



SAMPLE TEACHING AND LEARNING OUTLINE

THE ARTS - DRAMA
YEAR 6

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Disclaimer

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 begun to refine and experiment with the elements of drama to communicate improvised, devised and scripted drama, whilst being exposed to selected drama forms and styles. They have developed techniques in the use of voice, movement, role, situation, space, character, time, relationships and mood in order to create dramatic action.

Students have prior knowledge on creating drama based on scripts.

Students have developed skills to collaboratively work together during the rehearsal process and have gained experience in both the roles of performers and audience members.

As an audience member, they have demonstrated an understanding of giving and receiving feedback, to improve drama and to engage an intended audience. They have the opportunity to experience drama from a range of cultures, times and locations.

Drama Skills

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.

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 action driven by narrative structure and dramatic tension</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>Teaching Concepts process drama, tableaux, elements of drama, mime and non-verbal communication skills, structure, dramatic tension, improvisation,</p>	<p>R> Factors that influence drama in different cultures, times and contexts</p> <p>R> Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<p>What is a spy?</p> <p>What are the stereotypical characteristics of a spy?</p> <p>How does a spy's movement and voice differ from other character types?</p> <p>What situations are spies likely to be involved in?</p> <p>How do we use the features of mime to convey character?</p> <p>How do we work collaboratively to create the elements of drama in performance?</p> <p>How do we respond as an audience when watching performance?</p>	<p>Teaching</p> <ul style="list-style-type: none"> • Introduce process Drama: 'Spy School'. • Revise the elements of drama: Voice and Movement, specifically addressing the characteristics of a spy. • Revise the remaining elements of drama across the unit, specifically linking to the 'training sessions' and the mission. <p>Assessment: Formative</p> <ul style="list-style-type: none"> • Visually assess student interaction and input. • Visually assess student ability to accept the process drama style of teaching and engage with the concept. • Visually assess student ability to understand the skills being taught. <p>LA 1</p> <ul style="list-style-type: none"> • 'In role' as the Head Spy, introduce concept of 'Spy School'. Students have been selected to train for a secret mission, which will be revealed throughout the course of the task. • Brainstorm the characteristics of a spy. • Teacher to call out these words and students to create a tableau image that represents this characteristic. Focus on levels, facial expression, body language, stance, posture, eye contact and gesture. • Student to 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. • Class walks around the museum of 'past spies' to observe their traits and the whole class discusses the non-verbal communication skills that these spies possess. • Extension to this activity could be to bring the museum to life by incorporating movement and voice in order to establish these qualities within the spy stereotype.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
	group co-operation, reflection			<p>LA 2</p> <ul style="list-style-type: none"> • ‘In role’ as the Head Spy, the teacher is to take students through their first training session. • The students participate in an obstacle course, using levels, balance, throwing/catching, climbing and lifting objects of significant weight. • The students then remove the obstacle course and mark it out with cones. Students then need to complete the course again using the main features of mime to create exaggerated action, emotion, energy, precision, consistency and an expectation of reality. • In groups, the students create a sequence to music that includes them miming the following: ladder climb, balancing on a wire, swinging on a rope and opening a heavy safe. • Students rehearse and perform to class audience. <p>Reflection</p> <ul style="list-style-type: none"> • Written reflection of the characteristics of a spy and how these qualities can be shown through non-verbal techniques and then later with the addition of movement. • Verbally identify how the features of mime created and demonstrated the character, situation and mood in performance. • Verbally reflect after each performance to highlight the strength and weaknesses of each group.
3–6	I> Dramatic action driven by narrative structure and dramatic tension	R> Factors that influence drama in different cultures, times and contexts	How will we collaboratively work to problem solve?	<p>Teaching</p> <ul style="list-style-type: none"> • Continue process Drama: ‘Spy School’. • Revise all the elements of drama: voice, movement, role, situation, space, character, time, tension, mood and relationships. • Facilitate the use of technology to record performances for viewing. • Address the features of an advertisement.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
	<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>Teaching Concepts process drama, elements of drama, play structure, narrative structure, improvisation, group co-operation, reflection</p>	<p>R> Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<p>How will we work together to create a performance? What skills will we need?</p> <p>How will we structure the piece to be creative and original?</p> <p>What precautions must we take to use technology effectively and safely?</p> <p>What are the features of an advertisement?</p> <p>How will we use these features to engage our audience effectively?</p> <p>How do we respond as an audience when watching performance?</p>	<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. <p>LA 3</p> <ul style="list-style-type: none"> • In role, the teacher briefs the training spies that the Head Spy has received a series of codes. • Whole class discussion on how the codes could be deciphered. • 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. • Students decipher the code, which explains that important documents have been taken from the school Principal's office. • Spies are then briefed that surveillance footage has been found of the robbery. • 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. Teacher discusses the use of the elements of drama to create role, mood, tension, situation, space, character, relationships, voice and movement. • Students brainstorm ideas, create, rehearse and video record their performance. • The performances are watched as a recorded video surveillance of the robbery. <p>LA 4</p> <ul style="list-style-type: none"> • In role, the teacher briefs the training spies that they are to create a gadget that could be used to intercept the perpetrators on a mission. • As a class, brainstorm the features of a spy gadget.

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				<ul style="list-style-type: none"> • In groups, on butcher’s paper, they draw a blueprint of their created gadget. They need to label and explain all its functions. • Groups share their idea with the class. • In role, teacher briefs that the Head of Operations would like to purchase some of these gadgets for their upcoming mission. The students are to create a 30-second advertisement that effectively sells their product to the buyer. • The class discusses the features of an effective advertisement. • The groups are briefed that they must incorporate the following into their advertisement: narrator or voice over, slow motion, catchy slogan, song or dance. • Students create, rehearse and perform. <p>Reflection</p> <ul style="list-style-type: none"> • Verbally identify which elements of drama were clear and evident with in each piece. • Verbally identify which elements of drama needed to be considered more in order to create dramatic meaning. • Verbally identify which advertisement was most effective and why this was so. • Reflection can be completed after each performance or at the completion of all performances.
7	<p>I> Dramatic action driven by narrative structure and dramatic tension</p> <p>S> Experimentation and refinement of ten (10) elements of drama when</p>	<p>R> Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<p>What are the features of a script? How is a script different to other types of text? How do we incorporate the elements of drama into a script?</p>	<p>Teaching</p> <ul style="list-style-type: none"> • Revise the features of a script and how they differ from other texts. • Discuss the formatting and conventions of script-writing • Re-cap all of elements of drama and how they need to be considered when scriptwriting.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
	<p>creating improvised, devised or scripted drama Script formatting and conventions, including planning and documentation</p> <p>Teaching Concepts scriptwriting formatting and conventions, elements of drama, reflection</p>			<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 4</p> <ul style="list-style-type: none"> Teacher to place a wide selection of texts in the middle of the circle. Students to put texts into two piles: plays and other types of text. Class to discuss how the students identified which were scripts and which were not. Teacher to record findings on the board and students to take notes. Students are given a short script excerpt with ten mistakes. Using the list on the board and prior knowledge, students are to correct the script. In pairs, students are given a piece of text that is not written as a script. Using the conventions previously discussed, they are to re-write the text in the format of a script, using conventions such as lines of dialogue, stage directions and scene numbers. <p>Reflection</p> <ul style="list-style-type: none"> Teacher-led questioning to allow the students to self-reflect on their understanding of the formatting and conventions of scriptwriting.
8–10	<p>I> Dramatic action driven by narrative structure and dramatic tension</p> <p>S> Experimentation and refinement of ten (10) elements of drama when creating improvised,</p>	<p>R> Factors that influence drama in different cultures, times and contexts</p> <p>R> Responses that explain how the elements of drama and production elements are used</p>	<p>How will we interpret the briefing in order to create a performance with dramatic meaning?</p> <p>How will we utilise our rehearsal time effectively to meet the deadline?</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 briefed that they have completed their training and are now assigned their first mission. They are to intercept, those who stole the documents, who are hiding out in a warehouse. They are all to take on the role of a spy, using creative processes and skills such as music, slow motion, narrator and the elements of drama to effectively portray the interception in performance.

Week	Making	Responding	Focus Questions/Learning Intentions	Teaching and Suggested Learning Activities
	<p>devised or scripted drama Script formatting and 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 process drama, elements of drama, scriptwriting, dramatic action, group co-operation, blocking, performance skills, reflection</p>	<p>to communicate meaning in drama, using drama terminology</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>	<ul style="list-style-type: none"> • These performances are to be written as a script and delivered to the Head Spy as evidence of the events that took place. • Students are to complete the planning stages, then block and rehearse their piece for assessment. All skills and techniques learnt throughout the unit are to be demonstrated 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.