

Dramawise Reimagined

LEARNING TO MANAGE

THE ELEMENTS OF DRAMA

BRAD HASEMAN AND
JOHN O'TOOLE

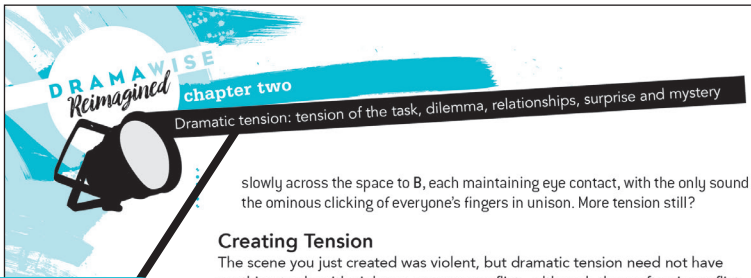
THE DRAMA CLASSIC,
REWRITTEN & REBORN

- New plays
- Updated themes
- Links to current curricula

HASEMAN AND O'TOOLE'S DRAMA CLASSIC REWRITTEN & REBORN FOR 2017

In 1987, Brad Haseman and John O'Toole released *Dramawise*, a dynamic guide to drama education. This book stands as a definitive text for teachers, students and drama practitioners, shaping many classroom programs and curricula at a state, national and international level. *Dramawise Reimagined* is the successor. It reaches beyond the original concepts, offering newly challenging drama activities that reflect complex questions in today's society.

The result is a complete coursebook for students and teachers of secondary-school drama, featuring activities that thoroughly detail each element of drama.



slowly across the space to B, each maintaining eye contact, with the only sound the ominous clicking of everyone's fingers in unison. More tension still?

Creating Tension

The scene you just created was violent, but dramatic tension need not have anything to do with violence, or even conflict—although there often is conflict in drama. It's more helpful to think of the sources of tension as the problems which the characters have to resolve. There are five major types of dramatic tension.

Tension of the Task

Sometimes what the characters are doing to reach their goals provides sufficient tension. All the characters are engaged in doing purposeful things, tasks towards fulfilling their goals; sometimes together, sometimes individually. That makes up the action of the drama. In plays and films, this tension is usually seen in the form of **suspense**, where the audience watches the characters struggling with the task in front of them, and doesn't know whether they will win or survive, or fail and perhaps die in the attempt. In improvised process drama, which you will meet in the next chapter, suspense is not so important, as collectively we have not yet made up the ending and can therefore resolve it however we wish. We are those characters ourselves, and so we have a stake in reaching their—our—goals. To create tension and keep up the interest, these tasks need to be difficult, important, and urgent.

Make the task hard

Just as a good game must be a challenge, if the task is not difficult the play will be quickly over, and nobody will care about the outcome anyway, as we have not worked for it.

ACTIVITY 2 LISTENING HARD

The game

1. Work in pairs, A and B, where A is looking at a common object or a picture of it—a coffee cup, a ballpoint pen, for example—which B is to sketch. B does not know what the object is. A gives instructions as accurately as possible about how to draw the object, but must not give any hint as to its identity. B, as you draw, can you guess what the object is? Finally, compare what you have drawn with the original. It should be fun.
2. Now swap tasks, and make the game harder by making the object more complex, like a horse, or Sydney Opera House.

Chapters organised by the Elements of Drama

Written directly to students

Clear and relevant activities, allowing for flexible or structured dramatic play

This is done using process dramas and plays from the wider world. Practical drama activities are supported with in-depth discussion of each of the elements of dramatic form, as well as traditional and contemporary dramatic meanings and approaches to play-making contextualised by the elements of theatre.

NEW FOR STUDENTS:

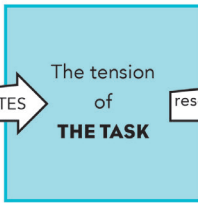
- Drama terminology explained
- Contemporary plays
- Relevant and socially engaged workshop themes
- Making group-devised theatre

NEW FOR TEACHERS:

- Focused notes for drama learning
- Full index
- Definitions of key terminology
- Assessment guidelines in line with Australian Curriculum: the Arts.

The problem of the tasks which the characters must complete

CREATES

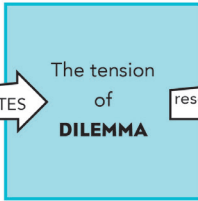


resolved by

Completing the task; perhaps achieving the goal, perhaps not.

The problem of choosing between two courses of action

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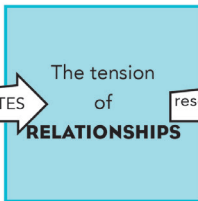


resolved by

Making the choice; perhaps for the best, perhaps not.

The problem of relationships between characters

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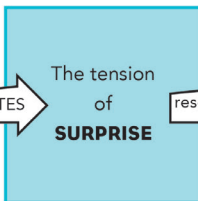


resolved by

Managing the relationships; some may change, people come and go.

The problem of the characters not knowing what lies ahead

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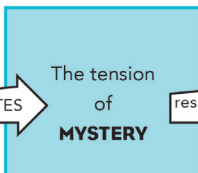


resolved by

Suddenly the shock is revealed to the characters; although it may be expected.

The problem of the characters not knowing what it all means

CREATES



resolved by

The action moves forward, everything becomes clear.

Diagrams show dramatic concepts in action

CONTENTS

chapter 1: the human context

The Dramatic Situation; Role

Plays: *Two Weeks with the Queen* by Mary Morris; *Snagged* by Robert Kronk

chapter 2: dramatic tension

Tension of the Task; Tensions of Dilemma; Tensions of Relationships; Tensions of Surprise; Tensions of Mystery

Plays: *The Children's Crusade* by Paul Thompson; *Romeo & Juliet* by Shakespeare

chapter 3: focus

Framing the Action; *Drugs in Sport Drama*; Choosing the Dramatic Frame; Focusing the Dramatic Moment

Plays: *Hitler's Daughter* by Di Cesare, El-dridge and McGarry; *Oh, What a Lovely War!* by Joan Littlewood

chapter 4: place and space

Setting; Playing with Place; Empty Space

Plays: *Hitler's Daughter* by Di Cesare, El-dridge and McGarry

chapter 5: time

Time in Art & Drama; *Refugee Family Drama*; Playing with Time; Tempo and Timing

Plays: *King John* by Shakespeare

chapter 6: narrative

Arc of Narrative; Beginnings and Endings; Thinking like a Story Analyst; Fragmenting Narrative Structure

Plays: *As You Like It* by Shakespeare

chapter 7: language

The Language of Drama; Language and Imagery; Economy; Voice

Plays: *Namatjira* by Scott Rankin

chapter 8: movement

Images in Action; *Death in the Village Drama*; Movement and Stillness; Expressive Movement

Plays: *The Insect Play* by Josef & Karel Čapek

chapter 9: mood

Creating Mood; Tension; Intensifying Mood

Plays: *Shotgun* by Rock Surfers Theatre Company

chapter 10: symbols

Symbols and Meaning; Gestures; Symbolic Objects; Dramatic Symbols

Plays: *Motherland* by Katherine Lyall- Watson

chapter 11: traditional dramatic meaning

Making the Skeleton Dance; *Leaving School Drama*

chapter 12: contemporary dramatic meanings

Elements of Drama and Contemporary Theatre; Reimagining the *Leaving School Drama*; Managing the Elements in Contemporary Theatre

chapter 13: playmaking

The Elements of Theatre; Pre-texts and Starting Points; Devising a Play from Scratch; Turning a Process Drama into a Play

Dramawise
Reimagined

LAUNCH MARCH 17TH

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