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## 1. LOCATION

Faculty of Arts and Social Sciences  
School of Education  
EDST 6701 Drama Method 1 (6 units of credit)  
Semester 1, 2018

## 2. STAFF CONTACT DETAILS

Course Coordinator: Tiffany Crittle  
Office Location: John Goodsell LG19  
Email: [t.crittles@unsw.edu.au](mailto:t.crittles@unsw.edu.au)  
Availability: Please email to arrange an appointment

## 3. COURSE DETAILS

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<b>Course Name</b>	Drama Method 1
<b>Credit Points</b>	6 units of credit (uoc)
<b>Workload</b>	Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.
<b>Schedule</b>	<a href="http://classutil.unsw.edu.au/EDST_S1.html">http://classutil.unsw.edu.au/EDST_S1.html</a>

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### *Summary of Course*

This course is designed to increase a student's pedagogical content knowledge for drama teaching in secondary schools. It acknowledges the practical, reflexive, reflective and theoretical aspects of drama pedagogy through an in depth study of the Drama 7-10 Syllabus and the Drama Stage 6 Syllabus. The key elements of pedagogy and drama content knowledge, especially the core content of improvisation and play-building, are examined and developed. Students will critically address how these elements can then be combined into effective classroom practice through planning and programming for addressing the requirements and philosophy of these NSW Drama syllabuses as a priority for teaching in NSW, as well as the Australian Curriculum:1pf7ca(he)4( k)-16(e)-9(y)4( an)-7(d )-8(Stac)- g( )-17





*National Priority Area Elaborations*

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Priority area	
Aboriginal and Torres Strait Islander Education	A1, 2, 3, 4, 5, 6, 8,11
Classroom Management	B1, 2, 3, 5, 6, 8, 9
Information and Communication Technologies	C1, 2, 3, 4, 5, 6, 7, 8, 10,11,12,13
Literacy and Numeracy	D1, 2, 3, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19
Students with Special Educational Needs	E1, 2, 3, 6, 7, 8
Teaching Students from Non-English Speaking Backgrounds	F1, 2, 3, 4, 5, 6, 7, 9

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**4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH**



	<p>E1, 2, 3 F1, 4, 7</p>	
3	<p><b>How to Assess Play-building in Stage 5</b></p> <ul style="list-style-type: none"> <li>◁ assessment of play-building – film examples and simulated marking Year 9 work samples</li> <li>◁ understanding weightings, marking guidelines, marking criteria and feedback</li> <li>◁ assessment <i>for learning</i> and assessment of <i>learning</i> definitions and examples.</li> </ul> <p><b>NATIONAL PRIORITIES:</b>  <b>B1, 2,3,5</b>  <b>C1, 2,3,4,5,7,8,10,12</b>  <b>D13, 14, 18</b>  <b>E1, 3</b>  <b>F 5, 7, 9</b></p>	<ul style="list-style-type: none"> <li>◁ elements of drama – script work and non-traditional scene structures – students use non-traditional techniques to structure drama works</li> <li>◁ (writing outcomes for units after participating in the activities)</li> <li>◁ ICT in play-building</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>◁ Young at Art, Chapter 2 - Teaching and learning issues plus any one unit of work from Chapter 5 - Level 2: intermediate play builders</li> <li>◁ Advice on Programming and Assessment - Play-building unit, pages 20-31</li> </ul> <p><b>Tasks for next week</b></p> <ul style="list-style-type: none"> <li>◁ Write an assessment task for Year 10 play-building in your logbook. Include all details such as weighting, marking criteria etc.</li> </ul>
4	<p><b>Different Styles of Play-building in Stage 5</b></p> <ul style="list-style-type: none"> <li>◁ assessment of play-building – film examples and simulated marking Year 10 work samples</li> <li>◁ understanding weightings, marking guidelines, marking criteria and feedback</li> <li>◁ What different styles of play building can you use?</li> </ul> <p><b>NATIONAL PRIORITIES:</b>  <b>B5, 7</b>  <b>C3, 4, 5,13</b>  <b>D13, 14, 18</b>  <b>E 1,3</b>  <b>F 5, 7, 9</b></p>	<p>Playbuilding experiences</p> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>◁ Transitions in Drama, Errol Bray, Play-building, pages 37 - 46</li> <li>◁ Young at Art, Chapter 8 - Working with narrative</li> <li>◁ Bruce Burton, Living Drama, Australian Drama,</li> </ul> <p><b>Tasks for next week</b></p> <ul style="list-style-type: none"> <li>◁ Finish review of play-building for assessment.</li> </ul>
5 26 Mar – 30 Mar	<p><b>Stage 4 and 5 – Dramatic Contexts</b></p> <ul style="list-style-type: none"> <li>◁ What is a Dramatic Context in Drama</li> <li>◁ How do you teach them?</li> <li>◁ How would you sequence a unit of work on a dramatic context</li> <li>◁ What is an appropriate activity for your micro teaching</li> </ul> <p><b>NATIONAL PRIORITIES:</b>  <b>A1, 2, 3,5,6</b>  <b>B1,3</b>  <b>C3, 4, 8</b>  <b>D13, 14,16,18</b></p>	<ul style="list-style-type: none"> <li>◁ exploring different types of playbuilding such as Verbatim <ul style="list-style-type: none"> <li>◁ What will you do your micro teaching on?</li> </ul> </li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>◁ Bruce Burton, Living Drama, Theatrical traditions,</li> </ul>



	E6 F3, 6	
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**Mid-Semester Break**

**The Drama Essay**

- < How is the Drama Essay different to the English Essay
- < How to Scaffold a Drama Paragraph
- < How to write about experiential E 1 127.3B3(

**6**  
**9 Apr –**  
**13 Apr**

<p>8 23 Apr – 27 Apr</p> <p>ANZAC Day Wed 25<sup>th</sup> April</p>	<p>Teaching Dramatic Context within the context of a production</p>	<p>◁ Micro-teaching – all students must be present</p>
<p>9 30 Apr – 4 May</p>	<p><b>Formative Assessment and Literacy in Drama</b></p> <p>◁ How to use formative assessment effectively in Drama</p> <p>◁ How to use formative assessment to enhance literacy in Drama</p> <p><b>NATIONAL PRIORITIES:</b> A1 B1, 2,3,5 C3, 4, 11 D1, 3, 7, 9, 10, 11, 12 E2 F1, 3</p>	<p>◁ Microteaching - all students must be present for every presentation</p> <p>◁</p>
<p>10 7 May – 11 May</p>	<p><b>Dramatic Contexts – Theatre Design</b></p> <p>◁ Teaching theatre design in Stage 4 and 5</p> <p>◁ Script analysis for design</p> <p><b>NATIONAL PRIORITIES:</b> A1,8, 11 B1, 2,4,5,6,9 C1, 2, 3,4, 6, 7, 8, 9, 10, 11, 12 D1, 2, 3, 5 E1, 2, 3, 7, 8 F1, 3, 5, 7</p>	<p>◁ Microteaching - all students must be present for every presentation</p> <p>◁ CATEI Online Evaluation (if available)</p> <p><b>Reading</b></p> <p>◁ Bruce Burton, Living Drama, Theatrical traditions,</p>

**Where to next? – How the Stage 5 Syllabus feeds into the Stage 6 Syllabus**

<p>11 7 May – 11 May</p>	<p><b>NATIONAL PRIORITIES:</b> A1,8, 11 B1, 2,4,5,6,9 C1, 2, 3,4, 6, 7, 8, 9, 10, 11, 12 D1, 2, 3, 5 E1, 2, 3, 7, 8 F1, 3, 5, 7</p>
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## 7. ASSESSMENT

<b>Assessment Task</b>	<b>Length</b>	<b>Weight</b>	<b>Student Learning Outcomes Assessed</b>	<b>AITSL Standards</b>	<b>National Priority Area Elaborations</b>
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*Assessment Details*

**S1 Ass**

NSW SCHOOL OF EDUCATION FEEDBACK SHEET EDST6701 DRAMA  
METHOD 1

Student Name: Student No.: Assessment Task 1

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## S1 Assessment 2 (3 500 wd eq, 60%)

Prepare an outline for a unit of work for a Stage 5 class. The unit of work should cover the first five lessons; however, you are not preparing full lesson plans.

You must write a rationale for the unit (600-800 words) in which you

Provide a brief outline of the school and class context

state precisely what you want the students to learn and why it is important

justify your choice of topic/text to suit the needs and abilities of this class

justify your teaching strategies by referring to readings, research and material presented in lectures and the Quality Teaching framework

demonstrate how differentiation will support a diverse range of learners

state the prior knowledge students have to begin this unit and discuss how you would assess and build on this prior knowledge.

Include in your unit outline

- < the learning intentions for each lesson
- < one full activity for formative assessment (not an essay)
- < one ICT-based activity (not watching a video or PowerPoint presentation)
- < one group-work task with a focus on literacy/numeracy (not a mind-map)
- < one incursion/excursion/performance/product activity
- < outlines only for the other teaching materials required.

UNSW SCHOOL OF EDUCATION

FEEDBACK SHEET  
EDST6701 DRAMA METHOD 1

Student Name:

Student No.:

Assessment Task 2

**SPECIFIC CRITERIA**

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**DRAMA METHOD SEMESTER 1**  
**MICROTEACHING PRESENTATION**  
**HURDLE REQUIREMENT**

Microteaching is the planning, presentation and evaluation of a lesson over a shortened period of time (a 10 minute mini-lesson). It is a critical aspect of method as it provides students with the opportunity to demonstrate key competencies that must be achieved before student teachers are permitted to undertake Professional Experience 1, at the same time observing other student teachers and engaging in peer review. It is recommended that students read widely on effective classroom strategies and practise aspects of their mini-lesson with a small group of peers prior to assessment.

The assessment process will consist of two components:

1. **The preparation of a lesson plan ( part of which will be the microteaching) which you will discuss with your tutor**
2. A 10 minute mini-lesson on the dramatic context that will form the subject of your work for assessment Task 2.

**Microteaching:** This will be assessed according to the attached criteria, and will be graded as **Satisfactory or Unsatisfactory**. An 9.96 Tf(m)-12 9.115( )0(6 )-373mt1nts read widely ontof9.96MCID cBT/F2 9.



**STUDENT TEACHER**

Name:	zID:	Date:
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Details			
Method		Topic/level	
Standards		Comments	

**A. Teachers know their subject content and how to teach that content to their students (AITSL Standard 2)**

- < Was the lesson or unit of work relevant to the needs of the students and based on the appropriate syllabus document requirements? (1.3.1, 2.3.1)
- < Was knowledge of relevant concepts, topics and themes demonstrated, including ATSI perspectives? (2.1.1, 2.4.1)
- < Were relevant linguistic structures and features and literacy / numeracy knowledge and skills integrated into the lesson? (2.5.1)
- < Was a clear and coherent sequence of activities undertaken to engage and support the learning of all students within a class or cohort? (2.2.1, 3.2.1)
- < Were the teaching resources and materials suitable for the aims of the lesson? (2.1.1)
- < Were tasks required of students modelled and scaffolded?

<b>Lecturer</b>	Tiffany Crittle	<b>Date</b>	
<b>Recommended:</b>	<b>/20 (FL PS CR DN HD)</b>	<b>Weighting:</b>	<b>50%</b>

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend these specific criteria. **The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.**

## 8. RESOURCES

Recommended Text Books (these must be purchased as they are used for assessment)

Burton, Bruce; *Living Drama*, 4th Edition, Pearson, ISBN 978-1-4425-3388-2

Hatton, Christine & Lovesy, Sarah, *Young at Art*, Routledge, 2008

**Compulsory Weekly Reading** - As outlined weekly in the Course Outline

### Compulsory Syllabus Documents

NSW Board of Studies, *Drama 7-10 Syllabus*, June 2003

NSW Board of Studies, *Stage 6 Syllabus, Drama, Preliminary and HSC Courses*, June 1999

*Students can download these from the Board of Studies website [www.boardofstudies.nsw.edu.au](http://www.boardofstudies.nsw.edu.au)*

or purchase hardcopies from the UNSW Bookshop on lower campus

### Professional websites for Drama teachers

[www.boardofstudies.nsw.edu.au](http://www.boardofstudies.nsw.edu.au)

The NSW Board of Studies. The BOS decides what is to be taught and examined, so it writes the syllabuses and the examinations. The main function of this site is to keep teachers, students and parents informed about syllabus development, examination information etc. There are also some useful reference material, links to various related sites and an annotated bibliography of texts relevant to the syllabus and to Drama teaching.

### Professional Associations

Drama NSW, P.O. Box 872 Leichardt, 2040 Ph 9560 4966 [www.dramansw.org.au](http://www.dramansw.org.au)

### Further Reading

Attwood, B. (2005). *Telling the truth about Aboriginal history*. All and Unwin, Crows Nest.

Board of Studies NSW. (2003, 1999). *Drama Stages 4,5,6 Syllabuses*

<http://www.boardofstudies.nsw.edu.au/syllabus>

Board of Studies NSW *Education Resources: Mapping of Information and Communications*

*Technologies in Revised Mandatory Stages 4 and 5 Syllabuses*. Retrieved May 11, 2007

[http://www.boardofstudies.nsw.edu.au/syllabus\\_sc/mapping\\_information.html](http://www.boardofstudies.nsw.edu.au/syllabus_sc/mapping_information.html)

Buckingham, D. (2003) *Media Education: Literacy, Learning and Contemporary Culture*. London: Polity Press

Carroll, J. (2008). "Mediated performance: Video production in the English Classroom" in Anderson, M, Manuel, J and Hughes, J (Eds.) *Drama in the English Classroom*. Melbourne: Oxford University Press.

Carroll, J, Anderson, M and Cameron, D. (2006). *Real Players? Drama, education and technology*. Stoke on Trent: Trentham Books.

Cope, B and Kalantzis, M. (Eds) (2000). *Multiliteracies: Literacy learning and the design of social futures*. Melbourne: Macmillan.

Friere, P. (1972). *The Pedagogy of the Oppressed*. Harmondsworth : Penguin

Greenwood, D.J and Levin, M (2005) "Reform of the Social sciences, and of Universities through Action Research" in Denzin, N.K and Lincoln, Y.S. (Eds.). *The Sage Handbook of Qualitative*

Heathcote, D., Johnson, L. & O'Neill, C. (1984). *Collected Writings on Education and Drama*. London:

Kolb, D.A. (1984). *Experiential Learning: experience as the source of learning and development*. New

- Luke, A., Freebody, P. and Muspratt, S. (1997). *Constructing Critical Literacies: Teaching and Learning Textual Practice*. Aust: Allen & Unwin
- New London Group. (1996). A Pedagogy of Multiliteracies: Designing Social Futures. *Harvard Educational Review*. 66(1), 60-92
- O'Neill, C. (1995). *Drama Worlds: A Framework for Process Drama*. Portsmouth NH: Heinemann
- Vygotsky, L. S. (1978). *Mind in society*. Cambridge, MA: Harvard University Press.