

Course Overviews MYP Drama Course, UWC Thailand 22/23

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)	Summative Assessment and MYP Criteria Assessed
6	1: Voice Through Speech: Communication Unit	Communication Audience Presentation	Personal and Cultural expression - Practice and competency	Practice and competency in presentation skills can communicate personal and cultural expression to an audience	Factual: What are the components of effective communication? What are the common voice descriptors? Conceptual: How will variation and range of voice and physical skills affect how we communicate to an audience? How can practice influence our competency when rehearsing a speech? Debatable: Does mindfulness help us to communicate more effectively?	Communication - give and receive meaningful feedback	Students 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. We will inquire into the traits of effective communication through development of vocal, body language, and active listening skills.	Students will journal throughout the unit, taking notes to identify traits they observe in others' presentations as well as critically, but non-judgmentally, evaluating their own work with the support of recordings of their performances for objective feedback. Students will document the vocal skills of communication they have acquired and developed and how they have applied them (Criteria B)
6	2: Movement: Physical explorations and sound	Aesthetics Composition Expression	Personal and Cultural expression Creation	Experimenting with the aesthetics of visual and aural elements expands our modes of composition and range of expression.	Factual: What are the words we can use to describe movement? What are the different types of sound used in performance? Conceptual: How can the study of movement be used to communicate character? What sounds are associated with specific actions and how can these communicate meaning? Debatable: Can movement be used to communicate different ideas by changing its texture/quality? Is sound a necessary element in personal and cultural expression?	Communication -Interpret and use effectively modes of non verbal communication Self-management -Select and use technology effectively and productively	Students will learn about Laban movements, as well as the history of Marionettes. Through research they will deliver a presentation with clear referencing. Students will explore different and textured ways of moving. Students will also be able to describe their quality of movement, subjectively and objectively as performer and audience and show evidence of this in their journals. Students will reflect on how their body can communicate. In the second half of the unit students will research the history of mime as an art form and its associated practitioners. Students will learn basic standard movements commonly used in mime routines. Students will get to watch professional mime performers and describe their quality of movement as well as those of others in the class. They will consider how to combine both creative elements of movement and sound and work collaboratively to create their own mime routine with sound accompaniment to perform.	Students will critically review their work as well as the work of others through journal entries as well as in discussions. Students will explore movement, apply their explorations to creative work in pairs. Their presentation will focus on marionette work where they will demonstrate their knowledge and understanding of the art form. They will create a movement piece about a puppet and its master applying their knowledge, exploring ideas physically and considering an artistic intention. (Criteria A and C) Using techniques of mime learnt, students create and perform a story of their own creation, along with the use of sound in music for atmosphere and/or in sound effects. (Criteria: D)
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7	1: Voice through personality and physicality: Developing Characters	Communication Roles Representation Genre	Personal and cultural expression Creation	Creating roles aids our understanding of representation, communication and our appreciation of genre.	Factual: What is a monologue? What are dramatic archetypes and stock characters? Conceptual: How can the traits of a character be defined and presented? How did 'Melodrama' reflect the society in which the genre was created? Debatable: Will an audience always be able to identify and recognise characters if they do not speak on stage? Is portraying stereotypes ethical?	Communication -Use a variety of speaking techniques to communicate with a variety of audiences Thinking Skills Creative thinking -Create original works and ideas; use existing works and ideas in new ways	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 and performance skills. Create new scripts/texts. Develop dialogue skills. Students will study the theatrical tradition of Melodrama and experiment with stock character portrayal. They will use their research of the genre to collaboratively devise a performance considering the dramatic genre and collective artistry and refining their performance skills.	Students will do a presentation of a short scene as a practical performance in the style of a character they created. Students will identify choices their character would make to justify their performance ideas. Students will journal in their developmental workbook about themselves as a character and what traits they possess. How do they see themselves individually, in the context of their class, and in the world around them?

								<p>Criteria: B</p> <p>A researched presentation on the art form.</p> <p>Criteria: A</p>
7	2: Developing dramatic scenes using different perspectives, abstract movement and tableaux	<p>Perspectives</p> <p>Audience</p> <p>Composition</p> <p>Narrative</p>	<p>Personal and cultural expression-</p> <p>Analysis and argument</p>	<p>Analysing perspectives can help us to understand how narratives are composed and presented to diverse audiences.</p>	<p>Factual: What are the terminologies used for staging a scene? What is to understand the context of an event? How can we define what abstract is in drama?</p> <p>Conceptual: How does this ability to analyse and consider different perspectives help with understanding and presenting information? How can tableau and movement be used for both abstract and literal dramatic scenes?</p> <p>Debatable: Can gestures and body poses communicate universally?</p> <p>Is it possible to consider all the perspectives, yet remain neutral in our opinions, when analysing an event?</p>	<p>Social</p> <p>Collaboration Skills</p> <ul style="list-style-type: none"> -Practice empathy -Listen actively to other perspectives and ideas <p>Thinking</p> <p>Critical thinking skills</p> <ul style="list-style-type: none"> -Consider ideas from multiple perspectives 	<p>Students will learn terminologies of a stage. Students will learn about tableaux and their dramatic uses in presentations.</p> <p>Students will learn about structure in a presentation of a dramatic scene. Students will discuss and consider the Context, Conflict and Conclusion aspects of a piece of drama. They will demonstrate their understanding of structuring factual research into dramatic presentation.</p> <p>In groups, students will analyse a news article to creatively stage several perspectives of the reported event.</p> <p>Students will reflect on the process of creating the scene as well as the application of skills developed.</p>	<p>Students will journal throughout the unit, taking notes to identify traits they observe in others' presentations as well as critically, but non-judgmentally, evaluating their own work with the support of recordings of their performances for objective feedback. The journal will document how different perspectives of an event were realised and the creative ideas offered to the process.</p> <p>Criteria: C, D</p>
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8	1: Voice and Movement as a group: The Chorus	<p>Community</p> <p>Expression</p>	<p>Personal and cultural expression</p> <p>Ritual and Play</p>	<p>Ritual and play influence how the cultural expressions of a community are conveyed.</p>	<p>Factual: What are the origins of Greek theatre and how has it influenced modern theatre practice?</p> <p>Conceptual: How can a Greek chorus be modernised?</p> <p>Debatable: Are Greek Choruses still relevant in today's time?</p>	<p>Communication</p> <ul style="list-style-type: none"> -Exercise leadership and take on a variety of roles within the group 	<p>Students will learn about the function of ritual and the chorus in Greek theatre. Students will work in groups to experiment with adaptations of Greek choral texts and create moving tableaux. Students will journal the process of creating an impactful scene about a historical community and integrate their skills vocally and physically for a choral presentation.</p> <p>Skills: Organise and practice choral speaking. Vocal variation and expression. Staging and choreography of unified moving tableaux/sequence.</p>	<p>Students will research and present Greek Theatre history and in groups, will choreograph a Greek chorus performance on a given script to demonstrate their understanding of this art form.</p> <p>Students will journal throughout the unit, taking notes to identify traits they observe in others' presentations as well as critically evaluating their own work with the support of recordings of their performances for objective feedback.</p> <p>Students will journal throughout the unit, taking notes to identify their skill development and understanding of the art form.</p> <p>Criteria: Bi, Bii, Ai, D</p>
8	2: Voice and the listener: Creation of a Radio Play	<p>Communication</p> <p>Innovation</p> <p>Interpretation</p> <p>Narrative</p>	<p>Personal and cultural expression</p> <p>Creation</p>	<p>In creating narratives, we can develop innovative modes of communication with multiple interpretations.</p>	<p>Factual: What are the different categories of sound that are found in plays, television shows, radio programmes, podcasts and movies?</p> <p>Conceptual:How would you create the different textures of sound needed to communicate your ideas?</p> <p>Debatable:Will sound in all its manifestations, contribute or take away focus from properly communicating a story?</p>	<p>Communication</p> <ul style="list-style-type: none"> -Collaborate with peers using a variety of digital environments and media <p>Creative thinking skills</p> <ul style="list-style-type: none"> -Make unexpected or unusual connections between objects and/or ideas 	<p>Students will research the history of Foley and its impact on theatre, film and TV. Students will learn to identify Soundscapes, Sound Effects and Soundtracks. They will consider the change from visual to non visual modes of communication. Students will experiment with multiple props and devices to create sound and consider the various interpretations. Students will collaboratively propose a radio play (6- 8 mins) containing a set number of components. Students will discuss and develop vision (explore how they plan to keep their target audience interested and create atmospheres).</p> <p>Props creative use (musical instruments, voice and random texture of sounds).</p> <p>Consensus building.</p> <p>Create new scripts/texts.</p> <p>Develop vocal performance skills.</p>	<p>Students will start to compose a script specifically to incorporate their learning about Foley.</p> <p>In groups students will write a radio play of their own choosing, and perform all sound effects, sound-tracks as well as soundscapes needed, and record it as a radio play.</p> <p>Students will journal throughout the unit, taking notes to identify their creative ideas, intentions and their skill development.</p> <p>Criteria: C</p>

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9	1:Voice through Method: Stanislavski and Monologue	Communication Interpretation Expression	Personal and cultural expression Craft	We can appreciate multiple methods of interpretation and means of expression through the exploration of craft in order to communicate text.	<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 emotion, use of voice and body be used in the performance of a monologue?</p> <p>How can the rehearsal process aid an actor in the character?</p> <p>Debatable: Is there a perfect equation of body language and the spoken word, in the performance of a successfully delivered monologue?</p> <p>Does this method impact us as an individual?</p>	<p>Self management Organisation skills</p> <p>-Managing time and tasks effectively. Use appropriate strategies for organising complex information</p> <p>Affective skills Managing states of mind</p> <p>-Practice focus and concentration Practice being aware of body-mind connections</p> <p>-Demonstrate persistence and perseverance</p>	<p>Students will research Stanislavski, and use this information in a presentation at the end of the unit, including the skills they have developed through practical exploration.</p> <p>Students will have opportunities to apply the methods and techniques to short published scripts.</p> <p>Students will learn about managing voice, body and nerves during scripted performances.</p> <p>Students will develop strategies for memorization</p> <p>Students will compose from a stimulus, rehearse and self-direct their own monologue.</p> <p>Students will consider production elements to help in sharing their work.</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>	<p>Towards the end of the unit students will individually present their knowledge and understanding of Stanislavski and their process of engaging with scripts and developing their skills.</p> <p>Ai i. provides comprehensive, relevant information that is related to the statement of inquiry 7/8</p> <p>Bi i. demonstrates consistently effective use of skills and techniques through the creation or performance of a finalized work. 7/8</p> <p>Ci i. demonstrates extensive and varied practical exploration of an idea or ideas 7/8</p> <p>Dii ii. discusses their development as an artist. 7/8</p>
9	2: Voices and agency: Theatre for Change	Change Boundaries Interpretation	Identities and relationships Personal efficacy and agency Moral reasoning and ethical judgement	Promoting change through moral reasoning and ethical judgement explores interpreting boundaries, leading to personal efficacy.	<p>Factual: What do theatre for change companies do? What is Forum Theatre and how does it alter the boundaries of traditional theatre space?</p> <p>Conceptual: How have certain individuals and companies used Theatre to create change or protest about issues? As creators how do we investigate issues and present our interpretations?</p> <p>Debatable: Is theatre a suitable medium for invoking social change?</p>	<p>Social</p> <p>- listen actively to others perspectives and ideas</p>	<p>Students will research theatre companies that explore social issues and present their findings.</p> <p>They will carry out workshops to practically explore contemporary issues and consider perspectives.</p> <p>They will do the games and exercises of the practitioner Augustus Boal, including experimenting with Forum theatre. Students will research a relevant topic and consider ways of presentation which play with the boundaries between audience and performer.</p>	<p>Assessment of the reflections made throughout the workshops in students' journals revealing the ability to transfer learnings to new settings in creating an original theatre for change piece.</p> <p>For this, students will need to purposefully shape artistic intention for their piece. Students will create an artistic response to reflect or impact on the world around them.</p> <p>Criteria: B, C, D</p>
9	3: Voices and Blocking: Scripted scenes and genres	Culture Composition Genre	Personal and Cultural Expression Artistry	Understanding genres reveals the artistry of cultures which are integral to realising composition.	<p>Factual: How are 'Semiotics' and 'Mise En Scene' defined? What are the defining traits of certain dramatic genres?</p> <p>Conceptual: To what extent does Dramaturgy of performance anticipate all understanding of the performance by an audience? What could be the considerations (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> <p>Are performances really only a series of 'signs' and signals to elicit 'audiences' reaction?</p>	<p>Communication</p> <p>-Use intercultural understanding to interpret communication</p>	<p>Students will explore various dramatic and theatrical genres and traditions through practically engaging with a variety of scripts.</p> <p>Students will research and understand definitions and manifestations of Semiotics and Mise en Scene.</p> <p>Students will consider production elements, suitable for the various genres with their knowledge of semiotics. Students will make suggestions as actors and co-directors of the play to communicate the messages and intentions of the playwright and convey the genre from which it arises.</p> <p>Students will evaluate their own short performance as well as the work of others.</p>	<p>Students will apply semiotics and Mise En Scene in directing their peers. They will also choose scripts from the various genres explored to apply these learnt techniques, and consider the performance and production elements. Evidence: the process portfolio.</p> <p>Criteria A</p>
9	4. Voice through song, speech and dance:	Development Audience	Personal and cultural expression	Audience and style influences the development of fields and disciplines	<p>Factual: What are the main structural and theatrical components of musical theatre?</p>	<p>Thinking skills Creative thinking skills</p>	<p>Students will explore the development and history of musical theatre. Each student will study the key musicals, librettists, composers, and</p>	<p>Students will be given research tasks for homework to develop their background knowledge in musical</p>

	Musical Theatre unit	Style	-Fields and discipline		<p>Conceptual: How has musical theatre developed since the time of Gilbert and Sullivan's operettas?</p> <p>How can we define style and what is its relevance to an audience?</p> <p>Debatable: Will musical theatre remain a relevant art form in the 21st century?</p>	-Apply existing knowledge to generate new ideas, products or processes	<p>themes of a particular decade and share their gathered research with the rest of the class.</p> <p>Students will see clips of various musicals of various time periods to see and hear theatrical and musical techniques used to convey stories.</p> <p>Students will also see the 1958 film production of "South Pacific" to see the flow and design of a 'classical musical.'</p> <p>Students will take this body of research and create an original show synopsis for a show that might appeal to audiences in the Year 2021.</p> <p>Students will be given research tasks for homework to develop their background knowledge in musical theatre. Each student will study the key musicals, librettists, composers, and themes of a particular decade and share their gathered research with the rest of the class.</p>	<p>theatre. Each student will study the key musicals, librettists, composers, and themes of a particular decade and share their gathered research with the rest of the class.</p> <p>Students will work individually to create a presentation of their show synopsis. Students will have clear items each presentation will need, but will have complete artistic freedom otherwise to develop an original idea.</p> <p>Criteria C, D</p>
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10	1.Production and play analysis: From page to stage	Communication Interpretation Presentation	Personal and cultural expression Critical literacy	Determining what we want to communicate when presenting texts involves interpretation and critical literacy.	<p>Factual: What are the considerations for a director in taking a play from the page to the stage?</p> <p>Conceptual: How does interpretation influence expression? How can we communicate our artistic intentions?</p> <p>Debatable: To what extent is cultural context important in the presentation of a piece of theatre?</p>	<p>Thinking Transfer skills</p> <p>-Combine knowledge, understanding and skills to create products or solutions.</p> <p>Research</p> <p>-Create mood boards, sketches and/or storyboards, which translate an idea into practice.</p>	<p>Students will consider the role of the director. They will look at an example of a director's notebook and discuss their understanding and the relevance of the cultural context of a play.</p> <p>Students will learn about interpreting a text and the tools available for taking the messages within a play from page to stage. This involves text analysis, staging, set design, costume, lighting, sound, directorial script annotation.</p>	<p>Students will work in groups to devise a presentation to 'pitch' their production. The criteria focuses on demonstrating a range and depth of creative thinking behaviours and demonstrating their knowledge and understanding of the directors role and the chosen play's potential.</p> <p>Criteria: A, C</p>
10	2:Voice and Politics: Brecht	Perspectives Boundaries Style	Personal and cultural expression Histories of ideas	When sharing histories of ideas, style and boundaries impact perspective	<p>Factual: What are Brecht's theories?</p> <p>Conceptual: How does breaking the fourth wall impact our perception of staged theatre?</p> <p>How can we describe the relationship between the performer and the spectator as it relates to Epic theatre?</p> <p>Debatable: Are Brecht's theories still relevant today?</p> <p>To what extent should theatre's focus be on entertaining spectators versus inspiring thought and action from them?</p>	<p>Self management</p> <p>Reflection skills</p> <p>-Re- consider the process of learning.</p> <p>-Consider ethical, cultural and environmental implications</p>	<p>Students will study the cultural context of Brecht's Epic Theatre.</p> <p>Students will explore and define subject specific terms related to Epic theatre and alienation techniques.</p> <p>Student's will carry out workshops to practically explore his theories.</p> <p>-Students will be given visual examples of alienation techniques as performed by other ensemble groups.</p> <p>-Students will be given structured formative assignments to practice with teacher coaching.</p> <p>-Students will select different alienation techniques into a short piece of theatre.</p> <p>-Students will be given a summative task to apply their knowledge of this art form and their skills to a devised group piece. This will be chosen by the students for its contemporary relevance.</p> <p>Students will gather audience responses to reflect on the impact of their work.</p>	<p>The process journal will demonstrate the understanding of the practitioner, their concepts and the practical potential of these ideas. It will also document acquisition and development of brechtian techniques and focus on the creation of a piece of theatre inspired by the world around the student and the evaluation of the work produced and that of others.</p> <p>Criteria: B, D</p> <p>Devised Group Piece</p> <p>Bi: demonstrates extensive and varied practical exploration of an idea or ideas</p> <p>Bii. presents a clear artistic intention in line with the statement of inquiry and justifies artistic choices.</p> <p>Di. thoroughly and perceptively evaluates their own artwork or performance</p> <p>Dii. discusses their development as an artist.</p>
10	3. "Our Stories"- A collaborative devised theatre project	Creativity Representation Expression	Identities and relationships Identity formation	Choices of creative expression influence how we represent ourselves and the formation of our identity.	<p>Factual: What is physical theatre?</p> <p>Conceptual: How is physical theatre used in modern theatre practice?</p>	<p>Social</p> <p>-Work collaboratively in a production team to take on</p>	<p>Students will explore how devising theatre companies create. They will experiment with physical theatre exercises and consider how to generate performance material.</p>	<p>The journal as evidence of the process of creation. Creating from nothing, beginning with a stimulus.</p>

					<p>How do devising theatre companies create?</p> <p>Debatable: Can the use of physical theatre eliminate the need for other production elements? Can we represent ourselves truthfully on stage? Creative expression forms our identity or is it the other way round?</p>	<p>assigned roles and responsibilities</p> <p>Thinking</p> <p>-Map the creative thought process in the arts process journal to generate new ideas and questions.</p>	<p>They will carry out creative exercises with various stimuli. They will reflect on the formation of their own identity. They will look at how successful narratives can communicate physically. They will collaboratively decide on what their "story" is or what story they want to tell and plan out and delegate how they will generate material and structure it into a finished piece and reflect on its impact and effectiveness.</p>	<p>Students will respond to the world around them in telling their stories.</p> <p>A separate reflective task responding to their own work and that of others.</p> <p>Criteria: A, B, C, D</p>
10	4: Voice through laughter: an introduction to comedy	Communities Audience Boundaries	Globalisation and sustainability Commonality, diversity and interconnection	<p>There is commonality across global communities in terms of the boundaries of comedy and the interconnectedness of audience and performer.</p>	<p>Factual: What are the key elements of the comedic arc in terms of plot and form?</p> <p>Conceptual: How do we define the boundaries to what is funny? Why do we laugh? How does the comedy of the ancient Greeks influence comedy of today?</p> <p>Debatable: To what extent is laughter the best medicine? Are the elements of humour universal?</p>	<p>Subject specific skills</p> <p>-Comic timing -Connectedness with audience -Structure, pace of composition -Facial expressions/gesture/movement/ -Voice - tool box</p>	<p>Students will consider what they find funny and how humour is created on stage. We will inquire into the comedic arc, key comedic styles, and famous comedians work to discover what elements of humor are universal.</p> <p>They will log the history of comedy in theatre as a timeline and focus on one or two periods in order to play around with various texts.</p> <p>They will consider physical comedy and satire and other sub genres.</p> <p>Students research Greek comedy and enact a scene and use this within a presentation to make links between the origins of comedy and how it manifests itself in popular culture.</p> <p>Students will watch and critique various examples of comedy, modern and old, and be asked to reflect on the changing styles and tastes in comedy.</p> <p>Students will collaboratively create videos that represent one of the key comedic styles explored in class to demonstrate their understanding of the style in question.</p> <p>Students will have an opportunity to identify elements of comedy that have remained universal and those that have changed.</p>	<p>Students will log what skills of comic performance they have engaged with and to what effect. They will apply their understanding and skills to creating a novel group piece</p> <p>Criteria B, C</p>