Course Overviews MYP Theatre, UWC Thailand 26/27

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	Personal and Cultural expression -Practice and competency -Analysis and argument -Linguistic systems	Exploring how effective communication skills enhance confidence and incorporate personal and cultural expression, while also analyzing arguments and navigating spoken presentations.	**Factual:** What are the components of effective communication? **Conceptual:** What strategies can students learn to enhance the clarity, volume, and projection of their voice during public speaking engagements? How can students harness body language, facial expressions, and gestures to convey emotions and engage their audience effectively? How can anxiety impact our performances? How can students develop strategies to manage nerves and build confidence when speaking in front of an audience, including techniques for relaxation and positive self-talk? How can practice influence our competency when rehearsing a speech? What techniques can students employ to actively involve their audience, such as rhetorical questions, humor, or interactive elements? **Debatable:** Does mindfulness help us to communicate more effectively?	Communication - give and receive meaningful feedback -Interpret and use effectively modes of non-verbal communication Social -give and receive meaningful feedback Self-management -Organization skills -Affective skills -Reflection Skills	Students will assist in generating a list of task specific criteria for use as the basis for evaluating their performances, which will include elements of effective communication such as body language, projection, pacing, etc Students will have a range of activities to prepare for their assessments. 1. Formative practice with drama games aimed at developing good public speaking skills (eye contact, projection, phrasing, etc) and comfort at being on stage and presenting in front of peers. 2. Students will create their own presentation scripts based on collaborative work and themed rehearsals. (Criteria C) 3. Students will reflect on activities and performances, summative and formative, to self-evaluate their current readiness and strategize improvements for future performances. (Criteria D) It is anticipated students will come to this course of inquiry with a wide variety of readiness in regard to their public speaking skills and their awareness of the components of effective communication. The students will be given formative performance opportunities in various settings to establish a baseline based on their reflections and teacher comments. Students will have an opportunity to present a spoken word format based on their own interpretation that incorporates effective use of public speaking skills (body language, eye contact, movement, phrasing, pacing, inflection, projection, etc.). Students will reflect on their performance and be given feedback by the teacher. Students will self reflect, and the teacher will provide questions about what went well and what may allow them to more effectively convey the material in a future performance. Other learning experiences may include: 1. Group discussions 2. Individual research, practice, exploration given with verbal feedback and guidance given as needed 3. Minimal lecture time 4. Group drama games for encouraging participation from all students 5. Verbal and written reflections in both group, and individual formats	Students will be creating their own short spoken word piece to share with the class. They will need to include the traits of effective communication. Students will then write a thorough self reflection on their presentation and the process they used. This may be done with the support of recordings of their performances for objective feedback. Crit A, C and D
6	2: Movement: Physical explorations and sound	Aesthetics Creativity	Personal and Cultural expression	Personal and cultural expression influence the visual and auditory elements of a presentation.	**Factual:** What are the words we can use to describe movement? **Conceptual:** How can the study of movement be used to communicate character?	Communication -Interpret and use effectively modes of non verbal communication	Students will learn about Laban movements. 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.	Students will critically review their work as well as the work of others through journal entries as well as in discussions.

					Debatable: Can movement be used to communicate different ideas by changing its texture/quality?	Self-management -Select and use technology effectively and productively	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. Students will then work collaboratively to create their own mime routine with sound accompaniment to perform.	Students will explore movement and apply their explorations to creative work in pairs and small groups. They will perform a movement piece based on a selected script and apply their knowledge, explore ideas physically and consider an artistic intention. (Criteria B) Using techniques of mime learnt, students create and perform a story of their own creation, along with the use of sound effects for atmospheric development (Criteria C).
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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:** How are roles created? What are dramatic archetypes and stock characters? **Conceptual:** How can the traits of a character be defined and represented? How did 'Melodrama' reflect the society in which the genre was created? **Debatable:** Will an audience always be able to identify and recognize 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? Criteria: B A researched presentation on the art form. Criteria: A
7	2: Developing dramatic scenes using different perspectives, abstract movement and tableaux	Perspectives Audience Composition Narrative	Personal and cultural expression Analysis and argument	Analysing perspectives can help us to understand how narratives are composed and presented to diverse audiences.	**Factual:** What is it to understand the context of an event, and how can we use drama to highlight different narratives? How can we define what is abstract in drama? **Conceptual:** How do different perspectives aid the composition of a scene to form an argument? How can tableau and movement be used for both abstract and literal dramatic scenes? **Debatable:** Can gestures and body poses communicate universally? Is it possible to consider all the perspectives, yet remain neutral in our opinions, when analyzing an event?	Social Collaboration Skills -Practice empathy -Listen actively to other perspectives and ideas Thinking Critical thinking skills -Consider ideas from multiple perspectives	Students will learn the terminologies of a stage. Students will learn about tableaux and their dramatic uses in presentations. 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. In groups, students will analyze a news article to creatively stage several perspectives of the reported event. Students will reflect on the process of creating the scene as well as the application of skills developed.	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 realized and the creative ideas offered to the process. Criteria: C, D
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8	1: Voice and Movement: Greek Theatre and the Chorus	Culture Mythology Tradition	Personal and cultural expression	Through an exploration of ancient Greek theatre practices, we develop an understanding of how cultural influences and artistic expressions	**Factual:** How can the integration of masks enhance the portrayal of characters and themes in theatrical performances?	Communication	Students will research and present Greek Theatre history, and in groups, will choreograph a Greek chorus performance on a given script. Students will journal on the process of creating the piece and their work	Students will research and present Greek Theatre history and in groups, will choreograph a Greek chorus performance

			Creation, Histories of ideas	intertwine to convey universal themes and human experiences.	What are the origins of Greek theatre, and how has it influenced modern theatre practice? **Conceptual:** How do cultural contexts influence the development of theatrical practices and expressions? What can the study of Greek mythology reveal about human experiences and emotions? Can a Greek chorus be modernised? **Debatable:** Are Greek Choruses still relevant today?	-Exchanging thoughts, messages and information effectively through interactions Social -Working effectively with others Thinking -Analysing and evaluation issues and ideas -Generating novel ideas and considering new perspectives	vocally and physically for choral presentation. Students will be able to subjectively describe their own quality of choral work, movements as well as those of others. Students will organise and practice choral speaking. In groups, students will develop and act out a script of their own creation, based on Greek mythology. 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 learn about choral speaking and of Greek theatre.	on a given script to demonstrate their understanding of this art form. Criterion B: Students will plan their criterion C performances and document and reflect on each of the stages. These include building plot structure, script development, mask design, rehearsal processes, self assessment and reflection. Criterion C: Students will work in small groups to create and perform a scene that incorporates elements of Greek mythology and masks. The scene should demonstrate a deep understanding of Greek theatre practices, including the use of the Greek chorus, dramatic structure, and character development. Students should incorporate appropriate stage directions and blocking techniques, as well as demonstrate vocal and physical choices that enhance the believability and authenticity of their performance.
8	2: Voice and the listener: Creation of a Radio Play	Communication Innovation Interpretation Narrative	Personal and cultural expression Creation	In creating narratives, we can develop innovative modes of communication with multiple interpretations.	**Factual:** What different categories of sound are found in plays, television shows, radio programs, podcasts, and movies? **Conceptual:** How do innovative textures of sound communicate narratives? How would these invite different interpretations? **Debatable:** Will sound in all its manifestations contribute to or take away from the focus of communicating a story?	Communication -Collaborate with peers using a variety of digital environments and media Creative thinking skills -Make unexpected or unusual connections between objects and/or ideas	Students will explore Foley's historical impact on theater, film, and TV, focusing on soundscapes, effects, and soundtracks. They will transition from visual to non-visual communication, experimenting with diverse props to create and interpret sounds. In collaboration, students will create a 4-10 minute radio play, emphasizing audience engagement through creative prop use, including musical instruments and varied vocal textures. This process encourages consensus building, script creation, and the refinement of vocal performance skills, providing a holistic understanding of audio storytelling.	Criterion A: Students will investigate Foley artistry and its impact on different forms of media. They will present their learning in a method of their choice. Criterion C: Students will showcase their creativity and originality in the collaborative planning of their radio play. Students will perform a 3-10 minute radio play, emphasizing audience engagement through creative prop use, including musical instruments and varied vocal textures. Criterion D: Students will reflect on their experience in crafting and presenting the radio play, evaluating the effectiveness of their communication through sound and dialogue, audience engagement, and collaboration with peers. They will analyze the impact of their creative choices on the overall success of the radio play and articulate insights gained regarding the significance of sound in storytelling.

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9	**1: Clowning & Movement** **mid Aug - early Oct (7 weeks)**	Identity Change Play	Identities & Relationships: Identity formation, Status	Identity is fluid, and we can play with this constant change through movement.	**Factual:** What techniques do actors use to change their movement? **Conceptual:** In what ways does identity change? In what ways does it stay the same? **Debatable:** Is identity innate or socially constructed? **Conceptual:** Why is identity often considered a sensitive topic to discuss?	Social: Listen actively to other perspectives and ideas Creative Thinking: Create original works and use existing ideas in new ways Communication: Interpret and use effectively modes of non-verbal communication	Students spend one week each practicing three movement techniques: • Status (Keith Johnstone) – using posture, pace, and eye contact to project higher or lower status. • Effort shapes (Rudolf Laban) – combining fast/slow, heavy/light, and direct/indirect to create 8 distinct styles of movement (e.g., a sharp, fast punch vs. a slow, light float). • Larval masks (Jacques Lecoq) – using primitive, expressionless masks to hide the face and shift focus entirely onto the body. For the summative task, students will choose two of	**Crit A, B, C** **Report** Ai: Investigate a movement(s) or genre(s) in their chosen arts discipline, related to the statement of inquiry **Process Journal** Bi: Practically explore ideas to inform development of a final performance of poetry Bii: Present a clear artistic intention for the final performance in line with the statement of inquiry **Performance (group)**

							these techniques and create a wordless play (3 minutes or less) in which the audience sees how each character's identity can shift or change.	C: Perform a piece of theatre
9	**2: Story & Voice** **Late Oct - early Dec** **(7 weeks)**	Aesthetics Expression	Personal and cultural expression: Community	Storytellers build community by using the aesthetics of the voice to express a feeling or idea. .	**Factual:** What kinds of vocal tools do storytellers use? **Conceptual:** How can I engage an audience into a story? **Debatable:** What ethical implications should be considered when sharing and receiving the stories of other people and cultures?	Communication I. Communication skills Exchanging thoughts, messages and information effectively through interaction Use a variety of speaking techniques to communicate with a variety of audiences Interpret and use effectively modes of non-verbal communication Self-management V. Reflection skills (Re-)considering the process of learning; choosing and using ATL skills Consider ethical, cultural and environmental implications Keep a journal to record reflections	Students will watch storytellers (Jan Blake's folktales and a variety of personal storytellers on *The Moth*) and analyze how voice is used. They will practice elements of voice including volume, tempo, articulation, breath, pitch and apply these to tell a folktale and a personal story.	**Crit A, B, C, D** **Objective A: Investigating - *Moth* critique** Critique an artwork or performance from the chosen movement(s) or genre(s). **Objective B: Developing - Process Journal** Practically explore ideas to inform development of a final artwork or performance. Present a clear artistic intention for the final artwork or performance in line with the statement of inquiry. **Objective C: Creating/Performing - Story Slam Performance** Create or perform an artwork. **Objective D: Evaluating - Self-Evaluation & Reflection** Appraise their own artwork or performance. Reflect on their development as an artist.
9	**3: Creating a Character** **Early Jan - mid Feb** **(5 weeks)**	Perspective Time, place & space	Identities and relationships: Motivation	Actors embody a role by understanding a character's perspective through their motivations and circumstances.	**Factual:** What is realism? What techniques do actors use to perform realistically? **Conceptual:** How can I continually experiment and refine my acting choices? **Debatable**: How much room for interpretation does an actor have in presenting a scripted scene?	Communication I. Communication skills Exchanging thoughts, messages and information effectively through interaction Interpret and use effectively modes of non-verbal communication Thinking VIII. Critical thinking skills Analysing and evaluating issues and ideas Consider ideas from multiple perspectives Subject specific skills, knowledge and understandings XI. Subject specific skills Subject-Specific: Apply personal creativity and experiences to a pre-existing text	Realism and the Stanislavski method • Given circumstances: what they are and how they can affect acting choices • Objectives: what they are and how they can affect acting choices • Tactics: what they are and how they can affect acting choices • Listening and reacting to scene partner Students are assigned a realistic scene. Over the course of the unit, they apply different aspects of Stanislavski's method to their scene. Students are encouraged to experiment with how given circumstances, tactics, and objectives can affect their acting choices.	**Crit B, C** **Objective B: Developing - Annotated script & process journal** Practically explore ideas to inform development of a final artwork or performance. Present a clear artistic intention for the final artwork or performance in line with the statement of inquiry. **Objective C: Creating/Performing - Scene performance** Create or perform an artwork.
9	**4. Theatre of Thailand** **Late Feb - late March** **(5 weeks)**	Identity, Culture, Innovation	Orientation in space & time:Exchange & interaction	Cultural exchange and interaction expand our ideas and skills as artists.	**Factual:** What are the unique characteristics of this theatre tradition? How is it performed through the body and voice? **Conceptual:** How is learning and practicing traditional theatre forms different from my prior experiences learning theatre? **Debatable**: Can practicing traditional theatre forms improve my performance skills?	Self-Management: Affective Skills - Demonstrate persistence and perseverance Self-Management: Reflective Skills - Focus on the process of creating by imitating the work of others; Consider ethical, cultural and environmental implications	Students participate in a hands-on workshop with a guest artist on a Thai (or Southeast Asian) theatre tradition, such as Khon, Lakhon, Wayang Kulit, etc. Prior to the workshop, they identify specific performance skills (balance, flexibility, strength, energy, focus, etc.) that they would like to improve. During and after the workshop, they reflect on their development of these skills. After the workshop, students give a presentation in which they: - Explain the theatre tradition - Demonstrate their development in performing the tradition - Reflect on their development as a performer	**Crit. A, B, D** Ai: Investigate a movement(s) or genre(s) in their chosen arts discipline, related to the statement of inquiry Bi: Practically explore ideas to inform development of a final artwork or performance. Dii: Reflect on their development as an artist.
9	**5. Medium Matters (IDU)** **Mid April - early June**	Creativity, Composition, Style	Personal and cultural expression	Exploring concepts across artistic disciplines reveals both the power and the limitations of creative expression.	**Factual:** What techniques are specific to poetry, visual art, music, and theater productions? How do they communicate meaning? **Conceptual:** How does the choice of medium influence the way an audience interprets a creative work?	Collaboration - Exercise leadership and take on a variety of roles within groups Thinking - Transfer: Inquire in different contexts to gain a different perspective; Make connections	In this interdisciplinary unit, students explore how meaning shifts across different artistic media by creating original poetry alongside a work in theatre, visual art, or music. Students will investigate how form, structure, symbolism, and performance shape audience	**Objective B: Developing** Bi. Practically explore ideas to inform development of a final artwork or performance. **Objective C: Creating/Performing** Create or perform an artwork.

	(6 weeks)				**Debatable**: Is one artistic medium more powerful than another in expressing complex ideas, or does impact depend entirely on the creator and context?	between subject groups and disciplines	interpretation. In English Language and Literature, students craft a collection of poems that develop a thematic concept of their choice, experimenting with literary techniques and voice. In their respective arts discipline, they reinterpret or expand that same concept through a medium-specific creation such as a staged performance, musical composition, or visual artwork. The unit culminates in a creative portfolio and reflective analysis examining how medium influences meaning, impact, and expressive possibilities.	**Objective D: Evaluating** Di. Appraise their own artwork or performance.
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10	**1: The Director's Chair** **Late Aug - mid Oct** **(7 weeks)**	Aesthetics Composition Interpretation	Globalization and sustainability: Human migration	Directors make specific creative choices to present their interpretation of a story.	**Factual:** What are performance and production elements? **Conceptual:** How do aesthetic elements come together to create an impact on an audience? **Debatable:** On what grounds can we decide that one interpretation is better than another?	Communication I. Communication skills Exchanging thoughts, messages and information effectively through interaction Interpret and use effectively modes of non-verbal communication Social II. Collaboration skills Working effectively with others Exercise leadership and take on a variety of roles within groups Give and receive meaningful feedback Thinking IX. Creative thinking skills Generating novel ideas and considering new perspectives Apply existing knowledge to generate new ideas, products or processes	How does a director stage a piece of theatre to create an impact on the audience? In this unit, we will practice using performance elements (body, movement, voice, facial expression, position onstage) and production elements (lights, sound, set, props, costume, makeup) to create an impact on the audience. We can describe that impact using terminology such as tension, emotion, atmosphere and meaning -- collectively known as TEAM. To do this, we will use the play text *Anon(ymous)* by Naomi Iizuka and a recording of *The Flying Lovers of Vitebsk* by Daniel Jamieson, directed by Emma Rice. The plays, while different in context, both deal with the impact of historical events on everyday people.	**Crit A, B, C, D** **Critique of *Flying Lovers*** Aii. Critique an artwork or performance from the chosen movement(s) or genre(s). **Process Journal** Bi: Practically explore ideas to inform development of a final performance of poetry Bii: Present a clear artistic intention for the final performance in line with the statement of inquiry **Performance** C: Create or perform an artwork. **Evaluation** Di. Appraise their own performance
10	**2: Nukkad Natak (Street Theatre)** **Late Oct - mid Dec** **(7 weeks)**				**Factual:** **Conceptual:** **Debatable:**			
10	**3: Design Deep Dive** **Early Jan - late Jan** **(4 weeks)**	Communication Presentation	Scientific and technical innovation: Processes and solutions	Technical design choices shape how theatrical ideas are experienced and communicated.	**Factual:** What are the different types of theatrical design? What skills and knowledge are needed to be proficient in each? **Conceptual**: How does design communicate ideas in a theatre production? **Debatable**: What are the benefits and limitations of independent study?	Self-management IV. Affective skills Managing state of mind Self-motivation Practise analysing and attributing causes for failure Research VI. Information literacy skills Finding, interpreting, judging and creating information Understand and use technology systems Thinking IX. Creative thinking skills Generating novel ideas and considering new perspectives Create original works and ideas; use existing works and ideas in new ways	Students will choose an aspect of theatrical design (costume, set, sound, or lighting) to focus on for this unit. They will investigate their chosen area both theoretically, by analyzing how it is used in a range of productions, and practically, by practicing the hands-on skills needed to imagine, communicate and realize their designs.	**Crit. A, B, C** **Video Critique** Aii. Critique an artwork or performance from the chosen movement(s) or genre(s). **Process Journal** Bi. Practically explore ideas to inform development of a final artwork or performance. **Completed Design** C. Create or perform an artwork.
10	**4: World Theatre Traditions**	Aesthetics, Culture	Orientation in space and time: Peoples	The aesthetics of theatre are shaped by its purpose within a culture.	**Factual:** What are some of the different theatre traditions from around the world?	Self-management V. Reflection skills	In this unit, students will explore the diversity of theatre traditions around the world, beginning with an in-depth practical exploration of a local Southeast Asian tradition	**Objective A: Investigating** Ai. Investigate a movement(s) or genre(s) in their chosen arts discipline, related to the statement of inquiry

	Late Feb - early April (5 weeks)				**Conceptual:** How does theatre differ across cultures? What different purposes does theatre play in a culture? **Debatable:** Are there any universals in art?	(Re-)considering the process of learning; choosing and using ATL skills Consider ethical, cultural and environmental implications Thinking X. Transfer skills Utilizing skills and knowledge in multiple contexts Make connections between subject groups and disciplines	and then comparing that to another tradition from a different region of the world. They will share their learning in a live presentation/demonstration.	**Objective B: Developing** Bi. Practically explore ideas to inform development of a final artwork or performance. **Objective D: Evaluating** Dii. Reflect on their development as an artist.
10	**5. The Antigone Project** **Mid April - early June (7 weeks)**	Time, place & space; Interpretation	Fairness and development: Justice	Interpreting ancient stories gives us a weapon against injustice of today.	**Factual:** What is the story of Antigone? How has it been adapted for different contexts? **Conceptual:** How do theatre-makers collaborate to bring a creative vision to life? **Debatable:** Are ancient stories relevant today? Are they the best way to address our current problems?	Social II. Collaboration skills Working effectively with others Exercise leadership and take on a variety of roles within groups Thinking IX. Creative thinking skills Generating novel ideas and considering new perspectives Create original works and ideas; use existing works and ideas in new ways X. Transfer skills Utilizing skills and knowledge in multiple contexts Inquire in different contexts to gain a different perspective	*The Antigone Project* is a capstone of sorts for Grade 10 theatre students, in which they demonstrate their skills in performing, directing, designing, and creating theatre, as well as their overall understanding of theatre in the world. Students will examine three adaptations of *Antigone* -- Sophocles' original Greek play, Athol Fugard's adaptation for Apartheid South Africa, and Jean Anouilh's adaptation for occupied France -- before creating their own staging of the play for a context of their choice.	**Objective B: Developing** Bii. Present a clear artistic intention for the final artwork or performance in line with the statement of inquiry. **Objective C: Creating/Performing** Ci. Create or perform an artwork. **Objective D: Evaluating** Di. Appraise their own artwork or performance. Dii. Reflect on their development as an artist.