

Unit Description [copy from syllabus]

In Unit 3, students explore how drama can be used to challenge our understanding of humanity over time. Students investigate dramatic styles that are united by social commentary, and that question their world and advocate change. Students explore how dramatic form can be used to express philosophical and political viewpoints in action in society.

Students apply, manipulate, structure and interpret the dramatic languages through dramatic contexts that include political, social, philosophical or economic frames. They engage with the purposes of educating, challenging, empowering and informing audiences. Students engage in exploratory drama processes and workshop the conventions contributing to the Theatre of Social Comment styles such as Epic Theatre or Theatre of the Absurd. They manipulate and shape the dramatic languages through published texts and student-devised texts that communicate their unique viewpoint. An exploration of Australian and World drama texts, including texts by Aboriginal peoples and Torres Strait Islander peoples, informs this unit.

In this unit, students develop the knowledge, understanding and skills required to make and respond to dramatic works that aspire to voice the difficult questions of human conscience and challenge our understanding of humanity.

Unit Objectives [copy from syllabus]

By the end of this unit, students will:

1. Demonstrate an understanding of dramatic languages of selected dramatic forms and styles
2. Apply literacy skills to communicate dramatic meaning
3. Apply and structure the dramatic languages of inherited styles and contemporary performance
4. Analyse how the dramatic languages of selected dramatic forms and styles are used to create dramatic action and meaning
5. Interpret purpose and context in selected inherited and contemporary performances to communicate dramatic meaning
6. Manipulate dramatic languages of contemporary and selected inherited texts to create dramatic action and meaning
7. Evaluate and justify the use of the dramatic languages of selected inherited styles and contemporary performance forms and styles to communicate dramatic meaning
8. Synthesise and argue a position about dramatic action and meaning in selected forms and styles.

Assessment Plan:				
Task	%	Objectives to be assessed	Conditions	Date
Formative Internal Assessment 1 (FA1): Performance	20%	<ol style="list-style-type: none"> 1. Demonstrate an understanding of dramatic languages 5. Interpret purpose, context and text to communicate dramatic meaning 6. Manipulate dramatic languages to create dramatic action and meaning 	Preparation time: 9 – 12 hrs Performance time: 3 – 5 mins Group: 2 – 10 students	Term 1, Week 8
Task	%	Objectives to be assessed	Conditions	Date
Formative Internal Assessment 2 (FA2): Project – Dramatic Concept	20%	<ol style="list-style-type: none"> 1. Demonstrate an understanding of dramatic languages 2. Apply literacy skills 3. Apply and structure dramatic languages 4. Analyse how dramatic languages are used to create dramatic action and meaning 7. Evaluate and justify the use of dramatic languages to communicate dramatic meaning 8. Synthesise and argue a position about dramatic action and meaning 	Preparation time: 14 – 16 hrs Length: Analysis and evaluation (max. 400 words) and My Concept (max. 800 words), inc. digital record of 10 – 12 images	Term 2, Week 5

Monitoring and Reviewing:			
Strategies for Monitoring Student Progress	Date	Planned Reviews at Key Intervals	Date

Underpinning Factors:			
Guaranteed Vocabulary:		Literacy Skills	21 st Century Skill/s
Humanity Social Commentary Dramatic form Philosophical viewpoints Political viewpoints Dramatic Languages Dramatic Contexts Economical frames Purpose Education Challenging Empowering Informing Theatre of Social Comment Epic Theatre Theatre of the Absurd Ideology Marxism Capitalism Existentialism Stagecraft Stage Direction Sighlines Responding to Cues Blocking Individual Ensemble Acting	Scripted Drama Elements of Drama Symbol Role Time Focus Place Movement Language Improvisation Process Drama Play-building Linear Non-Linear Cyclic and Episodic Structure Contemporary Practices Inherited Traditions Pitch Pace Pause Intonation Inflection Projection Work in progress Polished performance Inform Shape	<ul style="list-style-type: none"> • · comprehending texts through viewing: viewing drama texts, listening and responding to drama texts, interpreting and analysing drama texts • · composing texts through speaking, writing and creating drama texts and works • · word knowledge: understanding Drama terminology. • · visual knowledge: understanding how visual elements create meaning in Drama 	critical thinking: reflecting on drama practices and problem-solving, intellectual flexibility, analytical thinking about current world events/issues · collaboration and teamwork: participating, interacting and contributing in discussing, performance and devising activities · personal and social skills: developing flexibility/ adaptability, character (mindfulness, open and fair-mindedness, self-awareness), citizenship, cultural awareness and ethical (and moral) understanding · communication: using dramatic languages and interpreting texts to
		Numeracy Skills	Cognitive Verbs
		<ul style="list-style-type: none"> • spatial awareness: using spatial reasoning by considering the body in relationship to space and the ensemble 	Apply Manipulate Structure Interpret Discuss Reflect Communicate Explain Describe Evaluate Justify Critique

TEACHING AND LEARNING PLAN:

Weeks	Unit Objectives	Subject Matter	Learning Experiences [reflecting DQ 3, 4, 5 and 6]	Possible Resources
T4W5		<ul style="list-style-type: none"> • discuss and reflect the social power of theatre and its value in diverse cultural contexts, including Aboriginal cultures, Torres Strait Islander cultures and/or Asia–Pacific cultures -discuss and reflect on how philosophy and ideology underpin drama that challenges our understanding of humanity, which may include concepts such as Marxism, socialism, capitalism or existentialism 	<p>5.1 Inquiry Questions Overview of Year 12 Purposes</p> <hr/> <p>5.2 – Do Now: Learning Goal: Warm up: Ensemble performance skills focus Brainstorm Relay/Gallery walk – Social and political issues relevant to our time Concept map: Social and Political issues facing today’s youth (USE RESEARCH) Discuss Social power of drama and Theatre; Philosophy and Ideology</p> <hr/> <p>5.3 Do Now: Learning Goal: Content: Brechtian Conventions: Epic Theatre -- Compare and Contrast activity: Car crash – presented realistically and using Alienation --Record Brechtian techniques, identify their use in contemporary performances and pop culture -- Introduce Didacticism – link to context (political, social, philosophical or economic) and purpose (Educate, Empower, Challenge or Entertain). --Jigsaw Brechtian Conventions: Subject matter, structure and characterisation</p>	
T4W6	1, 3, 4, 5, 6	<p>apply the skill of devising</p> <ul style="list-style-type: none"> – by manipulating the elements of drama (e.g. symbol, role, time, focus, place, movement, language) – by manipulating and structuring with the conventions of the chosen Theatre of Social Comment styles (e.g. Epic Theatre or Theatre of the Absurd) – through improvisation, process drama and play-building in linear and non-linear forms (cyclic and episodic structures) 	<p>6.1 Do Now: Devise a short scene Learning Goal: Content: -- Mediatized Conventions in Political Drama - Character messages, Montage, Symbolism, Perspective, Mind’s eye and Special effects -- Brainstorm in groups how you could incorporate mediatized conventions in the original scenes. -- Present ideas to the group (practice for Directorial vision) -- Homework – Groups of 3, read a short Brechtian story and share ideas before next lesson.</p>	

		<p>- to educate, challenge, empower and entertain audiences and to explore political, social and philosophical contexts</p> <p>- demonstrate and apply individual and ensemble performance skills (turn-taking, listening, group awareness, energy levels) to present dramatic action through text- and non-text-based making activities</p>	<p>6.2 Do Now: What is the message of each of the Brechtian plays you have read? Learning Goal: Content: Choose one of the plays and analyse how Brecht has used Alienation to convey the message. -- Select one scene/episode from 1 of the plays (or from Does Someone Care process drama) and consider how you would layer in the following: Narration, Collective groupings, Words of Songs to reinforce didacticism, comedy, satire, mime, cabaret, masks, mediatised conventions. --Present devised work to class. -- Consider the work just presented through the lense of historification, how can it be used in conjunction with the Brechtian techniques chosen.</p>	
			<p>6.3 Do Now: How does the political and social climate impact the theatre we view and perform? Learning Goal: Content: Powerpoint outlining 20th century philosophies of Marxism, neoliberalism, capitalism, communism, socialism and environmentalism. Consider major world events and their impacts on arts and culture.</p>	
T4W7			<p>7.1 Do Now: Learning Goal: Content: Investigate Epic Theatre</p> <p>7.2 Do Now: Learning Goal: Content: Investigation - Theatre of the Absurd</p> <p>7.3 Do Now: Learning Goal: Content: Investigation – Theatre of Contemporary Political Comment</p>	

2020 – Term 1

T1W1	<ul style="list-style-type: none"> ○ demonstrate and apply acting skills, encompassing stagecraft, including a knowledge of stage areas, awareness of stage direction, sightlines, responding to cues and strategies to document blocking (such as script annotation) through text- and non-text-based learning experiences ○ demonstrate and apply safe and effective vocal practices, including warm-up techniques and effective application of pitch, pace, pause, intonation, inflection and projection through text- and non-text-based learning experiences ○ demonstrate and apply safe and effective movement skills in performance, including use of energy and control through text- and non-text-based learning experiences ○ demonstrate and apply individual and ensemble performance skills (turn-taking, listening, group awareness, energy levels) to present dramatic action through text- and non-text-based making activities ○ use a structured rehearsal process to progress from a 'work in progress' to a polished performance ○ interpret and analyse, using a reverse chronology approach, scripted drama, and professional live or recorded theatre, from contemporary practices to inherited traditions, to – identify and evaluate meaning and purpose, applying their knowledge and understanding of the dramatic languages of selected Theatre of Social Comment styles, considering: <ul style="list-style-type: none"> ○ elements of drama (e.g. character, contrast, dramatic focus, language, mood, movement, place, relationship, role, situation, space, symbol, tension, time) ○ Conventions of selected styles such as <ul style="list-style-type: none"> ○ Epic Theatre (e.g. didacticism, alienation, narration, historification, use of song, <i>gestus</i>, direct address, multiple role-taking, projected image/placard) or ○ Theatre of the Absurd (e.g. word-play, sound and noise used as spectacle, disconnected and non-communicative speech, unusual use of silence and pause, combining real and non-real techniques, dexterity and precise timing, extreme variation from serious to comic, vaudevillian) 	Monday <input type="checkbox"/> PUBLIC HOLIDAY		
		Wednesday <input type="checkbox"/> Review Assessment dates for 2020 <input type="checkbox"/> Recap last term – Concept Map <input type="checkbox"/> Characterisation workshop		
		Friday <input type="checkbox"/> Recap Blocking sheets – Analyse Exemplar <input type="checkbox"/> Focus workshop		
T1W2			Monday: <input type="checkbox"/> Research Text	
			Wednesday: <input type="checkbox"/> Read Text	
		Friday: <input type="checkbox"/> Read text <input type="checkbox"/> Discuss themes, meaning, characters <input type="checkbox"/> Character Analysis		
T1W3		Monday: <input type="checkbox"/> Hand out Task and Text <input type="checkbox"/> Discuss Conditions, requirements and marking Scheme <input type="checkbox"/> Rehearsal		
		Wednesday <input type="checkbox"/> Rehearsal <input type="checkbox"/> Blocking Sheets		
		Friday: <input type="checkbox"/> Rehearsal <input type="checkbox"/> Teacher Discussion		
T1W4		Monday: <input type="checkbox"/> Characterisation rehearsal		
		Wednesday: <input type="checkbox"/> 'Set' Design <input type="checkbox"/> Rehearsal		
		Friday: <input type="checkbox"/> Peer Draft with feedback <input type="checkbox"/> Rehearsal – OFF BOOK		
T1W5		Monday: <input type="checkbox"/> Rehearsal <input type="checkbox"/> Costume and Props		
		Wednesday: <input type="checkbox"/> Rehearsal		
		Friday: <input type="checkbox"/> Final Draft <input type="checkbox"/> Blocking Sheets		

T1W6		<ul style="list-style-type: none"> or ○ Contemporary Political Theatre including Satire (e.g. irony, parody, exaggeration, juxtaposition, double entendre, reversal of normal order, allegory, intertextuality) ○ apply the skills of acting in presenting scripted drama of selected styles of Theatre of Social Comment ○ create and present dramatic action using ICT skills and techniques to enhance dramatic meaning, such as through using mediatised drama and visual theatre conventions (e.g. interactive environment, transitions, montage, symbolism, narration; perspective, special effects). 	<p>Monday:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Blocking Sheets <input type="checkbox"/> Delivery of Feedback <p>Wednesday:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Rehearsal <p>Friday:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Final Performance Due 	
T1W7			<p>Revise conventions of Epic, Absurd and Political Comment</p> <p>Revise Concept</p> <p>Analyse Exemplar</p>	
T1W8			<p>Monday:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Hand Out Task: Watch Performance <p>Wednesday:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Interpretation <p>Friday:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Interpretation/Concept Step 1 	
T1W9			<p>Monday:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Concept Step 1 and Step 2 <p>Wednesday:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Concept Step 3 <p>Friday:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Concept Step 3 	
T1W10			<p>Monday:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Concept Step 4 and 5 <p>Wednesday:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Concept Step 5 <p>Friday:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Concept Step 5 	

T2W1			Monday: <input type="checkbox"/> Finalise Draft	
			Wednesday: <input type="checkbox"/> Draft Due	
			Friday: <input type="checkbox"/> Draft feedback	
T2W2			Monday: <input type="checkbox"/> Concept Step 7	
			Wednesday: <input type="checkbox"/> Concept Step 7	
			Friday: <input type="checkbox"/> Final Due	
T2W3			Begin Unit 4	

YEAR-TO-YEAR INFORMATION:

Differentiation [for small groups or individuals]:

All VIDEOS shown in class MUST have SUBTITLES for Eden Gablonski