

HS DRAMA MODULE# 1: Tom's Module #1 – Full body Warm up

Outcomes: Drama 4.2.1, 4.3.1, 4.3.2

Dance 4.1.1, 5.4.1

Making

- Set up space and get water
- Dress comfortably

Performing

Warm up exercises

- lean backwards and forwards
- warm up head, neck, shoulders, arms, torso, hips, spine in standing position
- squat and hold for as long as you can
- push out knees, drop hand and reach other hand to ceiling,
- rotate knees
- rub legs and roll feet
- stretch and breathe

Appreciating

- Reflecting on the importance of doing a warm up of your full body before you start any kind of performance or rehearsal

Resources for extension

- <https://redefiningstrength.com/full-body-warm-up/#:~:text=%20The%20Complete%20Full%20Body%20Warm%20Up%20,straight%20as%20possible%20and%20feel%20a...%20More%20>
- <https://www.nerdfitness.com/blog/warm-up/>
- <https://www.spotebi.com/workout-routines/best-full-body-warm-up-exercises/>

HS DRAMA MODULE# 2: Tom's Module #2 – Introduction to Suzuki Training for performers

Outcomes: Drama 4.2.1, 4.3.1, 4.3.2

Dance 4.1.1, 5.4.1

Making

- Background to the Suzuki actor training method developed in Japan by Tadashi Suzuki and how it promotes focus and attention

Performing

- Perform dynamic warm up exercises – swing arms, plank walk out, plank windmill, crawl forwards and backwards, light jog on the spot, opposite elbow to knee
- Suzuki Exercise No. 1 – Balance and kick leg to the front, stomp, slide forward, raise up on toes, heels back down – on either leg, backwards and forwards.
- Suzuki Exercise No. 2 – start with feet turned out, right leg kicks and stomp to the side, move foot back to starting position, squat, stand back up. Squat up and down in 8 counts.

Appreciating

- Reflecting on the way this method prepares you to be disciplined and focused and prepared to give your best to your performance or rehearsal.
- Consider how these exercises help develop strength and flexibility.
- Focus on an image (imagined or real) while you are doing the movements as precisely as possible

Resources for extension

- Suzuki Acting Method <https://www.nineyearstheatre.com/en/abt-suzuki.php>
- Tadashi Suzuki https://en.wikipedia.org/wiki/Tadashi_Suzuki
- *Culture is the Body* by Tadashi Suzuki
- *Fragments of Glass: A Conversation between Hijikata Tatsumi and Suzuki Tadashi*
- Bird Theatre <https://www.japan.travel/en/spot/2294/>

HS DRAMA MODULE# 3: Tom's Module #3 – Guided Meditation

Outcomes: Drama 4.2.1, 4.3.1, 4.3.2

Dance 4.1.1, 5.4.1

Making

- Background to the value of meditation, and how focusing on your thoughts and breathing makes you feel in your body

Performing

- Find a quiet space you feel comfortable in and a chair or pillow to sit on
- Take a few deep breaths and become aware of the sensation of sitting and how your body feels.
- Become aware of your breathing and examine how it feels
- Acknowledge thoughts that you have and notice them
- Focus on your breathing and what you hear and feel
- Experience 'Metta' – loving kindness – think of someone or something you really like, look at them and smile at them and wish good things for them and imagine them doing the same for you
- Reflect on how your body feels and your breathing
- Engage with this practice as much as possible

Appreciating

- Reflecting on the way meditation can give you the tools to deal with interfering thoughts and feeling better about yourself
- Consider how meditation helps develop focus and attention

Resources for extension

- <https://www.nccih.nih.gov/health/meditation-in-depth>
- <https://www.healthdirect.gov.au/meditation>
- Metta meditation - <https://www.mettainstitute.org/mettameditation.html>

HS DRAMA MODULE#4: Tom's Module #4 –An Introduction to the theatre – Part 1

Outcomes: Drama 4.2.1, 4.2.2, 4.2.3, 4.3.1, 4.3.2, 4.3.3

Dance 4.1.1, 5.4.1

Making

- Background to the theatre and what it means to perform live for an audience

Key learnings:

- There is never enough time – orientate yourself and make the most of it.
- The role of the Stage Manager and other artistic staff
- Maintaining and conserving your energy
- Exploring the stage, its orientation and its conventions for eg no whistling!
 - On stage and off stage, up stage, down stage, stage right, stage left
- The fourth wall and your eyeline engaging with the audience
- Dealing with nerves

Performing

- Play game about where you are on stage
- Exercise for connecting with your space sitting down – what sounds do you hear inside the room? Outside the room? Use your imagination to hear sounds within a 5 km radius. Reverse.

Appreciating

- Defining theatre and what the spaces are used for and mean to people with a long history of gathering
- Being on a stage means you are part of this history sharing stories, music and dance
- Performances takes place in many types of 'Theatres' or spaces where a performer/audience relationship occurs
- There are many key learnings to being effective on stage and it is important to know them and be guided by them.

Resources for extension

- Theatre spaces www.ia470.com/primer/theatres.htm
- Stage Manager- aact.org/stage-manager
- Other artistic staff in a theatre - <https://aact.org/theatre-people>
- Theatre stage directions - www.thoughtco.com/stage-directions-upstage-and-downstage-2713083
- Fourth wall - https://en.wikipedia.org/wiki/Fourth_wall
- Anthony Skuse - <https://www.thehubstudio.com.au/anthony-skuse/>

HS DRAMA MODULE# 5: Tom's Module #5 – Melbourne Recital Centre Guided Tour**Outcomes: Drama** 4.2.1, 4.2.2, 4.2.3, 4.3.1, 4.3.2, 4.3.3**Dance** 4.1.1, 5.4.1**Making**

Investigating the Melbourne Recital Centre as a performer (through the Stage Door) with Tom and Stella:

- Exploring backstage, dressing rooms,
- Going onto the stage through the wings, the Sound Box and the Side Stage where the Stage Managers Console is set up to communicate with everyone
- Going on to stage and hearing how the panelling helps the acoustic sound to project
- Discussion of how it is to be on stage as a performer
- Exploring the Lighting Rig and importance of the Tech Rehearsal
- The perspective of the audience and the magic of arriving in a beautiful theatre
- The Foyer – including the box office and the area where everyone meets
- A Smaller venue – the Primrose Potter Salon for smaller performances, recordings
- And back to Stage Door

Appreciating

- Defining what the spaces in a theatre are used for and mean to people
- Being on a stage is a magical experience
- Performances takes place in many types of 'Theatres' or spaces
- There are many key learnings to being effective on stage and it is important to know them and be guided by them.

Resources for extension

- Melbourne Recital Centre <https://www.melbournerecital.com.au>
- Videos of Performances in the Melbourne Recital Centre <https://live.melbournerecital.com.au>
- Soundscapes and playlists put together by the staff at Melbourne Recital Centre <https://soundscapes.melbournerecital.com.au>
- Theatre spaces www.ia470.com/primer/theatres.htm
- Stage Manager- aact.org/stage-manager
- Other artistic staff in a theatre - <https://aact.org/theatre-people>
- Lighting Rigs in a Theatre <http://www.theatrecrafts.com/pages/home/topics/lighting/lighting-rigging-positions>
- Tech Rehearsal https://en.wikipedia.org/wiki/Technical_rehearsal
- Primrose Potter Salon <https://www.melbournerecital.com.au/venues/salon>

HS DRAMA MODULE# 6: Tom's Module #6 – Suzuki Training for Performers Part 2

Outcomes: Drama 4.2.1, 4.3.1, 4.3.2

Dance 4.1.1, 5.4.1

Making

- Further information about the Suzuki actor training method developed in Japan by Tadashi Suzuki and how it promotes focus and attention

Performing

- Warm up shoulders, arms, chest, leg, ankle, knee
- Perform dynamic warm up exercises – jog, reach arms up and down, crawl forwards and backwards, plank walk out, vertical jump
- Revise Suzuki Exercises from Module 2
- Suzuki Exercise, No. 3 – turn to the back, squat and look at floor, stand up, pivot and spin forwards, pivot back and squat (with hips in a diagonal line), repeat on the other side. Repeat keeping legs together at the beginning.

Appreciating

- Reflecting on the way this method prepares you to be disciplined and focused and prepared to give your best to your performance or rehearsal.
- Consider how these exercises help develop strength and flexibility.
- Focus on an image (imagined or real) while you are doing the movements as precisely as possible
- These exercises should be done as well as possible however doing them perfectly is not as important as working at them

Resources for extension

- Suzuki Acting Method <https://www.nineyearstheatre.com/en/abt-suzuki.php>
- Tadashi Suzuki https://en.wikipedia.org/wiki/Tadashi_Suzuki
- *Interview: The Word Is an Act of the Body* by William O. Beeman, Tadashi Suzuki and Kosho Kadogami
- *The Way of Acting: The Theatre Writings of Tadashi Suzuki* by Tadashi Suzuki, Theatre Communications Group, (1993)
- Interview about Bird Theatre, Tottori, Japan <https://vimeo.com/16053625>

Drama:

Objectives Students will develop:	Stage 4 Outcomes A student:	Stage 5 Outcomes A student:
1. knowledge, understanding and skills, individually and collaboratively, through making drama that explores a range of imagined and created situations in a collaborative drama and theatre environment	4.1.1 identifies and explores the elements of drama to develop belief and clarity in character, role, situation and action 4.1.2 improvises and playbuilds through group-devised processes 4.1.3 devises and enacts drama using scripted and unscripted material 4.1.4 explores a range of ways to structure dramatic work in collaboration with others.	5.1.1 manipulates the elements of drama to create belief, clarity and tension in character, role, situation and action 5.1.2 contributes, selects, develops and structures ideas in improvisation and playbuilding 5.1.3 devises, interprets and enacts drama using scripted and unscripted material or text 5.1.4 explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies.
2. knowledge, understanding and skills, individually and collaboratively, through performing devised and scripted drama using a variety of performance techniques, dramatic forms and theatrical conventions to engage an audience	4.2.1 uses performance skills to communicate dramatic meaning 4.2.2 experiments with performance spaces and production elements appropriate to purpose and audience 4.2.3 explores and uses aspects of dramatic forms, performance styles, theatrical conventions and technologies to create dramatic meaning.	5.2.1 applies acting and performance techniques expressively and collaboratively to communicate dramatic meaning 5.2.2 selects and uses performance spaces, theatre conventions and production elements appropriate to purpose and audience 5.2.3 employs a variety of dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies to create dramatic meaning.

Objectives Students will develop:	Stage 4 Outcomes A student:	Stage 5 Outcomes A student:
3. knowledge, understanding and skills, individually and collaboratively, through appreciating the meaning and function of drama and theatre in reflecting the personal, social, cultural, aesthetic and political aspects of the human experience	<p>4.3.1 identifies and describes elements of drama, dramatic forms, performance styles, techniques and conventions in drama</p> <p>4.3.2 recognises the function of drama and theatre in reflecting social and cultural aspects of human experience</p> <p>4.3.3 describes the contribution of individuals and groups in drama using relevant drama terminology.</p>	<p>5.3.1 responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions</p> <p>5.3.2 analyses the contemporary and historical contexts of drama</p> <p>5.3.3 analyses and evaluates the contribution of individuals and groups to processes and performances in drama using relevant drama concepts and terminology.</p>

Dance

Objectives Students will:	Stage 4 Outcomes A student:	Stage 5 Outcomes A student:
1. develop knowledge, understanding and skills about dance as an artform through dance performance as a means of developing dance technique and performance quality to	<p>4.1.1 demonstrates an understanding of safe dance practice and appropriate dance technique in the performance of combinations, sequences and dances</p> <p>4.1.2 demonstrates aspects of the elements of dance in dance performance</p>	<p>5.1.1 demonstrates an understanding of safe dance practice and appropriate dance technique with increasing skill and complexity in the performance of combinations, sequences and dances</p> <p>5.1.2 demonstrates enhanced dance technique by manipulating aspects of the elements of dance</p>

communicate ideas	4.1.3 demonstrates an understanding of aspects of performance quality through the performance of locomotor and non-locomotor combinations, sequences and dances	5.1.3 demonstrates an understanding and application of aspects of performance quality and interpretation through performance
2. develop knowledge, understanding and skills about dance as an artform through dance composition as a means of creating and structuring movement to express and communicate ideas	4.2.1 identifies and explores aspects of the elements of dance in response to a range of stimuli 4.2.2 composes dance movement, using the elements of dance, that communicates ideas	5.2.1 explores the elements of dance as the basis of the communication of ideas 5.2.2 composes and structures dance movement that communicates an idea

Objectives Students will:	Stage 4 Outcomes A student:	Stage 5 Outcomes A student:
3. develop knowledge, understanding and skills about dance as an artform through dance appreciation as a means of describing and analysing dance as an expression of ideas within a social, cultural or historical context	4.3.1 describes dance performances through the elements of dance 4.3.2 identifies that dance works of art express ideas	5.3.1 describes and analyses dance as the communication of ideas within a context 5.3.2 identifies and analyses the link between their performances and compositions and dance works of art 5.3.3 applies understandings and experiences drawn from their own work and dance works of art
4. value and appreciate their engagement in the study of dance as an artform	4.4.1 values and appreciates their involvement as a dance performer and 5.4.1 contributes to lifelong learning	

Objectives Students will develop:	Stage 4 Outcomes A student:	Stage 5 Outcomes A student:
3. knowledge, understanding and skills, individually and collaboratively, through appreciating the meaning and function of drama and theatre in reflecting the personal, social, cultural, aesthetic and political aspects of the human experience	4.3.1 identifies and describes elements of drama, dramatic forms, performance styles, techniques and conventions in drama 4.3.2 recognises the function of drama and theatre in reflecting social and cultural aspects of human experience 4.3.3 describes the contribution of individuals and groups in drama using relevant drama terminology.	5.3.1 responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions 5.3.2 analyses the contemporary and historical contexts of drama 5.3.3 analyses and evaluates the contribution of individuals and groups to processes and performances in drama using relevant drama concepts and terminology.

Critical and historical studies

Objective	Area of Content	Stage 4 Outcomes	Stage 5 Outcomes
Students will:		A student:	A student:
develop knowledge, understanding and skills to critically and historically interpret art informed by their understanding of practice, the conceptual framework and the frames	Practice	4.7 explores aspects of practice in critical and historical interpretations of art	5.7 applies their understanding of aspects of practice to critical and historical interpretations of art
	Conceptual framework	4.8 explores the function of and relationships between the artist – artwork – world – audience	5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art
	Frames	4.9 begins to acknowledge that art can be interpreted from different points of view	5.9 demonstrates how the frames provide different interpretations of art
	Representation	4.10 recognises that art criticism and art history construct meanings	5.10 demonstrates how art criticism and art history construct meanings