

Course Overviews MYP Drama Course, UWC Thailand 2020-2021

All units taught in grades 6 to 10 are continuously being developed and improved to best meet the needs of the students at UWCT. Therefore, the following overview is only a reflection of current plans for the course. Some changes to these course overviews may occur as a result of planning done throughout the academic year.

Grade	Unit Number and Title	Key and Related Concepts	Global Context	Statement of Inquiry	Inquiry Questions	Approaches To learning skills taught / learnt / developed in this unit	Content (topics / knowledge/ subject specific skills)
6	1: Voice Through Speech: Communication Unit	Communication Audience Expression	Personal and Cultural expression - Artistry	Exploring personal and cultural expression using effective communication skills with an audience.	<p>Factual: What are the components of effective communication?</p> <p>Conceptual: How will variation and range of voice and physical skills affect how we communicate to an audience? How can anxiety impact our performances?</p> <p>Debatable: Does mindfulness help us to communicate more effectively?</p>	Communication Social	<p>Student will learn about physical voice. They will explore traits of effective public speaking. Students will develop ideas into a structured script. Students will reflect on how they feel about their voice and public speaking. Explore how communication works through the use of the communication cycle. Public speaking skills. Analysing scripts for better communication of ideas and audience engagement.</p> <p>We will inquire into the traits of effective communication through development of vocal, body language, and active listening skills.</p>
6	2: Movement: Physical explorations and control	Aesthetics Composition Expression	Personal and Cultural expression - Creation	Movement can be used to create aesthetics through careful composition and use of apt expression.	<p>Factual: What are the words we can use to describe movement?</p> <p>Conceptual: How can the study of movement be used to communicate character?</p> <p>Debatable: Can movement be used to communicate different ideas by changing its texture/quality?</p>	Communication Social Self-management	<p>Students will learn about Laban movements, as well as the history of Marionettes. Students will explore different and textured ways of moving. Students will also be able to subjectively describe their quality of movement as well as those of others. Students will reflect on how they feel about their presentations. Movement vocabulary and Analysis skills. Interpretation skills. Transfer and application of knowledge for presentation. Collaboration and teamwork.</p>
6	3: Movement and sound effects: Mime techniques	Creativity Genre Presentation	Personal and cultural expression	Consideration of genre in sound is important a contribution to presentation and can be used for personal and cultural expression.	<p>Factual: What are the different types of sound used in performance?</p> <p>Conceptual: What sounds are associated with specific actions and how can these communicate meaning?</p> <p>Debatable: Can the use of sound in performance confuse as opposed to, support understanding?</p>	Communication Social Self-management	<p>Students will research history of mime as an art form and its practitioners. Students will learn basic standard movements commonly used in Mime routines. Students will get to watch professional Mime performers and subjectively describe their quality of movement as well as those of others in the class. Students will work with the class as well as in teams to create their own mime routine. Students will select and rehearse with suitable accompaniment and present their work. Students will have opportunities to differentiate here in the level of complexity they wish to attempt. Students will be assessed on their individual vocal, as well as team ability to effectively present their ideas to an audience. Students will reflect on how they feel about their voice and public speaking. Movement vocabulary and Analysis skills. Interpretation skills. Transfer and application of knowledge for presentation. Collaboration and teamwork.</p>
6	4: Voice and movement: play script, production elements	Aesthetics Presentation Expression	Personal and cultural expression	Personal and Cultural expression can be explored and communicated through aesthetics of presentation and expression.	<p>Factual: What are the characteristics of physical theatre and effective tableaux?</p> <p>Conceptual: How can physical abilities (flexibility, strength) determine the physicality of the tableaux?</p> <p>Debatable: Can plays be effectively performed without set? Are plays more effective when their performance relies on symbolism?</p>	Communication Social Self-management	<p>Students will learn about devising performances and practice devising using models studied in class. Students will collaboratively create devised scenes that incorporate the skills of effective presentation/public speaking, distributing roles equitably among group members. Students will explore using different stimuli for devising opportunities. Students will learn about production elements of costume, set, props, lights and sound design. Students will present their devised scene. Students will reflect on the process of creation in their developmental workbook. Movement vocabulary and Analysis skills. Interpretation skills. Transfer and application of knowledge for presentation.</p>
Grade	Unit Number and Title	Key and Related Concepts	Global Context	Statement of Inquiry	Inquiry Questions	Approaches To Learning Skills taught / learnt / developed in this unit	Content (topics / knowledge/ subject specific skills)
7	1: Voice through Physical Work and Personality: Developing Characters	Communication Audience Presentation	Personal and cultural expression	To communicate and present to an audience effectively, personal and cultural expressions can be used to clearly define characters.	<p>Factual: What is an archetype?</p> <p>Conceptual: How can the traits of a character be defined and presented?</p>	Communication Social Self-management	<p>Students will learn about physical voice and creating voice through movement. Students will define character in terms of what it does and does not encompass. Students will discuss archetype and stylization in reference to characters. Students will create characters from movement and vocal expression. Students will record what kind of character the student perceives him/herself to be. Students will demonstrate the traits of various personalities through character creation.</p>

	Unit 2??				Debatable: Will an audience always be able to identify and recognise characters if these do not speak on stage?		Create new scripts/texts. Develop dialogue skills.
7	2: Still Tableaux and Presentation of Stage pictures	Aesthetics Composition Expression	Personal and cultural expression	Aesthetics and composition of staging and scene creation, are all linked to personal and cultural expression.	Factual: What are the terminologies used for staging a scene? Conceptual: How much can the actor do to communicate ideas without the help of production elements? Debatable: Can gestures and body poses can communicate universally.	Communication Social Self-management	Students will learn terminologies of a stage. Students will work in groups to research a religion of their choice. Students will learn about tableaux and their dramatic uses in presentations. Students will present their research with the techniques learnt. Students will reflect on the process of creating the scene as well as the application of skills developed for character presentation. Students will be able to able to subjectively describe their quality of character playing, scene development, as well as those of others. Demonstrate their understanding of structuring factual research into dramatic presentation. Create new scripts/texts.
7	3: Developing dramatic scenes, using different perspectives. (Parodies)	Perspectives Audience Composition	Personal and cultural expression	Interpreting perspectives can help us to better analyse and understand how information is composed and presented to a culturally diverse audience.	Factual: What is to understand the context of an event? Conceptual: How does this ability to analyse and consider different perspective help with understanding and presenting information? Debatable: Is it possible to consider all the perspectives, yet remain neutral in our opinions, when analysing an event?	Communication Social Self-management	Students will learn about structure in a presentation of a dramatic scene. Students will select and combine characters to develop scenes from last unit's movement and vocal expression. Students will discuss and consider the Context, Conflict and Conclusion aspects of the presentation. Students will reflect on the process of creating the scene as well as the application of skills developed for character presentation. Students will be able to able to discuss Dramatic performance through the exaggeration of dialogue/body language elements with the rehearsal and performance of their created scene. Students will be able to subjectively describe their quality of character playing, scene development, as well as those of others. Students will demonstrate the traits of various personalities through character creation. Create new scripts/texts.
7	4: Basic Stage Fighting and Abstract /Movement tableaux (Group Devised physical play)	Aesthetics Presentation Expression	Personal and cultural expression	Drama can still be effective in communicating Personal and cultural expression without the use of production elements.	Factual: What are some of the different major religions in the world? Conceptual: How can tableaux be used for both abstract and literal dramatic scenes? Debatable: Are 'symbols' universal, and is the use of a narrator essential for the success of an abstract performance?	Communication Social Self-management	Students will learn and practice basic stage fighting techniques. Students will research and journal their findings on elements that are linked to different beliefs and cultures. Students will be given the opportunity to explore creating moving, abstract tableaux. Students will perform in teams for both tableaux work as well as stage fighting. Students will examine how to diversify sources for research. Practicing with teammates to create illusions of fighting on stage.
Grade	Unit Number and Title	Key and Related Concepts	Global Context	Statement of Inquiry	Inquiry Questions	Approaches To Learning Skills taught / learnt / developed in this unit	Content (topics / knowledge/ subject specific skills)
8	1: Voice and Movement through Choral reading and Group Presentation	Creativity Presentation Composition	Personal and cultural expression	Exploring cultural and personal expression through Greek choral work to present a scene.	Factual: What are the origins of Greek theatre and how has it influenced modern theatre practice? Conceptual: How can a Greek chorus be modernised? Debatable: Are Greek Choruses still relevant in today's time?	Communication Social Self-management	Students will learn terminologies of a stage. Students will learn about choral speaking and of Greek theatre. Students will work in groups to write a rhyming rap of their choice. Students will create moving tableaux for their presentations. Students will journal on the process of creating the rap and their work vocally and physically for choral presentation. Students will be able to able to subjectively describe their own quality of choral work, movements as well as those of others. Organise and practice choral speaking. Vocal variation and expression. Staging and choreography of moving tableaux.
8	2: Voice and Foley I: Creation of a Radio Play	Communication Innovation Interpretation	Personal and cultural expression	Students will discover creative ways of communication, through innovation and interpretation of sound with considerations of personal and cultural expression.	Factual: What are the different categories of sound that are found in plays, television shows, radio programmes, podcasts and movies? Conceptual: How would you create the different textures of sound needed to communicate your ideas? Debatable: Will sound in all its manifestations, contribute or take away focus from properly communicating a story?	Communication Social Self-management	Students will learn to identify Soundscapes, Sound Effects and Soundtracks. Students will collaboratively propose a radio play (6- 8 mins) containing a set number of components. Students will collaboratively discuss and develop vision (explore how they plan to keep their target audience interested and create atmospheres). Students will research the history of Foley and its impact on theatre, film and TV. Props creative use (musical instruments, voice and random texture of sounds). Consensus building. Create new scripts/texts. Develop speaking performance skills.
8	3: Voice and Body through acting: Improvisation	Creativity Presentation Expression	Personal and cultural expression	Creativity and conflict are essential to create effective improvisation. Students will use creativity to experiment with different expressions of conflict in order to create and present effective improvisation scenes.	Factual: What are the key elements of effective improvisational acting? Conceptual: How much planning do we need to be ready for an improvised scene? Debatable: To what extent can the audience play a part in an improvisation presentation?	Communication Social Self-management	Students will study improvisation through works of others (e.g. Improv Anywhere, Whose Line is it Anyway, etc) Students will practice improv using models studied in class. Students will explore the concepts of dialogue, pacing, and role in the context of improv through acting and games Students will collaboratively create an improv scene that incorporates the skills of effective presentation/public speaking, distributing roles equitably among group members Students will present their improv scene to a live audience demonstrating their preparation and

							<p>performance skills</p> <p>Students will reflect on the process of creation in their developmental workbook.</p> <p>Students will be introduced to improvisation with a variety of acting games to test their prior skill development and contribute to a group defined understanding of what is needed for effective improvisation.</p> <p>Students will be given a variety of exercises to test the various elements of improv including but not limited to character, pacing, time and place, motivation, and effective vocal/body language communication.</p>
8	4: Performance of a scripted play, staff directed	Communities Presentation Role	Personal and cultural expression	Creating strong roles and employing expression skills for the presentation of characters in a scripted play.	<p>Factual: What are the production elements that must be taken into account when doing a play?</p> <p>Conceptual: In the creation of a role, how much contribution is expected of the actor?</p> <p>Debatable: How can we ensure that the performance captures the interest of the audience?</p>	Communication Social Self-management	<p>Students will learn the process of staging a production</p> <p>Students will explore character creation through voice and physical work in collaboration with the director.</p> <p>Students will use production elements to help in their presentations.</p> <p>Students will consider the role of the audience during presentations.</p>
Grade	Unit Number and Title	Key and Related Concepts	Global Context	Statement of Inquiry	Inquiry Questions	Approaches To Learning Skills taught / learnt / developed in this unit	Content (topics / knowledge/ subject specific skills)
9	1:Voice through Method : Stanislavski and Monologue	Aesthetics Audience Expression	Personal and cultural expression	Constantin Stanislavski's aesthetic acting principles can be used to create and present a performance to an audience to communicate personal and cultural expressions.	<p>Factual: Who was Constantin Stanislavski and what role did he play in the development of theatre and acting?</p> <p>Conceptual: How can an actor's emotions, use of voice and body be used in the performance of a monologue?</p> <p>Debatable: Is there a perfect equation of body language and the spoken word, in the performance of a successfully delivered monologue?</p>	Communication Social Self-management	<p>Students will research Stanislavski, and use this information in a workshop.</p> <p>Students will learn about managing voice, body and nerves during Public speaking.</p> <p>Students will develop strategies for Memorization</p> <p>Students will learn about performance of a monologue.</p> <p>Students will rehearse and be directed by the teacher in a monologue performance.</p> <p>Students will use production elements to help in their presentations.</p> <p>Students will provide constructive feedback, and useful suggestions to each other at various stages of rehearsals</p> <p>Students will reflect on their own performances and review the presentations of others.</p>
9	2: Voices and Blocking: Group Scripted, Genres	Culture Presentation Expression	Personal and Cultural Expression	How actors consider culture to present plays using their voice, blocking, emotions and text with reference to personal and cultural expression.	<p>Factual: Who is Laban and how can his work help create character?</p> <p>Conceptual:What could be the considerations (artistic, artistic and technical) when staging a group scripted piece?</p> <p>Debatable: Is it essential that actors really incorporate movement (blocking) into everything they do on stage?</p>	Communication Social Self-management	<p>Students will learn about Laban and how his movements are classified.</p> <p>Skills of an actor,; how to effectively use their: voice .</p> <p>Students will learn how to vary their movements and gesture to communicate character and objectives.</p> <p>Students will apply previous knowledge of Stanislavski into their work.</p> <p>Students will learn the process of staging from page to stage.</p> <p>Students will consider production elements in their presentations</p> <p>Students will learn to be directors; Blocking and Production design</p>
9	3: Dramaturgy, Directing and Performance Skills This one is not on MB - Theatre for change is	Communication Audience Presentation	Personal and Cultural Expression	We will inquire into how aesthetics and composition influence a presentation to an audience, and how these affect their understanding of the characters and themes in a play.	<p>Factual: How are 'Semiotics' and 'Mise En Scene' defined?</p> <p>Conceptual: To what extent does Dramaturgy of performance anticipate all understanding of the performance by an audience?</p> <p>Debatable: Can performance really be only a series of 'signs' and signals to elicit 'audiences' reaction?</p>	Communication Social Self-management	<p>Students will research and understand definitions and manifestations of Semiotics and Mise en Scene.</p> <p>Students will consider production elements with their knowledge of semiotics.</p> <p>Students will make suggestions as actors and co-directors of the play.</p> <p>Students will learn lines and apply performance skills into this presentation.</p> <p>Students will evaluate their own performance as well as the work of others.</p>
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10	1: Voice and Movement through Choral reading and Group Presentation	Creativity Composition Expression	Personal and cultural expression	Students will use the creativity of physical theatre and voice for composition of scenes to stage a script.	<p>Factual: What are the origins of Chorus work and Physical theatre and how are these used in modern theatre practice?</p> <p>Conceptual: How can a performance using physical Theatre be understood by all audiences?</p> <p>Debatable: Can the use of physical theatre completely eliminate the need for other production elements?</p>	Communication Social Self-management	<p>Students will learn terminologies of a stage. Students will learn physical theatre support techniques and about choral speaking.</p> <p>Students will create moving tableaux for their presentations. Students will journal on the process of creating the rap and their work vocally and physically for choral presentation.</p> <p>Students will be able to able to subjectively describe their own quality of choral and physical work as well as those of others.</p> <p>Organise and practice choral speaking.</p> <p>Vocal variation and expression.</p>

							Staging and choreography of moving tableaux.
10	2: Voice and Body through acting: Improvisation	Creativity Play Presentation	Personal and cultural expression	Students will experiment with different expressions of conflict in order to create a devised play.	<p>Factual: What are the key elements of effective improvisational acting?</p> <p>Conceptual: How should we 'plan' for an improvised scene?</p> <p>Debatable: To what extent can the final performance still contain elements of improvisation?</p>	Communication Social Self-management	<p>Students will study improvisation through works of others (e.g. Improv Anywhere, Whose Line is it Anyway, etc)</p> <p>Students will practice improv using models studied in class.</p> <p>Students will explore the concepts of dialogue, pacing, and role in the context of improv through acting and games</p> <p>Students will collaboratively create an improv scene that incorporates the skills of effective presentation/public speaking, distributing roles equitably among group members</p> <p>Students will present their improv scene to a live audience demonstrating their preparation and performance skills</p> <p>Students will reflect on the process of creation in their developmental workbook.</p> <p>Students will be introduced to improvisation with a variety of acting games to test their prior skill development and contribute to a group defined understanding of what is needed for effective improvisation.</p> <p>Students will be given a variety of exercises to test the various elements of improv including but not limited to character, pacing, time and place, motivation, and effective vocal/body language communication.</p>
10	3. Voice and Politics: Forum Theatre: Politics and Devising	Perspective Audience Interpretation	Identities and Relationship	A theatre presentation can be used to effectively discuss or offer perspectives to real-life problems of identities and relationships.	<p>Factual: What is Forum Theatre?</p> <p>Conceptual: How do we investigate issues and truthfully present this through an anti-model for Forum Theatre?</p> <p>Debatable: How effective is this Forum Theatre method of discussing issues?</p>	Communication Social Self-management	<p>Students will research Forum Theatre and the processes needed to devise and present a piece of theatre in this genre.</p> <p>Students will also learn how to gather apt and accurate information through survey and research on performance stimuli</p> <p>Students will learn how to structure their devised material into a narrative, as well as apply improvisation skills for when the 'spect-actors' replace the protagonist and act with the actors.</p> <p>Students will apply their improvisation skills when the audience replace the protagonist</p> <p>Students will evaluate their own performance as well as the work of others.</p>
10	4: Scripted performance, staff directed	Communication Presentation Composition	Personal and cultural expression	A good performance uses effective expressions and narratives and considers the role of production elements to communicate meanings and themes.	<p>Factual: What is dramaturgy, and what research needs to be done when doing a play which has a specific theme?</p> <p>Conceptual: How can a performance communicate its message?</p> <p>Debatable: How much say should the actor have in the creation of a role?</p>	Communication Social Self-management	<p>Students will learn the process of dramaturgy and staging a production</p> <p>Students will explore character creation through voice and physical work in collaboration with the director.</p> <p>Students will research, and take into consideration the themes or messages of the play.</p> <p>Students will use production elements to help in their presentations.</p> <p>Students will consider the role of the audience during presentations.</p>