

| Unit Description [copy from syllabus] | Unit Objectives [copy from syllabus] |
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| <p>In Unit 1, students explore the importance of drama as a means to tell stories and share understandings of the human experience in a range of cultures, including those of Aboriginal peoples and Torres Strait Islander peoples, and/or those from the Asia-Pacific region. They will engage with foundational content, skills and processes of drama to develop and share their unique artistic voice and develop an aesthetic awareness.</p> <p>Students study this unit with the purposes of celebrating, documenting, empowering and informing audiences through storytelling as a dramatic form. Engaging with the skills of acting, critiquing and devising, students work independently and as an ensemble to structure dramatic action and meaning. They manipulate and shape the dramatic languages to explore a range of linear dramatic forms and non-linear dramatic forms through scripted and non-scripted texts. They explore hybridity of conventions and forms in storytelling practices.</p> <p>In this unit, students develop the knowledge, understanding and skills required to make and respond to dramatic works that use a wide range of dramatic conventions to tell stories in linear and non-linear forms.</p> | <ol style="list-style-type: none"> 1. Demonstrate an understanding of dramatic languages 2. Apply literacy skills 3. Apply and structure dramatic languages 4. Analyse how dramatic languages are used to create dramatic action and meaning 5. Interpret purpose, context and text to communicate dramatic meaning 6. Manipulate dramatic languages to create dramatic action and meaning 7. Evaluate and justify the use of dramatic languages to communicate dramatic meaning 8. Synthesise and argue a position about dramatic action and meaning |

| Assessment Plan: | | | | |
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| Task | % | Objectives to be assessed | Conditions | Date |
| Formative Internal Assessment 1 (FA1): Performance | 20% | <ol style="list-style-type: none"> 1. Demonstrate an understanding of dramatic languages 5. Interpret purpose, context and text to communicate dramatic meaning 6. Manipulate dramatic languages to create dramatic action and meaning | Preparation time: 9 – 12 hrs Performance time: 3 – 5 mins Group: 2 – 10 students | Term 1, Week 8 |
| Task | % | Objectives to be assessed | Conditions | Date |
| Formative Internal Assessment 2 (FA2): Project – Dramatic Concept | 20% | <ol style="list-style-type: none"> 1. Demonstrate an understanding of dramatic languages 2. Apply literacy skills 3. Apply and structure dramatic languages 4. Analyse how dramatic languages are used to create dramatic action and meaning 7. Evaluate and justify the use of dramatic languages to communicate dramatic meaning | Preparation time: 14 – 16 hrs Length: Analysis and evaluation (max. 400 words) and My Concept (max. 800 words), inc. digital record of 10 – 12 | Term 2, Week 5 |

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| | | 8. Synthesise and argue a position about dramatic action and meaning | images | |
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Monitoring and Reviewing:

| Strategies for Monitoring Student Progress | Date | Planned Reviews at Key Intervals | Date |
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Underpinning Factors:

| Guaranteed Vocabulary: | | Literacy Skills | 21 st Century Skill/s |
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| Human experience Dramatic languages Elements of drama Linear forms Non-linear forms Verbatim Documentary Drama Collage Drama Acting - Voice Acting - Movement Stagecraft Storytelling Diverse Cultural contexts Contemporary Historical Perspectives Scripted texts Non-scripted texts Inherited traditions Dramatic meaning Artistic voice Aesthetic awareness Hybridity | Celebrate Document Empower Inform Discuss Reflect Manipulate Shape Interpret Analyse Explain Communicate Describe Evaluate Structured play- building Rehearsal process 'Work in progress' Polished performance Devise Dramatic action Pre-texts Justify Critiquing | <ul style="list-style-type: none"> Comprehending texts through listening, reading and viewing - text knowledge Composing texts through speaking, writing and creating - word knowledge, visual knowledge | <ul style="list-style-type: none"> Critical thinking - reflecting on drama and problem-solving Creative thinking - imagining and generating ideas Creative thinking - analytical thinking Collaboration and teamwork - participating, interacting and contributing in drama activities Communication - using dramatic languages and texts to communicate with diverse audiences Personal and social - adaptability, cultural awareness |
| | | Numeracy Skills | Cognitive Verbs |
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| Ensemble skills Process Drama | Improvisation Independently | | |
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TEACHING AND LEARNING PLAN:

| Hours/ Weeks | Unit Objectives | Subject Matter | Learning Experiences [reflecting DQ 3, 4, 5 and 6] | Possible Resources |
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| Term 1: Week 1 | | <ul style="list-style-type: none"> • discuss and reflect on the process of storytelling and its value in diverse cultural contexts, including Aboriginal cultures, Torres Strait Islander cultures and/or Asia-Pacific cultures, in contemporary and historical contexts, and from a range of perspectives • devise and share stories (personal and belonging to varying cultures, times or people) informed by oral history and emerging practices and conventions such as narration, freeze-frame and movement sequence | <p>Lesson 1: Sharing Stories Learning Goals</p> <ul style="list-style-type: none"> • I can devise and share stories informed by oral history and emerging practices and conventions (freeze frame) <ol style="list-style-type: none"> 1. Welcome students to Year 11 Drama and provide them with an overview of the subject to place in their Drama journal. Establish expectations of their journal, making links to the external tasks. 2. Get to Know You activities – <i>Ball Name Game</i>, <i>Scrambled Egg</i> and <i>Two Truths, One Lie</i>. 3. Introduce students to the Inquiry Model for Drama and the Inquiry Questions for Unit 1. Place these on the learning wall. 4. Engage in a small-group and whole-class discussion in response to the following questions: <ul style="list-style-type: none"> • What is a story? What are other words for story? • What modes are stories told through today? • Give an example of a good story you've heard/read/viewed recently. Why have you remembered this one? • How does the mode through which the story is told affect how you engage with it? • What is the difference between reading a story and having someone tell you a story in person? • Why are theatre and drama effective for sharing stories? 5. Teacher's Journey – the teacher will share their personal creative journey using personal recount and photographs. 6. Significant Stories – have students break in to groups of 4 and consider a significant moment of creativity that is important to them. They need to share this story with the other students in their group and then create a freeze frame for each story. Share these with the class. <p>Homework: students are to remember a story from when they were young and document it in either an extended written paragraph, a voice recording on their phone or through a storyboard.</p> | <p>Teacher Resources:</p> <ul style="list-style-type: none"> • Drama Overview from syllabus • Inquiry Model handout • Inquiry Questions handout • Inquiry Model learning wall poster • Inquiry Questions learning wall poster • Teacher's journey PPT <p>Other:</p> <ul style="list-style-type: none"> • Ball |

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| | | <ul style="list-style-type: none"> • devise and share stories (personal and belonging to varying cultures, times or people) informed by oral history and emerging practices and conventions such as narration, freeze-frame and movement sequence • discuss and reflect on the process of storytelling and its value in diverse cultural contexts, including Aboriginal cultures, Torres Strait Islander cultures and/or Asia-Pacific cultures, in contemporary and historical contexts, and from a range of perspectives • describe, using a reverse chronology approach, how drama is used to document and celebrate, and empower and inform audiences in a range of contexts and linear and non-linear forms of drama • devise and present individual and ensemble dramatic action, making choices in relation to the purpose and context | <p>Lesson 2: Telling Stories Learning Goals</p> <ul style="list-style-type: none"> • I can devise and share stories informed by oral history and emerging practices and conventions (freeze frame) <ol style="list-style-type: none"> 1. Warm-up – <i>Yes, and... and Stop, Go, Jump, Clap</i> 2. Re-cap previous lesson by exploring the learning wall 3. Model retelling and documentation of a childhood story and articulate why the story is significant. 4. Using the stories found for homework, students are to share these with a partner and articulate why the story is important to them. 5. Lead discussion around the concept of shared experience, and how stories allow us to experience a different time, place and understanding. Consider the broader global necessity for sharing stories, such as harmony, advocacy and respect across peoples and cultures. 6. Watch the clip – <i>The Power of Storytelling</i> and discuss 7. In small groups, students are to create a small performance that tells each of their stories. | <p>Teacher Resources:</p> <ul style="list-style-type: none"> • Learning wall • Teacher story to share <p>Other:</p> <ul style="list-style-type: none"> • YouTube Video - https://www.youtube.com/watch?v=NM8GKISVQTY |
| | | | <p>Lesson 3: Context and Storytelling Learning Goals:</p> <ul style="list-style-type: none"> • I can devise and share stories informed by oral history and emerging practices and conventions <ol style="list-style-type: none"> 1. Warm-up – <i>Ball Name Game</i> and <i>Conducted Story (One Word Story)</i> 2. Frayer Model – Define the key word ‘context’ and provide an example of how ‘context’ fits within the world of drama. 3. Roleplay/Hotseat – establish a town forum that debates a topical issue. Provide students with role cards and have them discuss the issue from the roles point of view. 4. Explain that the context in which a story is told, like the forum, will be different depending on the points fo view. 5. Think and Share – students work in small groups and create posters for the following questions: <ul style="list-style-type: none"> • For what purposes are stories told in the following contexts? <ul style="list-style-type: none"> ○ In families (ie. Parents to children) ○ Through social media accounts ○ In the media to mass audiences (news programs) ○ In religion (religious documents of gatherings of followers) ○ In books, music, film clips and movies ○ In myths, lore and fables ○ In theatre • Why do we still value stories? 6. Place posters on the learning wall and have students provide a verbal summary of ideas. <p>Homework: Students are to consider what type of stories are valuable to them and document their answers in their Drama journal.</p> | <p>Teacher Resources:</p> <ul style="list-style-type: none"> • Town Forum roleplay cards <p>Other:</p> <ul style="list-style-type: none"> • Ball • Poster paper • Blotak |

**Term
1:
Week 2**

- devise and present individual and ensemble dramatic action, making choices in relation to the purpose and context
- document the devising process using strategies such as scriptwriting
- devise and present dramatic action in response to engaging pre-texts and stimulus, including live or recorded performance of a professional standard, for a range of contexts and purposes
- devise and share stories (personal and belonging to varying cultures, times or people) informed by oral history and emerging practices and conventions such as narration, freeze-frame and movement sequence
- document the demonstration of their dramatic work through digital records, such as photographs, including the selection of key moments to demonstrate the manipulation of dramatic action and to best communicate the intended meaning
- demonstrate and apply skills of acting, encompassing stagecraft, including a knowledge of stage areas, awareness of stage direction, sightlines, responding to cues, and strategies to document blocking (such as script annotation) through text- and non-text-based learning experiences
- devise dramatic action through improvisation, process drama and play-building in linear and non-linear forms (such as cyclic and episodic structures) in response to given context/s and purpose/s

Lesson 1:
Learning goals:

- I can devise and share stories informed by oral history and emerging practices and conventions

1. Warm-up – *Grandmother's Footsteps* and *Keep the Teacher off the Chair*
2. Gallery Walk – place a number of different stories in a circle around the room. They should come from a variety of sources, such as diary entries, memory, blog, short stories, etc. Students should walk around the circle and select a story that appeals to them.
3. Forming groups of 4, students will bring and share their story with the group. Each group must select one story.
4. Freeze-frame Activity – Using freeze-frames (add poster to the learning wall), represent five key moments from the chosen

Lesson 2:

Learning Goals:

1. Warm up: Mr HiTT and Police Investigation (Ensemble Skills)
2. Watch a short video of the original story of The Three Little Pigs.
3. Students retell the linear story as a class in a series of freeze-frames and using the sentence at a time story convention. They consider vocal delivery for the activity, responding to cues and prompts, such as volume, clarity (articulation), confidence and purpose.
4. Students create a fictitious social media account for one of the pigs, spanning the timeframe from the beginning to the end of the fable. The social media account could include a timeline of events, sketch images for 'pictures' or 'selfies', locations, emotion/feeling, comment, tagged friends, etc.
5. Students use the account timeline information as stimulus moments for a series of short scenes that are a retelling of the story (or retelling of specific parts of the story) that uses the elements of drama, especially:
 - time
 - language.
6. Students retell the story using non-linear action, which may include:
 - disrupted sequence of events
 - discontinuous sequence of events
 - flashback, flashforward and/or circular structure.
7. Students rehearse to a semi-polished state, practising acting skills such as physicality, focus, space and audience awareness as well as vocal clarity (volume and articulation) and then present work to the class.

Lesson 3:

1. Warm Up:
2. Identify and analyse the non-linear action of another group's performance.
 - In the first instance, choose a group and model the identification and analysis of non-linear action in their work through explicit teaching of the cognitions and writing conventions. Use a slide show presentation to further communicate the definitions of identification and analysis with visual prompts or short explanations.
3. Students then choose another group's performance and identify and analyse a moment of non-linear action, using the teacher-led modelling.

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| | | | <p>4. Evaluate and justify the effectiveness of the use of non-linear forms to create dramatic meaning.</p> <ul style="list-style-type: none"> - In the first instance (using the same group as before), evaluate and justify the effectiveness of the use of non-linear action in the work through explicit teaching of the cognitions and writing conventions. Use a slide show presentation, with visual prompts or short explanations, to clarify the definitions of evaluate and justify. <p>5. Students then choose another group's performance and evaluate and justify a moment of non-linear action, using teacher-led modelling.</p> | |
| <p>Term 1: Week 3</p> | | <ul style="list-style-type: none"> • interpret and analyse, using a reverse chronology approach, a range of linear and non-linear scripted drama and professional live or recorded live theatre, from contemporary practices to inherited traditions, to identify and evaluate meaning and purpose, applying their knowledge and understanding of the dramatic languages, considering <ul style="list-style-type: none"> - elements of drama (e.g. character, contrast, dramatic focus, language, mood, movement, place, relationship, role, situation, space, symbol, tension, time) - linear and non-linear form (e.g. still image, soundscape, movement sequence, monologue, enactment, flashback/flashforward, dreamscape, parallel action, juxtaposition, montage) - conventions of a range of forms and styles appropriate for storytelling, such as Verbatim, Documentary drama and Collage drama (e.g. transcribed dialogue, voice prints, fluid characterisation, integration of multimedia, monologue, minimalism, linking devices) | <p>Lesson 1:</p> <p><i>My Name is Rachel Corrie</i></p> <p>How can we recreate people's stories in linear and non-linear form</p> <p>transcribed dialogue</p> <ul style="list-style-type: none"> - fluid characterisation - multimedia - monologue - minimalism - linking devices - breaking the fourth wall. | |
| | | | <p>Lesson 2:</p> <p><i>My Name is Rachel Corrie</i></p> <p>How can we use drama to celebrate, document, empower and share understandings of the human experience?</p> <p>How can People's stories be shared through making and responding to drama as ensemble and audience?</p> <p>transcribed dialogue</p> <ul style="list-style-type: none"> - fluid characterisation - multimedia - monologue - minimalism - linking devices - breaking the fourth wall. | |
| | | | <p>Lesson 3:</p> <p><i>Scattered Lives</i> script</p> <p>How can we recreate people's stories in linear and non-linear form</p> <ul style="list-style-type: none"> - transcribed dialogue - fluid characterisation - multimedia - monologue - minimalism - linking devices | |

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| | | | <p>- breaking the fourth wall.</p> | |
| <p>Term 1: Week 4</p> | | <p>• interpret and analyse, using a reverse chronology approach, a range of linear and non-linear scripted drama and professional live or recorded live theatre, from contemporary practices to inherited traditions, to identify and evaluate meaning and purpose, applying their knowledge and understanding of the dramatic languages, considering</p> <ul style="list-style-type: none"> - elements of drama (e.g. character, contrast, dramatic focus, language, mood, movement, place, relationship, role, situation, space, symbol, tension, time) - linear and non-linear form (e.g. still image, soundscape, movement sequence, monologue, enactment, flashback/flashforward, dreamscape, parallel action, juxtaposition, montage) - conventions of a range of forms and styles appropriate for storytelling, such as Verbatim, Documentary drama and Collage drama (e.g. transcribed dialogue, voice prints, fluid characterisation, integration of multimedia, monologue, minimalism, linking devices) | <p>Lesson 1:</p> <p><i>Scattered Lives</i> script</p> <p>How can we use drama to celebrate, document, empower and share understandings of the human experience? How can People's stories be shared through making and responding to drama as ensemble and audience?</p> <p>transcribed dialogue</p> <ul style="list-style-type: none"> - fluid characterisation - multimedia - monologue - minimalism - linking devices - breaking the fourth wall. | |
| | | | <p>Lesson 2:</p> <p><i>A Beautiful Life</i> script</p> <p>How can we recreate people's stories in linear and non-linear form</p> <p>transcribed dialogue</p> <ul style="list-style-type: none"> - fluid characterisation - multimedia - monologue - minimalism - linking devices - breaking the fourth wall. | |
| | | | <p>Lesson 3:</p> <p><i>A Beautiful Life</i> script</p> <p>How can we use drama to celebrate, document, empower and share understandings of the human experience? How can People's stories be shared through making and responding to drama as ensemble and audience?</p> <p>transcribed dialogue</p> <ul style="list-style-type: none"> - fluid characterisation - multimedia - monologue - minimalism - linking devices - breaking the fourth wall. | |

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| Term 1: Week 5 | | | Lesson 1: Handout FA1 Performance Task | |
| | | | Lesson 2: <ul style="list-style-type: none"> • Consider the group size, roles and appropriate section of the play scripts • Workshop the excerpt and interpret the script to <ul style="list-style-type: none"> ○ decipher meaning and find the interrelationships between purpose, context and text in the dramatic action ○ consider the use of drama languages (including conventions of storytelling) to create dramatic action and communicate dramatic meaning | |
| | | | Lesson 3: <ul style="list-style-type: none"> • Consider the group size, roles and appropriate section of the play scripts • Workshop the excerpt and interpret the script to <ul style="list-style-type: none"> ○ decipher meaning and find the interrelationships between purpose, context and text in the dramatic action ○ consider the use of drama languages (including conventions of storytelling) to create dramatic action and communicate dramatic meaning | |
| Term 1: Week 6 | | | Lesson 1: <ul style="list-style-type: none"> • Reflect on the manipulation and demonstration of the dramatic languages and provide a text with your role highlighted and brief annotations about decisions regarding blocking, characterisation, voice and movement • Consider production requirements, eg. Props, set pieces, costumes, sound and lighting | |
| | | | Lesson 2: <ul style="list-style-type: none"> • Reflect on the manipulation and demonstration of the dramatic languages and provide a text with your role highlighted and brief annotations about decisions regarding blocking, characterisation, voice and movement • Consider production requirements, eg. Props, set pieces, costumes, sound and lighting | |
| | | | Lesson 3: <ul style="list-style-type: none"> • Focus on the interpretation and development of character by learning lines and getting off-script • Refine the manipulation of the dramatic languages in relation to feedback (teacher, peer and self) when rehearsing and polishing performance. | |
| Term | | | Lesson 1: Rehearsal <ul style="list-style-type: none"> • Focus on the interpretation and development of character by learning | |

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| <p>1: Week 7</p> | | | <p>lines and getting off-script</p> <ul style="list-style-type: none"> Refine the manipulation of the dramatic languages in relation to feedback (teacher, peer and self) when rehearsing and polishing performance. | |
| | | | <p>Lesson 2: Rehearsal</p> | |
| | | | <p>Lesson 3: FA1 Performance Due</p> | |
| <p>Term 1: Week 8</p> | | <ul style="list-style-type: none"> explain and interpret, through annotating digital images, the use of the elements of drama and a range of linear and non-linear forms to communicate dramatic meaning and purpose | <ol style="list-style-type: none"> Warm Up Students observe artwork, such as Hell by Tracey Moffatt, and in pairs or small groups discuss exactly what they see when they look at the image. <ul style="list-style-type: none"> Observe the image/s projected on a screen in silence for a moment, taking in as much detail as possible. Choose students to re-create one image on a 'stage area' in the classroom. Using the projected image and students representing the figures in the space, students participate in a dialogue about interpretation and understanding of the image, including: <ul style="list-style-type: none"> Context Place dramatic focus character <ol style="list-style-type: none"> Warm Up Recap previous lesson Students document thoughts about the image, including some biographical details about the characters in the image. Prompt questions may include: <ul style="list-style-type: none"> Where are they? Why are they standing there? What is this person's day to day lived experience? What are the characters' relationships? What are they looking at/for? Who are these people? In groups of three, students create a short scene for this image, practising acting skills when making choices about the use of dramatic languages to create dramatic meaning. <ul style="list-style-type: none"> Students consider: <ul style="list-style-type: none"> the elements of drama (character and/or role, situation, relationship, dramatic focus, mood, movement, tension) linear and non-linear form (integrate soundscape or | |

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| | | | <p>dreamscape or a movement sequence or parallel action)</p> <ul style="list-style-type: none"> ✓ conventions – choose from monologue, fluid characterisation, minimalism, opening and closing device (linking device). ○ Students start with a freeze-frame with the characters standing in position as per the image. ○ Students rehearse the freeze-frame. Provide feedback to improve the work. ○ Students share the work through classroom performance. | |
| | | <ul style="list-style-type: none"> • apply literacy knowledge and skills, through written, kinaesthetic and oral communication to consider <ul style="list-style-type: none"> - forms and structure of extended paragraphs and annotations - drama terminology - language conventions to construct responses - a range of critical literacies to assist learning when analysing, evaluating and making dramatic works | <ol style="list-style-type: none"> 1. Warm up: 2. Work as co-artist with one group as a model approach. Students respond. 3. Students respond to feedback about the choice and use of dramatic languages during devising and rehearsing 4. Students discuss the visual representation of stories and the cultural significance of this practice. | |
| <p>Term 1: Week 9</p> | | | <ol style="list-style-type: none"> 1. Warm up: 2. View the filmed version of the play boy girl wall (from Devising an Original Performance: boy girl wall – A contemporary Australian play) as an example of an Australian contemporary, hybrid, non-linear theatre piece. | |
| | | | <ol style="list-style-type: none"> 1. Warm up: 2. Students participate in class discussion and teacher-led analysis and evaluation of the dramatic action, for: <ul style="list-style-type: none"> ○ Dramatic meaning/s <ul style="list-style-type: none"> - What message/s did this performance convey? - What questions did it ask of the audience? ○ Purpose and content <ul style="list-style-type: none"> - What is the purpose of this performance? To celebrate? Document? Empower? Inform? How do you know? Did it achieve its purpose? Why or why not? ○ Dramatic languages <ul style="list-style-type: none"> - What dramatic languages can be identified? How were they used to shape dramatic action and meaning? - elements of drama (role, movement, space and symbol) - conventions of hybrid theatre (fluid characterisation, multimedia, monologue, minimalism, linking devices) - form (linear and non-linear) | |

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| | | | <ul style="list-style-type: none"> ○ Acting skills <ul style="list-style-type: none"> - Describe Stibbard’s acting style. How did he use voice (breath, modulation, articulation), movement (physicality, motivation) and why? | |
| | | | <ol style="list-style-type: none"> 1. Warm up: 2. Interpretation Process 3. Write Evaluation | |
| Term 1: Week 10 | | <ul style="list-style-type: none"> • evaluate the realisation of purpose and dramatic meaning in their own and others’ work, through written, kinaesthetic and oral communication | <ol style="list-style-type: none"> 1. Warm Up 2. Interpretation Process 3. Write Evaluation | |
| | | | <ol style="list-style-type: none"> 1. Warm Up 2. Brainstorm Concept | |
| | | | <ol style="list-style-type: none"> 1. Warm Up 2. Dramatic Concept - Map Concept | |
| Term 2: Week 1 | | | <ol style="list-style-type: none"> 1. Warm up 2. Dramatic Concept – Write Concept | |
| | | | <ol style="list-style-type: none"> 1. Warm Up 2. Dramatic Concept – Take Photos | |
| | | | <ol style="list-style-type: none"> 1. Warm Up 2. Write Concept | |
| Term 2: Week 2 | | | Lesson 1: Handout FA1 Performance Task\ | |
| | | | Lesson 2: <ul style="list-style-type: none"> • Students participate in discussion using a slide show to highlight conventions used in the performance, such as <ul style="list-style-type: none"> ○ transcribed dialogue ○ fluid characterisation ○ multimedia ○ monologue ○ minimalism ○ linking devices ○ breaking the fourth wall. • Students document their findings. | |
| | | | Lesson 3: <ul style="list-style-type: none"> • Students identify one convention used in the performance and | |

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| | | | <p>brainstorm ideas about how it was used in the performance and how effective it was in conveying the dramatic meaning.</p> <ul style="list-style-type: none"> • Students use the provided scaffold sheet to appropriately structure and communicate analysis and evaluation. | |
| <p>Term 2: Week 3</p> | | | <p>Lesson 1:</p> <ul style="list-style-type: none"> • Students map (brainstorm/sketch/verbally record ideas) how they could use the same convention as stimulus for their own dramatic work. Consider the key questions: <ul style="list-style-type: none"> ○ How will you use drama to celebrate, document, empower and share understandings of the human experience? ○ How will you recreate people’s stories using dramatic forms? ○ How will you share story through making drama? | |
| | | | <p>Lesson 2: My Concept</p> <ul style="list-style-type: none"> • Students consider options and potential for the purpose, context and dramatic meaning of their own work: <ul style="list-style-type: none"> - the dramatic meaning is the pertinent message to communicate in the work - the purpose is to empower OR educate OR inform AND to entertain - the personal, cultural, political, and historical contexts. • Students work with peers and access teacher feedback when considering and defining these aspects of the work. | |
| | | | <p>Lesson 3:</p> <ul style="list-style-type: none"> • Students make final decisions about purpose and context and dramatic meaning. • Students map and brainstorm ideas for the Project — dramatic concept, including: <ul style="list-style-type: none"> - use of the convention chosen earlier from Scattered Lives as well as other conventions explored in the unit, to consider how the content will be structured - use of elements of drama, such as character and/or role, situation, relationship, space, dramatic focus, place, mood, movement, symbol, tension - any relevant script or scripting notes for the concept. | |

Term
2:
Week 4

- document the demonstration of their dramatic work through digital records, such as photographs, including the selection of key moments to demonstrate the manipulation of dramatic action and to best communicate the intended meaning

Lesson 1:

- Students consider and document the key moments for the concept when the form and content is solidified. These moments should help explain, evaluate and justify the dramatic choices. Identify 10–12 moments to photograph.
- Students create an information sheet, for the number of peers (actor/s) required, to demonstrate the key moments and details of what the actors need to know and do.
- Students workshop with actor/s:
 - talk the actor/s through the information sheet and have them physically represent the key moments as per the plan
 - refine the physicality or other staging aspects as required until confident that the actor/s are representing the ideas truthfully and accurately.
- Students capture the 10–12 moments through photograph.

Lesson 2:

- Students consider and document the key moments for the concept when the form and content is solidified. These moments should help explain, evaluate and justify the dramatic choices. Identify 10–12 moments to photograph.
- Students create an information sheet, for the number of peers (actor/s) required, to demonstrate the key moments and details of what the actors need to know and do.
- Students workshop with actor/s:
 - talk the actor/s through the information sheet and have them physically represent the key moments as per the plan
 - refine the physicality or other staging aspects as required until confident that the actor/s are representing the ideas truthfully and accurately.
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Lesson 3:

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- Students create an information sheet, for the number of peers (actor/s) required, to demonstrate the key moments and details of what the actors need to know and do.
- Students workshop with actor/s:
 - talk the actor/s through the information sheet and have them

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| | | | <p>physically represent the key moments as per the plan</p> <ul style="list-style-type: none"> - refine the physicality or other staging aspects as required until confident that the actor/s are representing the ideas truthfully and accurately. <ul style="list-style-type: none"> • Students capture the 10–12 moments through photograph. | |
| <p>Term 2: Week 5</p> | | | <p>Lesson 1:</p> <ul style="list-style-type: none"> • Students draft and refine their synthesis of the concept by developing explanatory paragraphs and photograph annotations that argue the chosen purpose and context, including: <ul style="list-style-type: none"> - how the chosen convention (in combination with other conventions) helped to achieve the purpose and context defined for the work - making specific reference to moments within the dramatic concept and specific moments of manipulation of the dramatic languages. · Provide feedback prior to the assessment date for students to respond to and refine their work. - Students complete the assessment task | |
| | | | <p>Lesson 2:</p> <ul style="list-style-type: none"> • Students draft and refine their synthesis of the concept by developing explanatory paragraphs and photograph annotations that argue the chosen purpose and context, including: <ul style="list-style-type: none"> - how the chosen convention (in combination with other conventions) helped to achieve the purpose and context defined for the work - making specific reference to moments within the dramatic concept and specific moments of manipulation of the dramatic languages. · Provide feedback prior to the assessment date for students to respond to and refine their work. - Students complete the assessment task | |
| | | | <p>Lesson 3: FA1 Performance Due</p> | |

YEAR-TO-YEAR INFORMATION:

Differentiation [for small groups or individuals]:

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