

Suggested Teaching Program *Centre Stage*

Centre Stage is designed to help teacher program Drama classwork from Years 7-10. The three sections of the book allow for teachers to either work through the text sequentially or to choose particular chapters to suit their own programming. A suggested scheduling of topics from Years 7-10 is provided below.

As different curriculum and syllabus documents prescribe a range of core content and as different schools offer elective Drama in different ways, this suggested programming assumes introductory lessons will be taught in Years 7/8 and/or at the beginning of Year 9. Once the essential skills, knowledge and understanding have been covered, students develop deeper knowledge and greater proficiency through more challenging topics and performance tasks.

It is important to have an overarching through line that defines the learning for your students. An example of how a school might frame the learning for a Year 9 Drama class is also provided.

Suggested teaching program for Years 7/8 or Semester 1 Year 9		
	SEMESTER 1	
Year 7/8 or beginning Year 9	5 weeks	Chapter 1 – The performer’s tools: body and voice
Year 7/8 or beginning Year 9	5 weeks	Chapter 2 - Improvisation: spontaneous performance
Year 7/8 or beginning Year 9	4 weeks	Chapter 3 - The elements of drama: A framework
Year 7/8 or beginning Year 9	6 weeks	Chapter 4- Playbuilding: devised performance
Suggested teaching program for Year 9 Semester 2		
	SEMESTER 2	
Year 9	8 weeks	Chapter 5 – Directing and designing: staging and performing play scripts
Year 9	1 week	Chapter 7 – Theatre criticism: analysing and evaluating performances
Year 9	6 weeks	Chapter 8 – Melodrama: just for the thrill

Suggested teaching program for Year 10 Semester 1

Suggested teaching program for Year 10 Semester 1		
	SEMESTER 1	
Year 10	10 weeks	Chapter 6 – Playwriting: creating and writing play scripts
Year 10	9 weeks	Chapter 9 – Comedy: it’s all in the ... timing
Suggested teaching program for Year 10 Semester 2		
	SEMESTER 2	
Year 10	10 weeks	Chapter 10 – Political theatre: raising awareness
Year 10	10 weeks	Chapter 11 – Physical theatre: Roll up! Roll up!
Year 10	10 weeks	Chapter 12 – Non-realistic theatre: visions, dreams and symbols

Year 9 Drama: Theatre as Social and Cultural Moderator

By the end of Year 9 Drama, students will have developed an understanding of how theatre/drama/film manipulates techniques and conventions of plot/staging and screen to reflect and reinforce dominant social, political and cultural values. They will also consider the questions:

- How are social values represented in popular theatre?
- How do directors, scriptwriters, designers and actors use skills, techniques and processes to reinforce social messages in plays and performances?
- How can I manipulate the techniques and conventions of these mediums to reinforce social values?
- What are the limitations of theatre works that support the status quo?
- What are the ethical responsibilities I have as a creator of theatre?

	Term One <i>The Performer's Tools and The Elements of Drama</i>					Term Two <i>Melodrama</i>					Term Three <i>Gothic Playbuilding</i>					Term Four <i>Improvisation</i>																								
	Focus: Representations of Who We Are										Theatre that Reinforces Social Values					Theatre that Reinforces Social Values Term Four					Disrupting Social Order - Chaos and Absurdity																			
Weeks	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10
Texts and resources <i>Centre Stage</i>	Centre Stage Chapter 1					Centre Stage Chapter 3					<i>Robbery Under Arms</i> – Selected Scenes Centre Stage chapter 8					Centre Stage Chapter 4 Excerpts from plays <i>Picnic at Hanging Rock</i> and <i>The Children of the Black Skirt</i>					Centre Stage <i>Chapter 2</i> <i>Episodes of Whose Line Is it Anyway</i> <i>Theatresports Games</i>																			
Knowledge, skills, process	<ul style="list-style-type: none"> • Theatre – the live, visual medium • Creation and manipulation of tableaux • Control of 'focus' and 'space' as the elements of drama • Representations of Character/Situation; impact of setting/landscape • Terminology of the stage space 					<ul style="list-style-type: none"> • Ability to name and define each element • Can recognise the elements in performance work • Can use creativity and imagination to build performance work using the elements of drama • In-class written responses to questions about elements of drama 					<ul style="list-style-type: none"> • Melodrama acting style • Staging conventions of the melodrama • Use of playtext to identify the plot conventions of melodrama • Rehearsal and development of a scene from the play text • Ongoing questioning to build knowledge about representation and how character actions communicate and reinforce social values 					<ul style="list-style-type: none"> • Playbuilt Drama using Berkoff's Total Theatre concepts • Physical theatre; transformational acting • Gothic elements including supernatural elements that guide, warn and foreshadow • Exploring the moral consequences of the actions in the past and their impact on the present • Exploring narrative and story addresses the power of forgiveness to reconcile • Improvisation skills 					<ul style="list-style-type: none"> • Skills of improvisation • Use of improvisation games to develop improvisation skills • Knowledge of how improvisation skills might be adapted to other Drama classroom contexts and other learning contexts • Knowledge of how comedy can be created from situations where characters are not in control, where the unexpected and the absurd challenge rationality 																			
Assessment	N/A					<ul style="list-style-type: none"> • Collaborative development of short play • Written record of rehearsal process and peer- and self-evaluation of use of elements of drama 					<ul style="list-style-type: none"> • Direction/and or performance of a melodrama scene • Written reflection on knowledge of dramatic form and the messages conveyed in melodramas • Peer- and self-evaluation of skills in manipulating conventions of melodrama 					<ul style="list-style-type: none"> • Collaborative development of playbuilt performance • Performance of playbuilt work • Written record of process of development • Peer- and self-evaluation 					<ul style="list-style-type: none"> • Teacher ongoing observation of students' development of improvisation skills • An improvisation performance task • Written peer- and self-reflection on development of skills 																			