



# YEARS 11&12

## DRAMA FOUNDATIONS TEACHING AND LEARNING SUPPLEMENT

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# Teaching and Learning Supplement

## DRAMA FOUNDATIONS (SDS215117)

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### ADVICE TO TEACHERS

This document helps to describe the nature and sequence of teaching and learning necessary for students to demonstrate achievement of course outcomes.

It suggests appropriate learning activities to enable students to develop the knowledge and skills identified in the course outcome statements.

Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills, and different learning styles. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome.

### COURSE SPECIFIC ADVICE

This Drama Foundations level 2 Teaching and Learning Supplement must be read in conjunction with the Drama Foundations level 2 course document. It contains advice to assist teachers delivering the course and can be modified as required. This Teaching and Learning Supplement is designed to support teachers who are new to or returning to teaching this course.

Drama Foundations level 2 is designed to be an introduction to studies in drama and drama related skills. The course supports the development of inter and intrapersonal skills as well as public speaking and other communication skills. Aspects of study include voice, physicalisation, characterisation, texts, technical elements, design and performance styles.

The course focusses on the fundamentals of Drama as well as the ability to form considered opinions on the dramatic works of self and others. The viewing of live performance is a mandatory requirement of the course and is instrumental in ensuring knowledge and understandings are transferrable (both practically and theoretically).

The Drama Foundations course is designed as a standalone course of study and also provide learners with the skills and knowledge which will enable them to continue on to further studies in subjects such as Drama 3 and Theatre Performance 3.

The course is comprised of five units of study. The first four units are sequential with the fifth a theoretical unit which can be delivered parallel to other units as indicated by the work requirements clarification in the syllabus document.

### COURSE CONTENT

	Unit Title	Indicative Times
Unit 1	The Foundations of Drama and Dramatic Storytelling	30 hrs
Unit 2	Dramatic Texts	26 hrs
Unit 3	Naturalistic and Non-Naturalistic Performance	37 hrs
Unit 4	Devising Drama	37 hrs
Unit 5	Form and Express Considered Opinions on Drama Works	20 hrs

### TEACHING AND LEARNING

Unit 1 The Foundations of Drama and Dramatic Storytelling	In this Unit learners are introduced to the foundations of dramatic performance.  Warm up activities, workshopping and experimentation enable learners to practice applying and engaging with these foundation skills and understandings.  The foundations of Drama explored at the start of this Unit lead learners to the application of skills in context. Through 'Dramatic Storytelling' learners have the
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opportunity to experiment with and apply skills for a given purpose; to create and enhance meaning.

Key Knowledge:

- conventions of storytelling
- narrative structures used in storytelling
- appropriate drama language and terminology
- awareness of audience and space.

Fundamental Drama Skills:

- use of physicalisation appropriate to dramatic storytelling (gesture, stance, body language)
- use of voice to create tone and mood
- application of vocal considerations: pace, pitch, pause, inflection, articulation etc. to enhance storytelling
- solo and ensemble presentation
- rehearsal and performance preparation procedures
- documenting and recording reflections.

### *Examples of learning activities*

Learners:

participate in whole class role play, including teacher in role, to establish confidence

participate in two truths and a lie (modelled by teacher)

participate in theatre sports and other drama games to establish trust and risk taking in a supportive environment

explore dramatic possibilities in stories such as Around the World in 80 days, Shantaram, The Great Race, The Travels of Michael Palin

create still digital images or create living postcards of people on holidays in exotic locations and then bring them to life

discuss and document different ways that you experimented before deciding how to present a solo and/or ensemble work/s to an audience

maintain a workbook which records the stages in the development of characters, from research to performance

use soundscaping or beat poetry to enhance existing stories

perform fairytales non verbally, concentrate of the role of gesture and physicalisation to communicate

## Unit 2

### Dramatic Texts

The focus of this Unit is on introducing learners to text types used in drama. Learners explore the text types and develop the appropriate skills to perform them.

Learners are introduced to basic, representational production elements and their capacity to enhance meaning where appropriate.

Key Knowledge:

- characteristics of various dramatic text types
- voice and movement techniques to communicate intended meaning
- conventions of text layouts
- techniques for creating dramatic tension and focus
- blocking (avoiding gagging and blocking of performers etc.)

Key Skills:

- annotating/mark up and note taking to prepare scripts for rehearsal
- performance preparation processes
- performing/presenting various text types
- characterisation/performance skills appropriate to particular text types
- use of appropriate props and costume to support performance
- voice and movement techniques using energy and emphasis.

### *Examples of learning activities*

Learners:

select extracts from Australian plays (monologues/duologues), focus on Australian vernacular, and record as a radio play

participate in verse speaking (e.g. The Hollow Men) to explore characteristics of poetry in performance. Perform with and without gesture and discuss the differences

review Martin Luther Kings 'I Have a Dream' speech, examine characteristics and apply these characteristics to a contemporary political speech

watch an excerpt of a recorded performance with the script extract (YouTube Shakespeare monologue) annotate the script in light of the actor's portrayal

explore Laban efforts and apply variations to same text extracts; discuss the effect on meaning and performance

## Unit 3

Naturalistic and Non-Naturalistic Performance

In Unit 3 learners are introduced to the differences between naturalistic and non-naturalistic styles of acting and performance. They explore contrasting styles and gain a preliminary understanding of appropriate techniques and conventions.

Learners use performance styles from a range of historical, cultural and social contexts.

Learners document and record the play-making techniques and dramatic processes used to shape and develop their work.

Key Knowledge:

- naturalistic and non-naturalistic performance styles and conventions
- stagecraft appropriate to selected performance styles
- conventions of documenting drama performance events
- suspension of disbelief
- ways that production elements can be used to support meaning and mood.

Key Skills:

- characterisation and character building techniques
- improvisation to develop and explore aspects of role and context
- interpreting text
- manipulating dramatic elements to shape a performance
- creating appropriate actor-audience relationships.

### *Examples of learning activities*

Learners:

identify and implement non naturalistic elements into a traditionally naturalistic play and discuss effect

observe recorded extracts in both styles and create graphic organisers to represent the observed characteristics/conventions

undertake Uta Hagen's 'The Basic Object' exercise to explore truth/authenticity in performance

manipulate dramatic elements and theatrical conventions in the performance of an ensemble work that focuses on a contemporary issue

select a contemporary issue that affects a broad range of people within the community, for example obesity, water usage, animal rights or gambling. In groups of three to five create an ensemble performance that uses conventions of street theatre, exaggeration, caricature and circus

#### Unit 4 Devising Drama

The focus for this Unit is the exploration of a drama context developed as a devised group drama.

Work in this Unit will be a culmination of understanding derived from the previous 3 Units and learners are expected to draw upon their work in these Units to inform their devised work.

Key Knowledge:

- examples of devised performance
- playmaking techniques
- building dramatic action through play structure
- expressive and performance skills.

Key Skills:

- appropriate stagecraft
- use of production elements to support and enhance performance
- manipulating audience/actor relationship for effect
- characterisation through the manipulation of expressive skills.

#### *Examples of learning activities*

Learners:

use other art forms such as painting, poetry, sculpture, digital photography or music as a stimulus for character creation; focus on dramatic elements such as climax, mood and symbol to create either a solo or small group performance

use a recipe of items, actions, props that must be included and create a two minute scene

select a news event and create 2 scenes prior to the news event and two scenes after which reveal new insights into characters and situations

use improvisation; experimenting with techniques for achieving transformation of character, time place and object (using techniques such as freeze-frame, giving/receiving, meld or pulse)

use improvisation techniques and sit in the 'hot-seat' (this activity involves audience members asking questions of the character)

storyboard the structure of the performance, referencing use of each play-making technique

#### Unit 5 Form and Express

This Unit runs concurrently and underpins the learner's ability to comment on and discuss aspects of their own work and work presented by others.

## Considered Opinions on Drama Works

Over the duration of the course, learners will develop and apply skills and knowledge to form and express considered opinions about their own and others drama works.

Learners are introduced to the difference between personal response and artistic/aesthetic judgement when considering the success or otherwise of a performance.

Key Knowledge:

- ways drama terminology can be used to describe and discuss performances
- fundamental knowledge of stagecraft and technical elements
- appropriate written and oral presentation formats
- ways personal response and artistic/aesthetic judgement are used to evaluate a performance.

Key Skills:

- discussing aspects of a performance that contribute to its success or otherwise
- use drama terminology to discuss drama works
- structuring ideas and responses appropriately
- differentiating between personal response and artistic/aesthetic judgement.

### *Examples of learning activities*

Learners:

prior to seeing a drama performance, prepare and rehearse a scene from the script; consider possibilities for character interpretation, direction and use of stagecraft or design

research the playwright and performance style of the production the class has seen, prepare a written report or prepare and present a multimedia report

discuss the performance the class has seen, focusing on character development or use of the dramatic and stagecraft elements

interview actor/s and/or director/s involved in a drama performance

explore ways of using drama terminology to analyse and/or evaluate devised performance work; refer to specific examples and descriptions of moments from your devised work, including use or manipulation of dramatic elements, stagecraft, conventions and/or performance styles

create a closed blog to record and discuss decisions made in creating a piece for performance, invite questions from classmates which challenge decision making

explore provided annotations which model appropriate responses and recreate for new contexts in small groups

## **SUPPORTING STUDENT RESPONSES AND ELABORATIONS**

The course aims to develop skills and knowledge and enable learners to perform, and respond to, Drama concepts, techniques and experiences. Student research, practical experience and responses may be supported by:

- o facilitating collaborative group projects where learners are able to work together to create in a supported and non-threatening environment

- modelling of practical work by teacher, artist in residence etc.
- forming community partnerships with theatrical organisations to support and enhance student learning opportunities (university, theatre companies, performers etc)
- creating supportive group discussion where opinions are respectfully heard; encouraging all learners to contribute to group discussions
- encouraging a wide range of activities in both the practical component as well as the theoretical component; visits to performances, accessing theatrical reviews, shadowing technicians or performers, backstage tours, guest speakers etc. Flexibility of delivery is desirable and outcomes can be further supported and achieved through guided online or library research (You Tube, Drama VLE, interviews with performers, synopsis, company websites etc)
- utilising a range of communicative skills: writing short response, template responses, creating visual charts/timelines, posters, illustrated workbooks/diaries and multimedia presentations to increase understanding and support learning styles

Throughout the course learners are required to document their thoughts, opinions, ideas in a reflective journal/workbook. The journal is not intended to be a lesson-by-lesson diary but rather a reference, scrapbook, workbook, means of record keeping and reflective tool.

Forms of the journal/workbook may include but are not limited to:

- blog
- vlog
- on-line journal
- multimedia
- online Collaborative Space such as:
  - Class Fronter site
  - Google classroom etc.
- paper based journal/workbook
- reflective diary
- visual diary
- scrapbook.

In Drama Foundations, learners are required to reflect and respond to Drama works. Two responses must be written and other responses may written be or take the form of an oral presentation, poster, power-point presentation, blog, vlog etc. Teachers are advised to differentiate according to learner need and ensure learners have the ability and necessary support to respond appropriately.

Learners, particularly those who intend to continue their studies in Drama level 3, should be supported, as appropriate, to develop their literacy skills (particularly regarding written responses). This may include:

- Modelling of responses
- Supporting understanding of appropriate essay structure
- Cloze tasks
- Deconstruction and reconstruction
- Collaborative responses

## RESOURCES

Cassady, Marsh (1993), Acting Games, Meriwether Publishing, Colorado Springs, USA.

Burton, Bruce (1996), *Creating Drama*, Addison Wesley Longman, Melbourne, Australia.

Clausen, Mathew (2000), *Centre Stage: Creating Performing and Interpreting Drama*, Heinemann, Melbourne, Victoria.

Tourelle, L and McNamara, M (2003) *A practical approach to Drama performance*, Heinemann, Melbourne, Victoria.



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