

Online resource list

[Curriculum Secondary Learners](#) | [Educational Standards Directorate](#)

Drama

Stage 4/5

| Resource title | Details | Duration (weeks of work) |
|--|--|--------------------------|
| Brecht - Political theatre | Students define political theatre and understand theatre as a powerful vehicle for communicating social, political, cultural and historical messages. | 2 |
| Comedy - Satire | Students learn to devise performances that are of a satirical nature. They begin to understand that, if used correctly, comedy can go beyond a means of just entertainment and can be used to highlight social inequity. | 1 |
| Page to stage - Anatomy of a script | Students are introduced to the key conventions of a script and explore how they can be used by actors, directors and dramaturgs to create an engaging theatrical work. | 2 |
| Writing monologues - Jasper Jones | Students adopt the role of a playwright by writing a 4-6 minute monologue based on a character from Jasper Jones by Kate Mulvany. | 6 |
| Melodrama - Background and structure | Students are introduced and to this socio-cultural context of Melodrama, key terms and the structure of traditional melodramas. | 1 |
| Melodrama - Stock Characters | Students will explore and express a range of stock characters using vocal dynamics, exaggerated movement and gestures in the style of traditional Melodrama. | 2 |
| Melodrama - Voices and asides | Within this sequence, students understand through practical exploration how to manipulate their voice and movement to create stock characters and perform asides. | 2 |
| Greek theatre - Chorus | Through practical movement-based tasks, students are encouraged to develop ensemble | 3 |

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|---|---|--------------------------|
| | skills, timing and rhythm. | |
| Greek theatre - History and context | Students develop skills in analysing the creditability of web sources and using the Internet to research a given topic. They use Socrative to compete against their peers in a space race showing their research skills, understanding of the history and socio-cultural context of ancient Greek theatre and the conventions of ancient Greek theatre. | 1 |
| Greek theatre - Masks | Through theoretical and practical tasks students develop an understanding of the purpose of masks in ancient Greek theatre, an understanding of masks as a tool to amplify character and emotions and a foundational knowledge of the rules of masked performance. | 1 |
| 2b or not 2b | Shakespeare's plays are full of intrigue, exciting battles and 'burns' aplenty, and yet our students struggle to connect with his twisting plots and engaging characters because of a language barrier spanning over 500 years. This unit aims to connect the two worlds in a drama classroom through the use of texts that are commonly used in the 21st century. Students will enter Shakespeare's world through his own language, the power of performance, graphic novels, social media and film. | 3 |
| Identity and storytelling | Students to focus on the use of 'identity' to tell a story. They: <ul style="list-style-type: none"> • discuss the importance of identity in developing a character in performance • discuss the use of identity in a selection of picture books • analyse the Jeannie Baker book 'Window', and how it portrays a changing identity through the visual metaphor of Sam's bedroom window • work in groups to devise their own wordless picture story • explore the idea of changing identity • create a series of still images which are turned into a short film, to be shared and analysed by the class. | 4 |
| Slam poetry | This unit of work uses the modern performance form of slam poetry to allow students to express themselves. It draws equally from the NSW Drama | 4 |

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|--|--|--------------------------|
| | and English syllabus documents and could be taught in either Drama or English or in a combination of the two. This unit would ideally be taught towards the end of the school year or semester, once a sense of trust and openness has been developed in the class. Students will be asked to share candidly with their class and this will be difficult without strong connections first. Whilst this unit was created for Stage 4 you could modify it to reflect Stage 5 outcomes. | |
| Picture books and playbuilding | This unit of work uses picture books as the stimulus for making, performing and appreciating drama. Picture books are a great resource for exploring visual and written language, imagination, values and deep contextual themes. They are a valuable stimulus for students to create drama and reflect themes and experiences. | 4 |
| u.b.do | <p>u.b.do is a five week innovative teaching and learning program that responds to the issue of digital citizenship. Through the program, students will become more self-aware of the responsibilities and roles of living in and surviving in both an online and human-centred world, by participating in digital and collaborative learning experiences.</p> <p>In this unit, students use an innovative digital learning resource to provoke discussion and change by experimenting with Boal's notion of Theatre of the Oppressed.</p> | 5 |

Stage 6

| Resource title | Details | Duration (weeks of work) |
|------------------------------------|--|--------------------------|
| Jacques Lecoq site | A student-centred online unit exploring content to assist with teaching Topic 4: approaches to acting of the Stage 6 HSC drama course. | 10 |
| Augusto Boal site | This online unit explores possible content to assist with teaching Topic 4: Approaches to acting Stage 6 HSC drama course for students in isolation. It references the course prescription of Augusto Boal: Boal, Augusto 2002, Games for Actors and | 10 |

| Resource title | Details | Duration (weeks of work) |
|---|---|--------------------------|
| | non actors, 2nd edn, Routledge, London. | |
| Black comedy site | This website explores the theme of black comedy through a close examination of Neil Labute's 'The shape of things' and Martin McDonagh's 'The lieutenant of inishmore'. It includes summaries and activities for each scene, activities exploring production, such as music choice, set design and body props, and sample assessment tasks. | 10 |
| Brecht site | This online unit explores possible content to assist with teaching Topic 8: Significant plays of the 20 th century Stage 6 HSC drama course for students in isolation. It references the course prescription of Brecht, Bertholt 1995, Mother Courage, in Collected Plays 5, Methuen, London. | 10 |
| Meyerhold site | A student-centered study module exploring content for Topic 4: Approaches to Acting of the Stage 6 HSC drama course. | 10 |
| IP student interviews | Eleven videos which explore a series of approaches and insights into the group performance processes and the various individual project options for the HSC drama course. | |
| GP student interviews | Two group performance interviews unpacking the GP devising process. | |
| Logbook checklist | Provides teachers with a straightforward guide for suggested logbook inclusions. By following this list, teachers can monitor their student's process through the individual project/group performance through a rich investigative procedure. | |
| HSC IP Rationale guide | Provides teachers with a scaffold and sample paragraphs for suggested individual project rationale development. By using the scaffold, teachers can support HSC drama students in structuring and expressing a clear and succinct dramatic intention for the submitted project or individual performance. | |
| Rationale guide | Provides teachers with a student-centred scaffold to support Stage 5 and Year 11 drama students in developing an individual directorial intention. By using the guiding questions, students can begin to justify their creative decisions and make connections to intended dramatic meaning. | |
| Group devising – using research as stimulus | Includes suggested activities and resource links for teaching improvisation, acting and playbuilding in the preliminary drama course. Students will use research and active improvisation to generate and | 8 |

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|------------------------------------|---|--------------------------|
| | refine an original piece of group devised theatre. This resource also includes a summative assessment task and marking rubrics. | |
| Text and intention | Includes suggested learning activities, assessment and resource links for teaching theatrical traditions and performance styles in Year 11. Students will explore and research the approaches of various theatre practitioners, and work collaboratively to interpret and perform script extracts from 'Love and Information' by Caryl Churchill. | 9 |

HSC hub videos

DoE only

| Title | Details | Duration |
|--|---|----------|
| Essay writing tips for the written examination | Essay writing tips with a focus on the Australian essay. | 30 mins |
| Prepare your IP -the individual project | Practical advice for both the preparation of the performance, as well as the individual pre-submission individual project in drama. | 30 mins |
| Project advice-scriptwriting | Providing project advice on script writing. | 40 mins |

Online professional learning

| Title | MyPL code | MyPL description | Registered hours |
|------------------------------------|-------------------------|--|------------------|
| The Drama Essay - V2 | RG12536 | This professional learning event allows participants to build their understanding of the Drama essay structure and style when unpacking the marking criteria, rubrics and syllabus outcomes. New or experienced teachers will gain insight in planning both practical and written classroom activities for effective teaching and learning of this critical Stage 6 component. | 3h |
| Stage 6 drama - preliminary | RG12844 | This course focusses on the Stage 6 preliminary drama syllabus and the making, performing and critically studying requirements. Participants will draw connections between their school plans, PDP goals and the curriculum throughout this course. | 2h |

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| Stage 6 drama - HSC | RG14240 | This course looks at the stage 6 HSC drama syllabus and the making, performing and critically studying requirements and introduces the HSC projects and examinations. Participants will reflect on their practice and knowledge of the Stage 6 course and its requirements throughout this module. | 2h |
| Stage 6 drama - Inside the projects | RG14249 | This module 3 contains videoed interviews with students and their teachers focusing on the development of the various project and performance options in HSC drama. In the 13 student focussed interviews, course participants learn about the unique journey of each interviewee and their intentions, choices and actions as they reflect on the process of refining their projects and performances. In the accompanying 11 teacher interviews, participants learn of the support structures and strategies used to scaffold and foster student achievement in the Stage 6 group performances and individual projects. Modules 1 & 2 must be completed before you can complete this module. | 3h 30m |

Drama curriculum podcasts

| Episode | Description | Subject/s |
|--|--|-----------|
| Let's talk topics - Drama | In this episode Creative Arts Curriculum Officer Ravenna Gregory explores some exciting topics in drama with teachers Sonia Byrnes from Tempe High School in Sydney and Lachlan Glasby from Wollumbin High School in Northern NSW. | |
| Bonus episode - Drama | In this episode, Creative Arts Curriculum team members Jackie King and Ravenna Gregory unpack a Preliminary Drama unit of work recently released on the NSW Department of Education website. Through unpacking the resource, pedagogical and assessment strategies, syllabus requirements and approaches to teaching drama are explored. | |
| Subject chat-Drama making and playbuilding | Bradley McDonald from Whitebridge High School and Daniel Kavanagh from Newtown High School of Performing Arts chat about approaches to teaching making and playbuilding in drama. | Drama |
| Stage 6 and the HSC – | In this episode, creative arts curriculum officer Ravenna Gregory speaks with Simone Museth | |

| Episode | Description | Subject/s |
|--|--|---|
| Drama GP | from Byron Bay High School and Bro Reveleigh from Smith's Hill High School about the group devised performance in drama. Listen as they discuss the challenges and highlights of the GP, along with strategies for group formation, a process for devising, assessment and feedback, and the magic of the group devised performance. | |
| Industry chat – Yve Blake | In this podcast Yve dispels the myth of fan girls as she talks through her research, composing process and willingness to engage with schools to support student writers. | |
| Industry chat-Jay Laga'aia | Jay Laga'aia about his diverse career in music, theatre, film and television and how teachers can support and inspire students in the Creative arts. | Music, drama, dance |
| Industry chat-David Spicer | Are you thinking of staging a musical at your school? Theatre producer and agent David Spicer shares some fantastic insights and resources for staging musicals in schools. | Dance, drama, music, visual arts, woodwork, textiles. |

Bite sized creative arts professional learning

- [Collecting evidence of learning in creative arts \(DoE recording only\).](#)
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- [Quality assessment in the virtual space for creative arts.](#)

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