list-style-type: none"> 1. The world’s first oil paintings were drawn in the caves of “Bamiyan” around 650BC. 2. Afghanistan’s main source of income is from farming. It’s biggest agricultural export comes from vegetables, fruits, rice and nuts. • The tableau becomes the beginning of a short improvisation, where dialogue (one line each) and movement are to be added. • Students rehearse and perform to the class audience. <p>LA 2</p> <ul style="list-style-type: none"> • Using a basic synopsis of the play, the teacher allocates students the various roles. The class stands in a circle and, when the teacher reads a section, those students playing the characters must go into the centre and spontaneously mime what is being narrated. This activity is repeated twice to ensure all students can identify the key details of the play. • Teacher divides the class into groups. Each group is given a card, which has a description of a key moment in the play. Using the information provided and drawing on their lesson on context, the students are required to create a devised piece based around the given information. They are to focus on how mood and tension can be utilised to engage their audience. • Students create, rehearse and perform their improvisation to the class audience. <p>Reflection</p> <ul style="list-style-type: none"> • Students verbally reflect on their understanding of differing cultures. • Students verbally reflect on their own performances and the performances of others, using drama terminology when referencing the elements of drama used to create dramatic meaning.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
				<ul style="list-style-type: none"> Students verbally evaluate what techniques can be used to create mood and tension within an improvisation.
3–5	<p>I> Dramatic structure to sequence how events are structured and key details to assist the audience to understand dramatic meaning</p> <p>S> Experimentation and refinement of ten (10) elements of drama when creating improvised or devised drama</p> <p>S> Improvisation skills to enhance drama</p> <p>P> Rehearsal processes, performance skills and audience awareness</p>	<p>R> Role of drama in different cultures and times</p> <p>R> Responses that explain the purpose of drama and how the elements are used to communicate meaning, using drama terminology</p>	<p>How do we effectively use role on the wall to decipher the internal and external characteristics of the central characters?</p> <p>How can we use a range of effective non-verbal communication, through tableau, to show the character’s personality and emotion?</p> <p>How can we develop this further to add movement and then voice?</p> <p>What situations may these characters find themselves in within this context?</p> <p>What sorts of conversation may they have about what is happening around them?</p> <p>What do you think their viewpoints are?</p> <p>What do you think are the main themes of the</p>	<p>Teaching</p> <ul style="list-style-type: none"> Overview of characters Overview of themes <p>Assessment: Formative</p> <ul style="list-style-type: none"> Anecdotal notes to assess students’ listening skills, group co-operation and giving of ideas throughout the rehearsal process. Visually assess student ability to understand the teaching concepts. Visually assess student cultural awareness and sensitivity towards others. <p>LA 3</p> <ul style="list-style-type: none"> Teacher to verbally describe each of the central characters to the class. Teacher to use role on the wall for students to recall the information given and write down the qualities, appearance and attitudes of the significant characters in the text. Teacher to read each character brainstorm and students are to create an individual tableau to show that character through their non-verbal communication. Teacher to add movement and provide cues for change in the pace and quality of their actions. For example: Bibi is sneaking outside at night, Omar is scrounging for food at the refugee camp, Jamal is getting nervous as a pirate begins to approach him, Rashida is trying to fall asleep whilst thinking of how much she misses her family. Students to each choose from Jamal, Bibi, Omar or Rashida to develop the character further. Teacher to guide the students through basic fundamental questions for character development. For example: Who am I? Where am I? How old am I?

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	<p>Teaching Concepts characters, themes, role on wall, fundamental questions, movement, voice, characterisation, cultural understanding</p>		<p>play, based on what you already know? How can you show this theme through improvisation, whilst not relating it to our text? How do we collaboratively work as a group? How do we respond as an audience when watching performance?</p>	<ul style="list-style-type: none"> In pairs, students are to create a short scene where the two characters are interacting. Half the class can create an improvisation on the boat and the other half can create a scene in the refugee camp. Students are to focus on the effective use of movement and voice to demonstrate role, character and relationships. Students create, rehearse and perform their piece to the class audience. <p>LA 4</p> <ul style="list-style-type: none"> Teacher to place A3 images on the floor of the classroom. These images should display the main themes of the text. For example: conflict (war), survival, bonds of family, different 'worlds' and cultures, power and powerlessness, journey (mental, emotional and physical). In small groups, students are given the themes on separate cards and together they must work out which theme matches to which picture. Discussion to follow with the whole class. Teacher to allocate a theme to each group. They are to brainstorm and create a performance based on this theme. It does not have to relate directly to the text but, rather, focus on the theme within any context. Students must concentrate on the structure of the devised piece, ensuring they consider the opening scene as an introduction to the theme, the middle consisting of a conflict and a resolution in the final scene. Students are to create, rehearse and perform to a class audience. <p>Reflection</p> <ul style="list-style-type: none"> Verbally identify which theme was addressed in each piece. Verbally identify how the piece was structured and if the conflict was obvious enough. Verbally begin to identify what mood and atmosphere were created through the piece and how the audience felt. Reflection can be completed after each performance or at the completion of all performances.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
6–7	<p>I> Dramatic structure to sequence how events are structured and key details to assist the audience to understand dramatic meaning</p> <p>S> Experimentation and refinement of ten (10) elements of drama when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p> <p>Teaching Concepts script interpretation, stage directions, blocking, script structure, director, actor, cultural understanding</p>	<p>R> Role of drama in different cultures and times</p> <p>R> Responses that explain the purpose of drama and how the elements are used to communicate meaning, using drama terminology</p>	<p>How do scripts differ from other texts, such as novels and short stories?</p> <p>Where are the various parts of the stage?</p> <p>Why is it important to record your stage directions and vocal choices in your script when rehearsing?</p> <p>Why do we use pencil to block our scripts?</p> <p>What is the role of the director?</p> <p>Do we need to maintain a sense of cultural awareness and sensitivity? If so, why?</p> <p>How do we show an awareness of our audience in performance?</p> <p>How do we collaboratively work as a group?</p> <p>How do we respond as an audience when watching performance?</p>	<p>Teaching</p> <ul style="list-style-type: none"> • Introduction to scripts • Re-cap parts of the stage • Introduction to script interpretation <p>Assessment: Formative</p> <ul style="list-style-type: none"> • Anecdotal notes to assess students’ understanding of the teaching concepts in preparation for introducing the Summative Assessment. <p>LA 5</p> <ul style="list-style-type: none"> • Teacher to lead warm-up activity to allow students to re-cap the names for the various parts of stage. For example, upstage centre (USC) or downstage left (DSL). Students all start centre stage (CS). Teacher calls out the stage directions and the students move quickly to the chosen area. Students are eliminated each time. Teacher also adds in some other drama-related actions such as ‘mime artist’ and ‘clown’ to assist with the engagement and entertainment of the activity. • Class to receive a copy of the script. Teacher is to go through the first few pages, with students identifying the main features of a script. • Teacher allocates characters to class members and the class begins to read the script. Teacher to stop reading often, in order to ask questions and assist with interpretation. • Roles are shared amongst the class for the duration of the script reading. <p>LA 6</p> <ul style="list-style-type: none"> • Teacher is to choose a scene to direct as an example of how to block an excerpt. • Teacher will choose a group of students to be the actors and go through the process of giving stage directions, with the actors recording this blocking in their script. Teacher will discuss movement, voice, set, costume and props with the actors whilst the rest of the class observes the process.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
				<ul style="list-style-type: none"> Class will form groups to have a practice of blocking a scene correctly. Teacher is to introduce a new scene for all groups to do and they then share their work with another group as the audience. The audience will give feedback after viewing. <p>Reflection</p> <ul style="list-style-type: none"> Teacher-led questioning to allow students to self-reflect on their understanding of the play. Students could write down their first impressions of the script. Students could draw a diagram of the parts of the stage to assist them when blocking their excerpt for assessment. Students to verbally give feedback to their peers after watching their practice performance.
8–10	<p>I> Dramatic structure to sequence how events are structured and key details to assist the audience to understand dramatic meaning</p> <p>S> Experimentation and refinement of ten (10) elements of drama when creating improvised, devised or scripted drama Script formatting and</p>	<p>R> Role of drama in different cultures and times</p> <p>R> Responses that explain the purpose of drama and how the elements are used to communicate meaning, using drama terminology</p>	<p>How will we utilise our rehearsal time effectively to meet the deadline?</p> <p>How will we demonstrate consistent and focused characterisation throughout the performance?</p> <p>How do we respond as an audience when watching performance?</p> <p>How will we reflect on each performance as well as our own?</p> <p>Have we maintained a sense of cultural</p>	<p>Teaching</p> <ul style="list-style-type: none"> Revise performance skills and drama terminology. <p>Assessment: Summative</p> <ul style="list-style-type: none"> Students are to complete the planning stages by re-reading their given excerpt and allocating characters roles to each student in their group. They are then to block and rehearse their piece for assessment. All skills, techniques and the interpretation of the play are to be demonstrated and communicated in performance and are clearly outlined on the marking key. All final performances to be recorded for evidence. <p>Reflection</p> <ul style="list-style-type: none"> Students complete a peer and self-reflection.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
	<p>conventions, including planning and documentation</p> <p>S> Improvisation skills to enhance drama</p> <p>P> Rehearsal processes, performance skills and audience awareness</p> <p>Teaching Concepts script interpretation, cultural understanding, elements of drama</p>		<p>awareness and sensitivity?</p>	