

Unit Description [copy from syllabus]	Unit Objectives [copy from syllabus]
<p>In Unit 4, students explore inherited theatrical traditions and key dramatic works of the past as a springboard for developing their own artistic statement. They explore influential inherited theatrical traditions that have shaped and informed current dramatic practices in conjunction with emerging dramatic practices that reframe and transform the inherited theatrical styles of Greek Theatre, Elizabethan Theatre or Neo-classicism and their associated texts.</p> <p>The unit involves students manipulating and shaping the dramatic languages to reframe text, purpose, context and meaning, drawing on conventions and philosophies of Contemporary performance. Students re-imagine, adapt and transform texts from inherited traditions into an expression of their emerging artistic voices, addressing the needs of a 21st century audience.</p> <p>In this unit, students develop the knowledge, understanding and skills required to make and respond to dramatic works that reshape and challenge meaning and how stories can be enacted.</p>	<p><i>By the end of this unit, students will:</i></p> <ol style="list-style-type: none"> 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
Summative internal assessment (IA3): Project: Directorial Vision	35%	<ol style="list-style-type: none"> 1. Demonstrate an understanding of the elements of drama 2. Apply digital literacy skills to communicate ideas 3. Apply and structure the dramatic languages to shape a text using the conventions of Realism through the skills of directing 5. Interpret purpose and context in selected inherited dramatic texts and Realism to communicate dramatic meaning 6. Manipulate the elements of drama and conventions of Realism to create dramatic action and meaning 7. Evaluate and justify the use of elements of drama and conventions of Realism to communicate dramatic meaning. Note: Objectives 4 and 8 are not assessed in this instrument.	Duration: → directorial vision – 12-18 hours (including preparation and individual presentation) → 5-7 minutes of multimodal pitch (combining spoken word with digital visual presentation) → performance – 6-9 hours (including preparation and group presentation) → 3-5 minutes of performance (all students must be actively engaged on stage for a minimum of 3 minutes). Other: - individual or group (recommendation for group size 2-4 people).	

Task	%	Objectives to be assessed	Conditions	Date
Summative External Assessment (EA): Examination – Extended Response	25%	<ol style="list-style-type: none"> 1. demonstrate an understanding of the elements of drama and skills of critiquing 2. apply written literacy skills using relevant drama terminology and language conventions to communicate ideas and meaning 4. analyse how the elements of drama and conventions of chosen form or style are used to create dramatic action and meaning 7. evaluate and justify the use of elements of drama and conventions of chosen form or style to communicate dramatic meaning 8. synthesise and argue a position in response to recorded live dramatic action and meaning. <p>Note: Objectives 3, 5 and 6 are not assessed in this instrument.</p>	<ul style="list-style-type: none"> ➔ Time: 2 hours plus 20 minutes planning time. ➔ Mode: written. ➔ Length: 800–1000 words. ➔ Other: <ul style="list-style-type: none"> ➔ unseen stimulus will be succinct enough to allow students sufficient time to engage with them ➔ Students will be provided with contextual information during the examination to support understanding of the stimulus. 	

Monitoring and Reviewing:

Strategies for Monitoring Student Progress	Date	Planned Reviews at Key Intervals	Date

Underpinning Factors:

Guaranteed Vocabulary:		Literacy Skills	21st 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
		· 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	<ul style="list-style-type: none"> apply the skill of devising <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 	<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>forms (cyclic and episodic structures)</p> <ul style="list-style-type: none"> - to educate, challenge, empower and entertain audiences and to explore political, social and philosophical contexts - 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>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, mediated conventions. --Present devised work to class. -- Consider the work just presented through the lense of historication, 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>	

T1W1			1.1 Do Now: Learning Goal: Content: --Revise last term (use a concept map) -- Blocking Sheets exemplar co-construction -- Initial Scene read through -- Draft Blocking sheets started -- Initial Blocking recorded	
			1.2 Do Now: Learning Goal: Content: --Revise last term (use a concept map) -- Blocking Sheets exemplar co-construction --Revise Blocking and polish (adding to draft blocking sheets) -- Follow rehearsal protocol -- Reflect	
			1.3 Do Now: Learning Goal: Content: --Revise last term (use a concept map) -- Blocking Sheets exemplar co-construction -- Finalize Blocking sheets -- Add in detail regarding explanation --Write good copy	
T1W2			Exemplar Performance	
			Exemplar Performance	
			Exemplar Performance	
T1W3	<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 		Hand Out Task – Select scenes/groups	
		Inquiry process step 1, 2 and 4		
		Rehearsal Protocol		
		Inquiry Process Step 5, 6 and 7		
T1W4			Rehearsal Protocol	
		Blocking Sheets and Rehearsal Protocol		
		Blocking Sheets and Rehearsal Protocol		
T1W5			Blocking Sheets and Rehearsal Protocol	
		Inquiry process Step 8 and 9		
T1W6			Inquiry process Step 10	

		<ul style="list-style-type: none"> • 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) 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 mediated drama and visual theatre conventions (e.g. interactive environment, transitions, montage, symbolism, narration; perspective, special effects). 	<p>Performance Task</p>	
T1W7			Revise conventions of Epic, Absurd and Political Comment	

			Revise Concept	
			Analyse Exemplar	
T1W8			Hand Out Task: Inquiry Process Step 1: Research	
			Inquiry Process Step 2: Double Entry Diary	
			Interpretation Process	
T1W9			Interpretation Process	
			Interpretation Process	
			Dramatic Concept Prep Interpretation Draft Due!	
T1W10			Dramatic Concept Prep	
			Write Dramatic Concept	
			Write Dramatic Concept	
T2W1			Photos	
			Photos	
			Draft Due	
T2W2			Dramatic Concept	
			Dramatic Concept	
			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