

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

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LAUNCH MARCH 17TH



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.

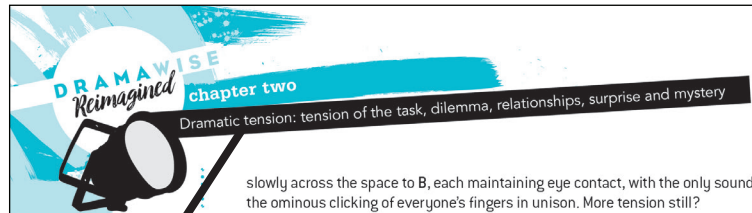
This is done using process dramas and plays from the wider world. Practical drama activities are supported with in-depth discussion of each of the elements of dramatic form, as well as traditional and contemporary dramatic meanings and approaches to play-making contextualised by the elements of theatre.

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.



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

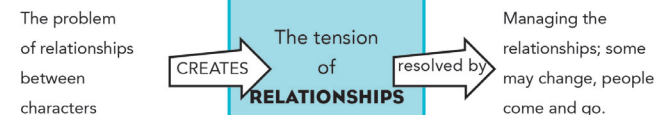
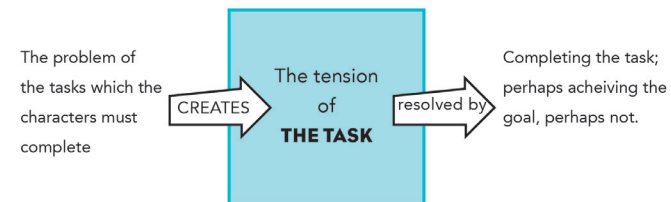
The game

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



Diagrams show dramatic concepts in action