



COURSE OUTLINE

COURSE DRAMA – 12 GENERAL/ 2022

UNIT 3 AND UNIT 4



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

Term	Week	Topic and key teaching points	Syllabus content	Assessment
1	1	<p>Review of year 11 key course content: dramatic storytelling and drama events</p> <p>Introduction to the two basic approaches to drama in Drama General Year 12: representational, realist drama and presentational, non-realist drama.</p> <ul style="list-style-type: none"> Workshop on voice and movement techniques in representational, realist drama using the processes developed by Konstantin Stanislavski: motivation, tempo, circles of attention and psychological gestures focusing on justifying character selection of techniques. 	<ul style="list-style-type: none"> Warm-up exercises for safe and effective use of voice and movement <p>Voice and Movement</p> <ul style="list-style-type: none"> Voice techniques (posture, breathing techniques, pace, pitch, pause, projection, phrasing, tone and accents as appropriate) to create character and dramatic action in the performance of representational, realist drama Movement techniques (facial expression, posture, gesture, gait, weight, space, time, energy and proxemics) to create character and dramatic action in the performance of representational, realist drama Voice and movement techniques in representational, realist drama using the processes developed by Konstantin Stanislavski and others (Stella Adler, Sanford Meisner or Jean Benedetti) in devising or interpreting drama 	
1	2 - 4	<p>Workshop: Improvisation (looking at some themes present in text to be studying)</p> <ul style="list-style-type: none"> Focus of improvisation work includes conventions of improvisation (breaking patterns and creating focus) in representational, realist drama: building variety and guiding an audience to create meaning. Class discussion about linear narrative structures and its impact on dramatic storytelling in improvisation and scripted drama. Causality and its relationship to dramatic structure explored for its impact on drama practice. Links to representational, realist drama and linear narrative structures discussed. Introduction to the Cherry Orchard – discuss the playwright, 	<p>Drama Processes</p> <ul style="list-style-type: none"> Cooperative group work processes (memorising, improvising, interpreting, listening, accepting, delegation of roles, developing an agreed approach) in drama The elements of drama shaped to present identified themes, selected approaches and theories about dramaturgy in representational, realist drama The elements of drama used in performance preparation processes (improvisation to explore imagination, character mapping, given circumstances) for representational, realist drama <p>Drama Conventions</p> <p>Linear narrative structures, including Aristotles plot structures</p>	

		<p>the era, values present, view video and make detailed notes on the influence of Stanislavski https://youtu.be/uMzuxuA1POU</p> <ul style="list-style-type: none"> Workshop on themes etc, how do you feel that the playwright was trying to get his message across to the audience? What Design elements are described in the text to outline the realistic moments on time to help the audience feel like they are looking through the 4th wall? <ul style="list-style-type: none"> Visualise the lighting, sound, set and costume that would be used to bring this piece alive Complete booklet in short answer form, prior to going to see the production to make detailed notes on the style and the play and see how the Director realised and presented their interpretation of the script when viewing it live. 	<p>(mythos)</p> <p>Conventions of interpreting a script (motivation, tempo, circles of attention and psychological gestures) refined through improvisation in representational, realist drama</p> <p>Drama Forms and Styles</p> <ul style="list-style-type: none"> Relationships between representational, realist drama and linear narrative structures Conventions of improvisation (breaking patterns and creating focus) in representational, realist drama <p>Values, forces and drama practices</p> <ul style="list-style-type: none"> Forces that contributed towards the development of representational, realist approaches to acting, design and drama Development of representational, realist drama with a focus on the ways particular practitioners, such as Stanislavski, have interpreted representational, realist drama <p>Oral and Written Communication</p> <ul style="list-style-type: none"> Short Extended answer forms 	
1	5 - 7	<ul style="list-style-type: none"> Script extract of <i>The Cherry Orchard</i> by reviewed. Discussion about ways of achieving the opening stage directions and action of the play. Activity reinforces the knowledge and skills of Task 3 in preparation of viewed performance. <p>Task 3 introduced</p> <ul style="list-style-type: none"> Theatre review of a viewed performance (live or, if access is limited, digital). Students will attend one of two performances from a local theatre company. Notes about characterisation, blocking, design and technology and audience responses are collated by students on the viewed live performance. Notes are summarised into one page to be used for an in-class review for Task 3. 	<p>Drama processes and the elements of drama</p> <ul style="list-style-type: none"> 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) refined through improvisation and rehearsal to create realistic characterisation and relationships in performance through processes developed by Stanislavski or adapted by others <p>Drama Conventions</p> <ul style="list-style-type: none"> Techniques in representational, realist drama for engaging the audience through suspension of disbelief Performance and audience behaviours (role of observer in realist drama) in representational, realist drama <p>Drama processes and the elements of drama</p> <ul style="list-style-type: none"> The elements of drama shaped through viewpoints in 	Week 6: Task 3 – Theatre Review



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		<ul style="list-style-type: none"> Look at the Features of a Drama Publicity Poster, students are encouraged to view the marketing material on production viewing. <p>Introduction to Task 1: interpretation of an extract of <i>The Shifting Heart</i> for performance in groups</p> <ul style="list-style-type: none"> Workshops on conventions of interpreting a script (motivation, tempo, circles of attention and gestures) refined through improvisation in representational, realist drama. This includes experimentation with the elements of drama to explore imagination and character mapping, given circumstances for <i>The Shifting Heart</i>. 	<p>improvisation and text interpretation to create dramatic meaning that educates and presents forces</p> <p>Oral and written communication</p> <ul style="list-style-type: none"> Graphic organisers, diagrams, and illustrations with appropriate use of annotations, and of colour Structuring ideas and responses Short and extended answer forms <p>Voice and movement</p> <ul style="list-style-type: none"> Focus and spatial awareness in representational, realist drama <p>Drama forms and styles</p> <ul style="list-style-type: none"> Interpretation of representational, realist drama forms and styles (Realism, Naturalism) by shaping the elements of drama <p>Spaces of performance</p> <ul style="list-style-type: none"> Ways that audiences are positioned to identify and engage with representational, realist drama <p>Values, forces and drama practice</p> <ul style="list-style-type: none"> Impact of audience expectations, attitudes, experiences and understandings on drama production and audience responses <p>Management skills and processes</p> <ul style="list-style-type: none"> Posters, programs and publicity in representational, realist drama Intellectual property rights and performance rights in drama 	
1/2	8 - 11	<ul style="list-style-type: none"> Selection of groups for script interpretation of key scene or section. Task 1 includes design work and one workshop process with a student from another group as the director. The workshop is based on a strategy used by one of three directors: Stanislavski, Stella Adler or Michael Chekhov. Workshop on conventions of documenting representational, realist drama (script annotations, blocking notations and plan and elevation views of blocking and basic design). 	<p>Drama processes and the elements of drama</p> <ul style="list-style-type: none"> Directing theory that shapes the application of the elements of drama in representational, realist drama refined through improvisation <p>Drama forms and styles</p> <ul style="list-style-type: none"> Interpretation of representational, realist drama forms and styles (Realism, Naturalism) by shaping the elements of drama <p>Spaces and performance</p>	<p>Week 11 Task 1: Script Interpretation of a key scene from “The Shifting Heart”</p>



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	<ul style="list-style-type: none">• Script-extract activity looking at the contrast between <i>the Shifting Heart</i> and <i>The Cherry Orchard</i> by Anton Chekhov. <p>Week 9: Task 1 presented in class for feedback. Marking key used to guide teacher feedback and student planning for Task 1 development.</p> <ul style="list-style-type: none">• Review of cooperative group work processes (memorising, improvising, interpreting, listening, accepting, delegation of roles, developing an agreed approach) in preparing for a script interpretation of a key scene or section.• Director workshops scheduled for Week 9 as part of Task 1.• Review of strategies to present space and time (planned uses of space) when working in different performance areas focusing on representational, realist drama. Discussion includes ways in which audiences are positioned to identify and engage with representational, realist drama.• Design planning to reflect the particulars of one of two stages: proscenium arch and thrust stages in representational, realist drama. Design will include some lighting, sound and costumes, properties and stage elements that demonstrate appropriate application of principles of design and visual elements. Emphasise design approach will reflect selective realism/metonymic approaches. <p>Final planning for design and the transitions between performances. Review of safe working practices in drama in purpose-built performance spaces.</p> <p>Week 11: Task 1 Due</p>	<ul style="list-style-type: none">• Proscenium arch and thrust stages in representational, realist drama• Strategies to present space and time (planned uses of space) when working in different performance areas focusing on representational, realist drama• Ways that audiences are positioned to identify and engage with representational, realist drama <p>Design and technologies</p> <ul style="list-style-type: none">• The collaboration of designers, scenographers, actors and directors in representational, realist drama• Principles of design (balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm), visual elements (line, shape, texture, colour, tone/value, 3D form and space) and design technologies in representational, realist drama• Drama design and technologies to represent real settings and characters (reproduction of reality, selective realism) <p>Drama Conventions</p> <ul style="list-style-type: none">• Conventions of documenting representational, realist drama (script annotations, blocking notations and plan and elevation views) <p>Management skills and processes</p> <ul style="list-style-type: none">• Safe working practices in drama in purpose built performance spaces• Effective group work (selecting social and emotional intelligences) to resolve conflicts and problems• Time management skills (self motivation, prioritisation and goal setting) in drama	
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2	12-13	<ul style="list-style-type: none"> Workshop processes undertaken to introduce the key content of the externally set task. Groups formed to plan and practise possible responses to externally set task. Students are encouraged to review, in the lead-up to final written task, key knowledge, skills, techniques and processes relevant to the task. Students encouraged to work collaboratively with their peers to maximise the practical understanding of the particulars of the possible task before it is completed under invigilated conditions. The focus of the in-class task will be unseen and closed book on the day of the assessment. <p style="text-align: center;">Week 12/13: complete Task 4 in class</p>	<p>Voice and Movement</p> <ul style="list-style-type: none"> focus and special awareness in representational, realist drama <p>Drama processes and the elements of drama</p> <ul style="list-style-type: none"> The elements of drama shaped to present identified themes, selected approaches and theories about dramaturgy in representational, realist drama <p>Design and technologies</p> <ul style="list-style-type: none"> The collaboration of designers, scenographers, actors and directors in representational, realist drama <p>Oral and written communication</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 	Week 12/13 Task 4: EST
2	14 - 15	Exam Week/s		
2	16 -18	<p>Review Unit 3 and Start Unit 4</p> <ul style="list-style-type: none"> Review of student responses in the externally set task and summarise strategies that would improve student engagement with the knowledge and skills assessed through the task. Review of intellectual property rights and performance rights in drama and examples of posters, programs and publicity in representational, realist drama for effective techniques and approaches. Review key learning of the unit and summarise the key concepts that will remain the same in Unit 4 and key concepts that will change in Unit 4. Review of the impact of representational, realist drama on acting and design. Introduction to the key ways that the unit approach will change in Unit 4. Highlight: unit will include a 	<p>Drama Conventions</p> <ul style="list-style-type: none"> Techniques in presentational, non-realist drama for connecting with an audience through imaginative, political or polemical engagement <p>Voice and movement</p> <ul style="list-style-type: none"> Voice techniques (posture, breathing techniques, pace, pitch, pause, projection, phrasing, tone and accents as appropriate) to create role or character and dramatic action in the performance of presentational, non-realist drama Movement techniques (facial expression, posture, gesture, gait, weight, space, time, energy and proxemics) to create role or character and dramatic action in the performance of presentational, non-realist drama Voice and movement techniques in presentational, non-realist drama using processes developed by Bertolt Brecht and others 	Week 18: Task 5 – Script Interpretation of “Hoods”



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		<p>scripted performance to an external audience with a more detailed approach to integrating design roles.</p> <ul style="list-style-type: none"> • Explore examples of presentational drama which make a connection with the audience. This may be from previously viewed performances or examples on the internet • Workshop on Brecht’s Epic Theatre, review what previous knowledge and understanding of conventions • Review of the role of audience with them being spectators. Review of safe working practices in drama in purpose-built or found performance spaces. <p>Task 5 introduced: Script Interpretation – Hoods (presentation style)</p> <ul style="list-style-type: none"> • Scripted interpretation and completion of one design or directing role for one other group or the whole class task. • Review of the storyline of <i>Hoods</i>. Comparison with extract of Bertold Brechts <i>Measures Taken</i> to explore the relevant forces that shaped the development of these drama forms and styles. • Review some of the videos from YouTube on ‘Epic Theatre’ and vermundeffect – alienation techniques • Consider the conventions of performance used by Bertolt Brecht in directly address the audience. 	<p>(Rudolf Laban, Peter Brooke or Jerzy Grotowski) in devising or interpreting drama</p> <ul style="list-style-type: none"> • Focus on spatial awareness in presentational, non-realist drama <p>Drama Forms and styles</p> <ul style="list-style-type: none"> • Interpretation of presentational, non-realist drama forms and styles (such as Brechtian Epic Theatre, Shakespearean Theatre) by shaping the elements of drama <p>Values, forces and drama practice</p> <ul style="list-style-type: none"> • Forces that contributed towards the development of particular presentational, non-realist approaches to acting and drama • Impact of changing historical, social and cultural values on drama production and audience reception • Development of presentational, non-realist drama with a focus on the ways particular practitioners, such as Brecht, have interpreted presentational, non-realist drama <p>Drama Processes and the elements of drama</p> <ul style="list-style-type: none"> • The elements of drama shaped through viewpoints in improvisation to create dramatic meaning that challenges and questions forces 	
2	19- 20	<p>Task 2 Introduced: Oral Presentation on Production Design Elements for a scripted performance and Task 6 – Scripted Production</p> <ul style="list-style-type: none"> • Use of design principles and visual elements to support a scripted performance with transformation of environment, character and props for design role. Students will plan a design that supports dramatic meaning and remains flexible for these types of performances. They will schedule their time between their acting ensemble and the group they’re supporting with directing or design. 	<p>Drama processes and the elements of drama</p> <ul style="list-style-type: none"> • Collaborative group work processes (memorising, improvising, interpreting, workshopping, refining) in ensemble drama • 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) refined through improvisation and rehearsal to create role or character through processes developed by Brecht or others • Directing theory that shapes the application of the elements of 	<p>Week 20: Task 2: Oral presentation on Production Design Elements</p>



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		<ul style="list-style-type: none"> • Review of effective group work (managing social and emotional intelligences) to build group cohesion and time management skills (effective use of paired analysis, planning matrices, concentration, managing distractions) in drama. • Planning for posters, programs and publicity for presentational, non-realist drama for external performance of chosen scripted performance (“Murder at the Murder Mystery”). Consideration of venue for the performance: purpose-built spaces versus found spaces in the school community and beyond. Discussion about safety, access, audience members with special needs and the intended impact of the performances. • Create SlideShow to present design ideas for assigned production design role. Consider elements of drama to enhance impact of the presentational style to audience in dinner theatre style. <p>Week 20: Present Task 2 – Production design Ideas for performance</p>	<p>drama in presentational, non-realist drama refined through improvisation</p> <ul style="list-style-type: none"> • The collaboration of designers, scenographers, actors and directors in presentational, non-realist drama <p>Management skills and processes</p> <ul style="list-style-type: none"> • Effective group work (managing social and emotional intelligences) to build group cohesion • Time management skills (effective use of paired analysis, planning matrices, concentration, managing distractions) in drama <p>Spaces of performance</p> <ul style="list-style-type: none"> • Strategies to present shifts in space and time (adapted spaces) when working in different performance areas focusing on presentational, non-realist drama • In the round, traverse and promenade stages for presentational, non-realist drama <p>Management skills and processes</p> <ul style="list-style-type: none"> • Posters, programs and publicity for presentational, non-realist drama • Safe working practices in drama in purpose built or found performance spaces <p>Oral and written communication</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 • Interviews and other oral presentations • Structuring of ideas and responses 	
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Semester 2

Term	Week	Topic and key teaching points	Syllabus content	Assessment
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3	1 - 2	<p>Scripted interpretation for Production – Task 6 (Start at week 9 of term 2 after assessment data to be in for unit 3)</p> <ul style="list-style-type: none"> • Review of the impact of representational, realist drama on acting and design. Introduction to the key ways that the unit approach will change in Unit 4. Highlight: unit will include a scripted performance to an external audience with a more detailed approach to integrating design roles. • Explore examples of presentational drama which make a connection with the audience. This may be from previously viewed performances or examples on the internet. • Work on Blocking scenes including audience engagement for this style of theatre. 	<p>Drama conventions</p> <ul style="list-style-type: none"> • Techniques in presentational, non-realist drama for connecting with an audience through imaginative, political or polemical engagement. • Performance and audience behaviours (active audience participation) appropriate to presentational, non-realist drama <p>Spaces of performance</p> <ul style="list-style-type: none"> • Ways that audiences are positioned to interact with, respond to and participate in presentational non-realist drama <p>Drama processes and the elements of drama</p> <ul style="list-style-type: none"> • 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) refined through improvisation and rehearsal to create role or character through processed developed by Brecht or others 	
3	3 - 6	<ul style="list-style-type: none"> • Workshops acknowledge the elements of drama in performance preparation processes (improvisation to explore audience alienation, gestus and historicification) for presentational, non-realist drama. • For Task 6, students will explore conventions of documenting presentational, non-realist drama (director's vision, design statements, actors' notes) and performance and audience behaviours (active audience participation) appropriate to presentational, non-realist drama. • Continuing work on approach to selected scenes and negotiating times to work on design or directing approaches with partner groups. • Review in class of principles of design and visual elements, as relevant to the play. Reflect on original 	<p>Drama processes and the elements of drama</p> <ul style="list-style-type: none"> • The elements of drama shaped to present identified themes, selected approaches and theories about dramaturgy in presentational, non-realist drama • The elements of drama in performance preparation processes (improvisation to explore audience alienation, gestus and historicification) for presentational, non-realist drama <p>Drama conventions</p> <ul style="list-style-type: none"> • Conventions of improvisation (justified action and character) in presentational, non-realist drama • Juxtaposition and transition in role, character, space, time, forms and/or styles, including leaps of time, flashback and flash forward, fragmented and cyclical structures • Conventions of interpreting a script (engaging with the audience, Verfremdungseffekt (alienation effect), reality 	<p>Week 6: Task 6 Script Interpretation in a production Task 7: Practical Role of Production Design elements</p>



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	<p>ideas presented in task 2 and how to realise these for completed of production design role.</p> <ul style="list-style-type: none">• Approach to the performance consolidated to include careful review of the spaces of performance, the choice of venue for the production and its impact on the performance. This includes a clear plan to make use of the performance space and the audience space for each scene, and the transitions managed for dramatic impact.• Final preparations, including technical and dress rehearsals, before final performance to an external audience. <p>Week 6: Task 6 and Task 7 due</p>	<p>effects and shifting roles) refined through improvisation in presentational, non-realist drama</p> <ul style="list-style-type: none">• Conventions of documenting presentational, non-realist drama (director's vision, design statements, actors' notes)• Performance and audience behaviours (active audience participation) appropriate to presentational, non-realist drama <p>Drama forms and styles</p> <ul style="list-style-type: none">• Relationships between presentational, non-realist drama and non-linear narrative structures <p>Design and technologies</p> <ul style="list-style-type: none">• Principles of design (balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm), visual elements (line, shape, texture, colour, tone/value, 3D form and space) and design technologies in presentational, non-realist drama• Drama design and technology in presentational, non-realist drama (symbolic designs, available lighting, live sound, multiple uses of objects) <p>Voice and Movement</p> <ul style="list-style-type: none">• Focus and spatial awareness in presentational, non-realist drama <p>Spaces of performance</p> <ul style="list-style-type: none">• Ways that audiences are positioned to interact with, respond to and participate in presentational, non-realist drama	
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3	7 - 8	<ul style="list-style-type: none"> Review of the impact of the performance on the audience, including the effectiveness of the comic timing and engaging the audience in a presentational, non-realist performance. With teacher assistance, students take notes on the use of the elements of drama to signal to the audience drama forms and styles. Students condense these notes to a single page to help the address prompts for Task 8. <p>Week 7: complete Task 8 in class Week 8: Complete Task 9 (submit final folio)</p>	<p>Oral and written communication</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 Interviews and other oral presentations Structuring of ideas and responses 	<p>Week 7: Task 8 – Written Reflection of Task 6 & 7</p> <p>Week 8: Task 9 – Folio of compilation of course work</p>
3	9 - 10	<p>Week 9 – year 12 Exams</p> <ul style="list-style-type: none"> Review of the key learning in this unit. Student feedback on what has been most effective this year and what could be modified for future delivery of Drama. Review of intellectual property rights and performance rights in drama in a twenty-first-century context, including adapting original sources for performance events like Task 5. <p>OSP performance preparation/script excerpts to showcase final work in week 10</p>	<p>Management skills and processes</p> <ul style="list-style-type: none"> Intellectual property rights and performance rights in drama in a twenty-first-century context 	