10 DRAMA: Theatre for Young People

Achievement Standard: [insert year level achievement standard. Bold the statements that will be assessed in the unit]

By the end of Year 10, students analyse the elements of drama, forms and performance styles and evaluate meaning and aesthetic effect in drama they devise, interpret, perform and view. They use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints.

Students develop and sustain different roles and characters for given circumstances and intentions. They perform devised and scripted drama in different forms, styles and performance spaces. They collaborate with others to plan, direct, produce, rehearse and refine performances. They select and use the elements of drama, narrative and structure in directing and acting to engage audiences. They refine performance and expressive skills in voice and movement to convey dramatic action.

Unit Specific Information
Students will focus on the skills of acting through exploring Theatre for Young People, specifically how these works can be used as an educational tool. Through reading and interpreting a Theatre for Young People play, students analyse the elements of drama and conventions of Magical Realism style to evaluate meaning and create aesthetic effect in a group performance.

1. They will select and use the elements of drama and conventions of Magical Realism to create a directorial vision for a Theatre for Young People play script, exploring themes that are relevant to a teenage audience and justifying their use of the dramatic languages to convey meaning in a way that is engaging for a teen audience.
2. Then, they will select one of the visions from Task 1, and using the skills of acting associated with Magical Realism and Theatre for Young People, they will develop and sustain roles and characters from the scripted text and then perform in a conventional theatre space.

Assessment Details:

Task 1 A: Forming
- 3-5 minutes of multimodal vision (combining spoken word with digital visual presentation) for a scene from a play

Task 1 B: Making – performance
- 3-5 minutes of performance (all students must be actively engaged on stage for a minimum of 3 minutes)
- Students will then work in a group to select a directorial vision/s, interpret the purpose and manipulate the dramatic languages to create a polished performance.

READING / VIEWING/ LISTENING:
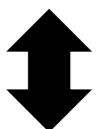Core Text 1: *Wonder Fly* **by Nick Aitkins**

COMPREHENSION SKILL FOCUS:
Determine importance and create mental images

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THINKING:
Designing, communicating, demonstrating, justifying, manipulating, resolving and synthesising

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WRITTEN / SPOKEN / MULTI-MODAL TEXT
Multi-modal presentation and performance

HIGHLY VALUED LANGAUGE FEATURE FOCUS:
Evaluative language, implication sequences

Priority Standards

4	Evaluate, interpret, devise	Select, use
3	Dramatic meaning aesthetic effect	the elements of drama narrative and structure directing skills acting skills
2	Recognise and recall key terms: Dramatic Meaning – Dramatic Action Aesthetic Effect -	The Human Context (Roles, relationships and situations) Dramatic Tension Focus and Framing Mood, Symbol, Language, Movement, Place and Space, Contrast

Learning Goals:

Australian Curriculum Content Descriptors	Elaborations	Kirwan High Learning Goals
• Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles	• analysing and creating performance highlighting subtext, dramatic tension, atmosphere and mood based on the story, setting, dialogue and stage directions • applying the conventions of character in particular forms and performance styles, using research to develop understanding of the conventions and refining use of relevant techniques • Considering viewpoints – contexts: For example – How does the drama relate to its social context in which it was created? What culturally symbolic movements are evident in this drama? What historical influences have impacted on this drama? How are global trends in drama influencing Australian drama?	I can: • Present a Theatre for Young People performance that highlights subtext, dramatic tension, atmosphere and mood based on the story, setting, dialogue and stage directions • Develop realistic characters using the conventions of Realism and Theatre for Young People • Manipulate the elements of drama and conventions of Magical Realism and Theatre for Young People to create an original dramatic concept aimed at a teenage audience
• Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists	• adapting expressive voice and movement skills for performance of different forms and styles and to enhance actor–audience relationships • conveying through voice and movement the tensions in stories, ideas, characters, relationships, actions and dialogue to engage audience expectations • exploring, reworking and refining the dramatic action through rehearsal and honing expressive performance skills for effective audience engagement • exploring and rehearsing forms and styles recognised as contemporary styles developed by Aboriginal and Torres Strait Islander dramatists for storytelling • Considering viewpoints – meanings and interpretations: For example – What personal meaning is intended? What political statement is this work making? How have you used critical theories about drama to make your own drama? What emotion was most strongly felt as you viewed the drama?	I can: • Adapt expressive voice and movement skills in the style of Magical Realism to enhance the actor-audience relationships (teenagers) • Convey through voice and movement the tensions in stories, ideas, characters, relationships, action and dialogue to engage teenage audience expectations • Explore, rework and refine the dramatic action through rehearsal and honing expressive performance skills for effective teenage audience engagement
• Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements	• learning and applying the basic concepts for interpreting texts and contexts, directing dramatic action, and using available theatre technologies • focusing and strengthening the dramatic action by manipulating pace in movement and dialogue, cues, vocal tone, physical proximity between characters and transitions • structuring the performance space to convey dramatic meaning and sense of style for an audience	I can: • Learn and apply the basic concepts for interpreting Theatre for Young People texts and contexts, particularly those linking to the impact that technology has on contemporary society • Focus and strengthen the dramatic action by manipulating pace in movement and dialogue, cues, vocal tone, physical proximity between characters and transitions

	• exploring realistic, non-realistic, innovative and hybrid dramatic forms and performance styles • Considering viewpoints – elements, materials, skills and processes: For example – How have the elements of drama been used in your work to convey your ideas? How are materials manipulated in this drama? How have the director and performers shaped skills and processes to make and communicate meaning? How have design elements been used?	• Utilise a conventional theatre space to convey dramatic meaning and sense of style for a teenage audience • Explore magical realism through the style, Theatre for Young People and structure an original dramatic concept
• Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience	• collaborating as a member of a drama team by directing the blocking and staging of dramatic action to communicate intended meaning(s) for an audience • Considering viewpoints – elements, materials, skills and processes: For example – How have the elements of drama been used in your work to convey your ideas? How are materials manipulated in this drama? How have the director and performers shaped skills and processes to make and communicate meaning? How have design elements been used? • collaborating to undertake responsibilities in interpreting, rehearsing and performing drama such as stage manager, designer, etc. • exploring the impact of design elements and technology on dramatic meaning by using costumes, props, sound, multimedia and lighting, and considering impact of drama they view and evaluating options for their own work • taking part in a range of roles in sustained production work	I can: • Collaborate as a member of a drama team by directing the blocking and staging of dramatic action to communicate the intended meaning(s) for a teenage audience • Explore the impact of design elements and technology on dramatic meaning by using costumes, props, sound, multimedia and lighting, and consider the impact of drama and evaluating options for your work
• Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect	• analysing how the elements of drama are manipulated to focus the dramatic action for audiences and using this information to refine drama they make • evaluating how the features and conventions of forms and styles create dramatic meaning and theatrical effect • Considering viewpoints – philosophies and ideologies: For example – How has drama theory been used in creating and performing this text? • evaluating how ideas and emotions shape the expressive qualities and staging of forms and styles in their own and others' drama • Considering viewpoints – evaluations: For example – How successful were the actors and director in conveying the playwright's stated intent? How successfully have the design elements been incorporated into the drama?	I can: • Analyse how the elements of drama are manipulated in a Theatre for Young People performance to focus dramatic action for audiences and using this information to refine the drama made • Evaluate how the features and conventions of Magical Realism and Theatre for Young People create dramatic meaning and theatrical effect

Possible Habit of Mind: Creating, Imagining, Innovating

Exploring Meaning of the HOM	Expanding Capacity for using the HOM	Increasing Alertness for the HOM	Extending Values of the HOM	Building Commitment towards the HOM
By the end of this unit students will be able to: ✓ Generate new and novel ideas, fluency and originality when devising a directorial vision and a group performance	By the end of this unit students will be able to: ✓ Generate multiple ideas ✓ Practice fluency in rehearsals ✓ "project themselves into different roles" ✓ Take risks	By the end of this unit students will be able to: ✓ Provide feedback to peers to collaboratively improve upon ideas	By the end of this unit students will be able to: ✓ Confidently accept critical feedback in light of creating a polished vision and performance that pushes boundaries	By the end of this unit students will be able to: ✓ Reflect on their experience and explain their own perspective of creativity and the role of a director as a theatre maker

General Capabilities: This unit provides opportunities for students to engage in following capabilities:

Literacy
- ✓ Comprehending texts through listening, reading and viewing
- ✓ Composing texts through speaking, writing and creating
- ✓ Text knowledge
- ✓ Grammar knowledge
- ✓ Word knowledge
- ✓ Visual knowledge

Numeracy
- ☐ Estimating and calculating with whole numbers
- ☐ Recognising and using patterns and relationships
- ☐ Using fractions, decimals, percentages, ratios and rates
  - ✓ Using spatial reasoning
- ☐ Interpreting statistical information
- ☐ Using measurement

ICT
- ☐ Applying social and ethical protocols and practices when using ICT
- ☐ Investigating with ICT
- ✓ Creating with ICT
- ✓ Communicating with ICT
- ☐ Managing and operating ICT

Critical and creative thinking
- ✓ Inquiring - identifying, exploring and organising information and ideas
- ✓ Generating ideas, possibilities and actions
- ✓ Reflecting on thinking and processes
- ✓ Analysing, synthesising and evaluating reasoning and procedures

Personal and social capability
- ✓ Self-awareness
- ✓ Self-management
- ✓ Social awareness
- ✓ Social management

Ethical understanding
- ☐ Understanding ethical concepts and issues
- ✓ Exploring values, rights and responsibilities
- ✓ Reasoning in decision making and actions

Intercultural understanding
- ☐ Recognising culture and developing respect
- ✓ Interacting and empathising with others
- ✓ Reflecting on intercultural experiences and taking responsibility

Cross Curriculum Priorities:

☐ Aboriginal and Torres Strait Islander histories and cultures	☐ Asia and Australia's engagement with Asia	☐ Sustainability

Differentiation [for small groups or individuals]: