Learning Contexts – Unit 1 Dramatic Storytelling; Unit 2 Drama Performance Events

Set Texts – World: *Othello* by William Shakespeare (Sem. 1) *Dr Faustus* by Christopher Marlowe (Sem. 2); Australian: *Hoods* by Angela Betzien (Sem. 2)

Cut offs: A = 80+; B = 70-79; C = 50-69; D = 35-49; E = 0-34

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weight</th>
<th>Task</th>
<th>Weeks</th>
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<th>Assess Dates</th>
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| Performance and Production | 70%    | a) Extended improvisation, utilizing a Stanislavski approach to characterization, exploring the forces selected for *Othello*  
                             |         | c) Scene from *Hoods* (in pairs).  
                             |         | d) Scripted production: *Dr. Faustus* by Christopher Marlowe - & production role | a) Tm1/1-4  
                             |         | b) 1-2/5-14  
                             |         | c) 20%  
                             |         | d) 20%  | a) 10%  
                             |         | b) 20%  
                             |         | c) 20%  
                             |         | d) 20%  | a) 12 Feb  
                             |         | b) 11-15 May  
                             |         | c) 29 Jun-3 July  |
| Response               | 30%    | a) Research Paper on Stanislavski’s system  
                             |         | b) In-class essay on *Othello*  
                             |         | c) Research Paper on Elizabethan drama and *Dr Faustus*.  
                             |         | d) Review of outside performance | a) Tm1/4  
                             |         | b) 1/9  
                             |         | c) 3/9  
                             |         | d) 4/4  | a) 10%  
                             |         | b) 5%  
                             |         | c) 10%  
                             |         | d) 5%  | a) 23-27 Feb  
                             |         | b) 13-14 May  
                             |         | c) 14-17 Sep.  
<pre><code>                         |         | d) 2-6 Nov. |
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<table>
<thead>
<tr>
<th>Week</th>
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<th>Content Focus</th>
<th>Resources</th>
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<tr>
<td>Term 1 Week 1</td>
<td>Intro to course</td>
<td><strong>Introduction to the Drama course</strong>: 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. Introduction to improvisation: spontaneity, showing/not telling in dramatic storytelling <strong>Voice and movement</strong>  - warm-up routines for voice and movement  - posture and body alignment  - breath control techniques for voice production  - vocal clarity and flexibility  - gestures, walking, facials, mime and other movement elements  - developing a vocabulary of movement using body, weight, energy, space and time.  - Laban's 8 movement efforts  - <em>Othello</em> &amp; themes/forces <strong>Improvisation</strong>  - Characterisation and forces in <em>Othello</em>  - Stanislavski’s magic if improvisation  - Improvisation workshop: develop and extend characterisation through establishing situation, complication, climax and dénouement. Exploring ways of using non-linear narrative structures.</td>
<td><em>Acting in Person and in Style</em> pp. 25-70 activities. <em>Othello</em> – Brannagh &amp; Fishbourne</td>
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<td>2</td>
<td>1.A. Performance and Production – Extended improvisation on forces/themes/characters from <em>Othello</em></td>
<td><strong>Extended Improvisation</strong>  - Workshop: themes and issues in dramatic storytelling in the dramatic text ‘Othello’  - Drama forms: tragedy – values, forces and drama practice. group work processes for improvisation: offer, acceptance, extension, planning, development and presentation <strong>Stanislavski’s System</strong> Drama processes - exploring the elements of drama to create realistic characterisation in performance using Stanislavski’s system:  - Units and Objectives  - Through line of Actions and the Superobjective  - Analysis of Text through Action  - Truth, Belief and the ‘Magic If’  - Imagination</td>
<td><em>Fact Sheets</em>  <em>Stanislavski</em> homework  <em>Homework: Navigating Senior Drama</em> pp.118-131  <em>Living Drama</em> homework sheets  <em>Warm-ups Centre Stage</em> pp.3-19.  <em>The Elements of Drama</em>:</td>
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### Overview of development of 17th Century Theatre

#### Drama Processes
- creating dramatic action through text interpretation including identification of themes, approach, plot/dramatic action and dramaturgy
- performance preparation processes, such as memorising, workshopping and rehearsal in Elizabethan drama.

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### Cultural values and drama practice
- introduction to the purposes and use of drama in different cultures
- importance of taking into account audience expectations, attitudes, experience and understanding
- considerations of why different audiences may respond differently to the same drama work.

#### Othello – select scenes in groups
- Iambic pentameter
- Movement – Laban, yoga, Alexander Technique, Feldenkrais

#### Stanislavski’s System
- Drama processes - exploring the elements of drama to create realistic characterisation in performance using Stanislavski’s system:
  - Units and Objectives
  - Through line of Actions and the Super-objective
  - Analysis of Text through Action
  - Truth, Belief and the ‘Magic If’
  - Imagination
  - Subtext
  - Motivation
  - Concentration
  - Relaxation
  - Communion
  - Adaptation
  - Tempo-Rhythm

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### Playbuilding activities: Centre Stage pp. 44-68

### The Stanislavski System – Growth and Methodology

### Interim reports:
- 2a. Research Paper on Stanislavski’s system
- The complete guide to the Alexander Technique
The Physical Apparatus

**Process in representational/realist drama**
- creating empathy to personalise character for the performer and audience

**Drama conventions**
- representational and/or realistic drama and ‘suspension of disbelief’
- audience/dramatic action relationships (identification)
- use of the elements of drama according to stylistic conventions
- linear narrative structure: leaps of time, such as flashback, flash forward, fragmented or cyclical
- conventions of directing and blocking in realistic drama
- the role in performance (such as antagonist, protagonist and supporting roles)
- Different theoretical approaches to representational and presentational/non-realist drama.

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**1. B. Performance Othello**

**Rehearsal and Performance of Othello**
- Workshop on the elements of drama to create characterisation and dramatic meaning based on chosen excerpts. Voice and movement with appropriate exaggeration for dramatic storytelling.
- Workshop on spaces of performance and interpretation of chosen script excerpts to define space and time, create a relationship with audience and presentational performance.
- Class discussion of 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.

**Drama Processes**
- Elements of drama: role, character and relationships, situation, voice, movement, space and time, language and texts (themes/approaches/theories), symbol and metaphor, audience

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**Warm-ups Centre Stage pp.3-19.**

**Acting in Person and in Style pp.231-248**

**Alexander Technique exercises**

**Homework on Othello**
and dramatic tension to create dramatic meaning.

- Drama choices: light and darkness, sound and silence, stillness and movement, colour and space.
- Improvising and interpreting monologues.
- Rehearsal
- Willing suspension of disbelief, identification and/or aesthetic distance.
- performance preparation processes such as warm-up, focus time and notes.

**Drama Conventions**

- performance and audience etiquette appropriate to performance contexts.
- rehearsal processes including identifying themes, plot/dramatic action and the organisation of a rehearsal schedule for a small-scale devised performance

### Term 2

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<th>Weeks</th>
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**Production of Othello:**

**Drama Conventions**
- conventions of recording stage manager’s prompt book
- performance and audience etiquette.

**Design and technologies**
- use of drama design and technologies to represent real settings, time and characters.

**Management skills and processes**
- planning personal rehearsal schedules
- performance organisation and overview of production roles: stage management, stage crew, technical support, and front-of-house workers
- working responsibly to create a safe environment.

**Spaces of performance**
- the ‘magic’ dedicated space of the performance and the dynamic relationship between audience and performance

**Design and technologies**
- Introduction to how drama technologies and design related to costume, makeup, sound, lighting, props and sets can create meaning and enhance drama.
- Workshops on memorisation techniques.
- Planning for design (costume and props only) using contrast and

**Types of theatre spaces:** *Centre Stage* pp.59-60

**Occupational Health and Safety for theatres** information from net.

**Navigating Senior Drama** pp.2-69

**A. Performance of Othello**
- B In-class essay on Othello
emphasizes to support character and dramatic action.

- Introduction to forces: young people and unintended consequences. Social issues that impact on the play Othello
- Sharing performance with peers for initial feedback on dramatic meaning and use of the elements of drama. Acting notes to improve performances.
- Drama conventions and performance, and audience behaviours appropriate to shared performance to peers in a classroom setting

Management skills and processes
- safety rules of working in workshop and performance space.

**6-7 Exams and Structured Workplace Learning**

**9-11 Production 1.C Hoods**

**Historical and social knowledge – Australian drama in the context of Western Drama**

- overview of the development of western drama and representational drama with a focus on particular practitioners, such as Brecht and the ways that others have interpreted his ideas and processes
- historical and social contexts of particular drama texts. Epic theatre and didacticism
- social action
- Conventions: voice/movement/character and action
- Interpretation of texts

**Australian Drama**

- Overview of Australian drama

**Cultural values and drama practice**

- impact of audience expectations, attitudes, experience and understandings on drama production and response
- cultural value and status assigned to stars and celebrity of particular actors, directors, designers
- economic value of drama.

**Spaces of performance**

- strategies to use when working in different performance spaces, focusing on representational/realist drama
- ways that audiences are positioned to identify and engage with realistic drama
- live theatre and the space of performance in terms of the audience as both viewer and participant

**Acting in Person and In Style** pp.211-230

**History of Theatre**

**Brecht and Epic Style** pp.249-265

**Theatre History timeline posters (Teachershop.com.au)**
| Term 3 | 1C. Performance of Hoods in Pairs | Drama forms and styles presentational non-realistic drama

Voice and movement
- 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-realistic 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-realistic drama
- voice and movement techniques in presentational, non-realistic drama using processes developed by
- Bertold Brecht and others (Rudolf Laban, Peter Brooke or Jerzy Grotowski) in devising or interpreting
- drama
- focus and spatial awareness in presentational, nonrealist drama

1c. Scene from Hoods (in pairs). |

| 7-10 | Dr Faustus | Dr Faustus
- techniques in presentational, non-realistic drama for connecting with an audience through imaginative, political or polemical engagement
- conventions of improvisation (justified action and character) in presentational, nonrealist 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 effects and shifting roles) explored through improvisation in presentational, non-realistic drama
- conventions of documenting presentational, non-realistic drama (director's vision, design statements, actors' notes)
- performance and audience behaviours (active audience participation) appropriate to presentational, nonrealist drama |

2a. Research Paper on Elizabethan drama and Dr Faustus |

| Term 4 | 1D Performance of Dr Faustus | Scripted production of Dr Faustus
- Workshop on the elements of drama to create characterisation and dramatic meaning based on chosen excerpts. Voice and

- BLOOM, HAROLD. Christopher Marlowe. New York: Chelsea |

- Scripted production: Dr. Faustus by Christopher Marlowe &
movement with appropriate exaggeration for dramatic storytelling.

- Workshop on spaces of performance and interpretation of chosen script excerpts to define space and time, create a relationship with audience and presentational performance.
- Class discussion of 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.

**Dr Faustus. Givens of play:**

- Use of Narrator: None for the most part, but the Chorus, which appears intermittently between scenes, provides background information and comments on the action
- Point of View, i.e. Faustus is central figure in the play, and he has several long soliloquies that let us see things from his point of view.
- Tone: Grandiose and tragic, with occasional moments of low comedy
- The Chorus, who provides the only narration, alternates between the present and past tenses.
- Setting: 1580s, Europe, specifically Germany and Italy
- Protagonist Doctor Faustus
- Major Conflict, i.e. Faustus sells his soul to Lucifer in exchange for twenty-four years of immense power, but the desire to repent begins to plague him as the fear of hell grows in him.
- Rising Action, i.e. Faustus’s study of dark magic and his initial conversations with Mephistophilis
- Climax, i.e. Faustus’s sealing of the pact that promises his soul to Lucifer
- Denouement: Faustus’s traveling of the world and performing of magic for various rulers
- Themes: Sin, redemption, and damnation; the conflict between medieval and Renaissance values; absolute power and corruption; the dividedness of human nature
- Motifs: Magic and the supernatural; practical jokes. Symbols:


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<td>Blood; Faustus’s rejection of the ancient authorities; the good angel and the evil angel</td>
<td>Scaffolding reviews worksheet</td>
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