



COURSE OUTLINE

COURSE DRAMA – GENERAL/ YEAR 11: 2022

UNIT 1 AND UNIT 2



This course will run the two units, 3 and 4, concurrently. The student Semester 1 grade will therefore be an estimate.

Unit 1A

Theatre Forms Studied: Realism & Stanislavski, Greek Theatre

Text Studied: Heartbreak Kid by Richard Barrett, Lysistrata by Aristophanes

Term	Week	Topic and key teaching points	Syllabus content	Assessment
1	1	<ul style="list-style-type: none"> Introduction to the Drama course: organisation, structures, approaches and ways of working Introduction to warm ups: body, voice, creativity and social skills Introduction to good voice, body awareness and audience awareness <p>Introduction to improvisation: spontaneity, showing/not telling in dramatic storytelling</p>	<ul style="list-style-type: none"> Voice techniques (breathing techniques, expression, tone, articulation, projection) to communicate meaning Movement techniques (gesture, stance/posture, facial expression, mime) to communicate meaning Warm-up exercises for safe and effective use of voice and movement Techniques in dramatic storytelling to engage the audience through dramatic tension <p>Conventions of improvisation (spontaneity, showing not telling) in dramatic storytelling</p>	<p>*Set up Drama Folio and journal - Tasl 8</p> <p><i>*Require A4 exercise book and display folder or A4 ring binder, plastic sleeves and file dividers</i></p>
	2 - 4	<ul style="list-style-type: none"> Workshop: themes and issues in dramatic storytelling in the dramatic text <i>The Heartbreak Kid</i> by . Drama forms: comedy and tragedy elements in <i>The Stones</i> Audience expectations and acting approaches evident in <i>The Heartbreak Kid</i> Purposes of the Australian Theatre's production – values, forces and drama practice Script writing conventions – identifying techniques and approaches in the script <i>The Heartbreak kid</i> <p>Introduction to Task 1: interpretation of an extract of <i>The Heartbreak Kid</i> for performance in pairs</p>	<ul style="list-style-type: none"> The elements of drama used to present identified themes Voice and movement techniques using appropriate exaggeration for dramatic storytelling Conventions of script layouts (scene organisation, setting, dialogue and stage directions) in dramatic storytelling Types of dramatic storytelling based on the broad categories of comedy and tragedy Audience responses to storytelling inspired by forces in drama Rehearsal and group work processes (planning and refinement through improvisation) in devised and scripted drama Performance rights in dramatic storytelling 	



COURSE OUTLINE
COURSE DRAMA – GENERAL/ YEAR 11: 2022
UNIT 1 AND UNIT 2



5 - 7	<ul style="list-style-type: none"> ● Workshop: the elements of drama to create characterisation and dramatic meaning based on chosen excerpts. Voice and movement with appropriate exaggeration for dramatic storytelling ● Workshop: spaces of performance and interpretation of chosen script excerpts to define space and time, create a relationship with audience and presentational performance ● Class discussion on the narrative structure of the play and the structure of the chosen excerpt – key elements of dramatic storytelling ● Effective group work processes: appropriate questioning, conflict management, listening skills ● Completing character profiles, voice techniques and movement techniques, annotations on script excerpts – techniques, purposes and approaches to annotating scripts and writing profiles ● Preparation for Task 2: review of a professional performance, focusing on spaces of performance and design and technology ● Discussion about the preconceived expectations of the performance from analysing the publicity poster 	<ul style="list-style-type: none"> ● Conventions of narrative structure with a focus on enacted story ● Improvisation to develop characterisation through offer, acceptance, extension and resolution ● Performance areas to define space and time for an audience ● Audience awareness in dramatic storytelling ● Types of storytelling based on narrative structures ● Changes in dramatic storytelling beginning with ritual drama/ancient mythologies ● Conventions of documenting dramatic storytelling choices (character profiles, voice techniques and movement techniques annotations) ● Types of performance/audience relationships in representational and presentational drama ● Effective group work processes (appropriate questioning, conflict management, listening skills) in dramatic storytelling ● The elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, dramatic tension) to create types of characters and roles (antagonist, protagonist, supporting roles) in performance ● Performance and audience behaviours appropriate to performance contexts <p style="margin-top: 20px;">Features of a drama publicity poster</p>	
-------	---	---	--

COURSE OUTLINE

COURSE DRAMA – GENERAL/ YEAR 11: 2022

UNIT 1 AND UNIT 2

13 -	<ul style="list-style-type: none"> ● Introduction to Task 3: oral presentation using digital visual aids on comedy versus tragedy ● Workshop: comedy and tragedy – how do you signal to an audience the form? ● YouTube videos (National Theatre: Greek Theatre) for samples of Ancient Greek Comedy and Tragedies ● Impact of comedy and tragedy on the elements of drama, especially roles/characters ● Connecting ideas using graphic organisers for the digital visual aids part of the presentation 	<ul style="list-style-type: none"> ● The elements of drama shaped through viewpoints in improvisation to create dramatic meaning ● Interviews and other oral presentations ● Purposes, uses and approaches to drama in other times and places, such as ritual drama and ancient mythologies ● Audience/space arrangements and their effect on drama ● 	
14 - 16	<ul style="list-style-type: none"> ● Task 3: Edu Drama presentation, using digital visual aids, and examples from the Form studied outline the ways the elements of drama are explored in comedy and tragedy 	<ul style="list-style-type: none"> ● Devise a 10 minute piece of educational drama to present to highschool students that presents the origins of Greek theatre and shows the comparison between Comedy and Tragedy. ● Rehearse and document process ● Perform ● Reflect on outcome of own drama and that of others 	Task 3: Edu Drama Performance (Comedy and tragedy in Greek theatre)
17-18	EXAM WEEK – 6		EXAM WEEK 6
19- 20	<ul style="list-style-type: none"> ● Introduction to Drama performance events: what is different from our work in Unit 1? ● Representational acting versus presentational acting overview. Review of comedy versus tragedy in drama ● Explore various examples of storytelling methods which break with the traditional form of linear structure and passive audience receiver ● Warm-up for drama performance events – preparing for rigour. 	<p style="text-align: center;">Warm-up exercises for safe and effective use of voice and movement in rehearsals and performance events</p> <ul style="list-style-type: none"> ● Types of performance based on the genres of comedy and tragedy ● Types of performance/audience relationships in representational and presentational drama performance events ● Types of storytelling based on non-linear structures ● Conventions of narrative structure with a focus on drama performance events ● Performance and audience behaviours responsive to changing performance contexts 	

COURSE OUTLINE

COURSE DRAMA – GENERAL/ YEAR 11: 2022

UNIT 1 AND UNIT 2

Semester 2 UNIT 1B

Theatre style studied: Greek Theatre, Bertold Brecht - Epic Theatre

Plays Studied: Animal Farm(World Theatre)

Term	Week	Topic and key teaching points	Syllabus content	Assessment
1	1	UNIT 1B <ul style="list-style-type: none"> • Introduction to Task 4 • Selecting scenes from <i>Lysistrata</i> for a drama performance event. Costumes and properties and their role in supporting meaning in interpreting drama • Improvisation workshop: develop and extend characterisation through establishing situation, complication, climax and dénouement. Exploring ways of using non-linear narrative structures • Intellectual property rights and drama • Introduction to Task 4: developing an extended improvisation that compresses the story of <i>Lysistrata</i> into 3–5 minutes • Workshopping extended improvisation in groups of four Performance of Task 4 for assessment (Week 4)	<ul style="list-style-type: none"> • Voice techniques (breathing techniques, expression, tone, articulation, projection, emphasis) to communicate meaning • Movement techniques (gesture, stance/posture, facial expression, mime, proxemics) to communicate meaning • Rehearsal and group work processes (planning, experimentation and refinement through improvisation) in devised and scripted drama • Improvisation to develop and extend characterisation through establishing situation, complication, climax and dénouement • Conventions of improvisation (avoiding gagging and blocking) in drama performance events • Intellectual property rights and performance rights in drama performance events 	Perform Task 4 (Week 4)
	2 - 6	<ul style="list-style-type: none"> • Introduction to Task 5: scripted performance using presentational styles and approaches • Reviewing the script layout and accompanying notes to understand how the text might be performed to an external audience. Understanding and visualising spaces of performance based on introductory stage directions • Reviewing online images and videos of the show in production – what do these images reveal about the show in performance: the elements of drama, design 	<ul style="list-style-type: none"> • Voice and movement techniques using appropriate exaggeration and energy for a drama performance event • The elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, dramatic tension) to create types of characters and roles (archetypes, stereotypes, three-dimensional, abstract) in performance 	

COURSE OUTLINE

COURSE DRAMA – GENERAL/ YEAR 11: 2022

UNIT 1 AND UNIT 2

		<p>principles (contrast, emphasis, repetition and pattern) and drama design and technologies</p> <ul style="list-style-type: none"> • Time management skills (planning tasks, creating schedules, sharing roles) – planning for our event • Workshop: performance approaches to the chosen scene or section. Blocking notes and other annotations to build a plan of how to interpret the text in performance • Improvisation workshop: to explore role, character and relationships by experimenting with the elements of drama. Selection of elements of drama and voice and movement techniques to create different types of characters and to signal change in roles • Introduction to transitions between scenes: planning for a performance that reflects drama conventions; set/strike lists, props lists, marking up cue sheets • Planning design and technology, including lighting and sound for individual scenes – collated into a record of cues for the full performance • Production posters, tickets and programs – elements, principles and purposes 	<ul style="list-style-type: none"> • Performance preparation processes (warm-ups, checking the space, focus time) for drama performance • Techniques in drama performance events for engaging the audience through dramatic tension and focus • Conventions of script layouts (playwright’s notes, production images, production history) in drama performance events • The elements of drama shaped through viewpoints in improvisation and text interpretation to create dramatic meaning • Ways that costume, props, sound and lighting can be used to support meaning and mood • Principles of design (contrast, emphasis, repetition and pattern) in drama performance events • Drama design and technologies for drama performance events • Time management skills (planning tasks, creating schedules, sharing roles) in drama performance events • Effective group work processes (self-awareness, mutual support, empathy) in drama performance events 	
	6 - 10	<ul style="list-style-type: none"> • Workshop: adapting performance to different performance spaces to define space, time and situation. Audience focus and adjusting to the needs of spaces of performance • Coordinating design and technology with the performances. Sequencing each section with the addition of necessary transitional moments to make 	<ul style="list-style-type: none"> • The elements of drama used to present identified themes and selected approaches • Performance areas to define space, time and situation for an audience • Audience awareness in drama performance events • Range of audience/space arrangements and their effect on drama 	Task 5: Week 10

COURSE OUTLINE

COURSE DRAMA – GENERAL/ YEAR 11: 2022

UNIT 1 AND UNIT 2

		<p>the performance flow. Refinement of set/strike lists, props lists and cue sheets for backstage</p> <ul style="list-style-type: none"> • Planning of roles to coordinate lighting and sound for each scene/section with different operators • Planning the coordination of backstage, including movement of stage elements • Safe working practices for the performance • Technical and dress rehearsals <p>Task 5: final showcase to an invited audience (Week 10)</p>	<ul style="list-style-type: none"> • Conventions of documenting drama performance events (set/strike lists, props lists, marking up cue sheets) • Safe working practices in drama performance events • Features of a programs and tickets provided at drama performance events 	
	11-12	<ul style="list-style-type: none"> • Reflective writing skills and processes. Planning for Task 6 <p>Task 6: Review of scripted performance. In-class, scaffolded, notes permitted</p>	<ul style="list-style-type: none"> • Short and extended answer forms • Graphic organisers, diagrams, and illustrations with appropriate use of annotations, and of colour • Structuring of ideas and responses 	Task 6: Review of Scripted Performance
	13 - 15	<p>Task 7: Devised Performance based on a set text “Animal Farm” or visual stimulus.</p> <p>Exploration of Themes and Issues presented in “Animal Farm”</p> <ul style="list-style-type: none"> • Development of a devised theatre piece in small groups outlining the themes and issues presented in the text studies and viewed. Include costumes and properties in your presentation • Use one of the themes to prepare devised piece: Failure of Intellect, Corruption, the danger of a naive working class, the abuse of power <p>Task 7: presentation in pairs</p>	<ul style="list-style-type: none"> • Consider an unconventional theatre space to present your message to the audience. • A range of audience responses to forces presented in drama events • Audience expectations in historical and contemporary drama performance events • Choices made to present the theme chosen to your audience in Presentational Theatre Style. • Interviews on choices made in performance 	Week 15 Task 7: Devised Performance in pairs/trio



COURSE OUTLINE
COURSE DRAMA – GENERAL/ YEAR 11: 2022
UNIT 1 AND UNIT 2



		<ul style="list-style-type: none">• Complete Final folio in order of each task with notes, final design choices and task sheets• Debrief of Unit 2• Preparation for EST for year 12 – Realism	<ul style="list-style-type: none">• Organise final folio pieces and print any extra items submitted on Classroom to include. Complete final reflection of the year	Task 8: Drama Folio Week 15 Task 8 Submit completed Drama Folio containing all course work (Final Designs, reflections, reports, journal notes on process and theatre history)
	16-17	Exam Week	<ul style="list-style-type: none">•	Exam Week