

HSC Drama – Approaches to Acting

This topic explores approaches to actor training in the 20th century and its realisation in theatre production or other forms of drama performance.

The study involves the theoretical and experiential exploration of the philosophical and practical approaches to two practitioners' works and the manifestation of their techniques, process and specific exercises, for performance. Students must consider the aesthetics and expression of the actor's presence and its relationship to audience engagement. Specific examples from the practitioners' theatre works, contemporary theatre practice and the student's own experiential learning should be used to explore the topic.

Commented [AT1]: The topic extends beyond just performance and explores the breakdown of the way actors are trained and how their idea about the purpose of theatre is developed in their training.

Commented [AT2]: From the training we can then analyse how performances are developed due to the specific training and philosophies.

Commented [AT3]: Games for Actors and Non-Actors (Boal)
Meyerhold (Pitches)
You need to know their biography and the theory underpinning their approaches in order to fully appreciate and evaluate the performances manifesting from these ideas.

Commented [AT4]: Your experience with workshops, engaging in specific activities, seeing performances that utilise the approaches of these practitioners and your personal opinions and responses to these performances. You must maintain REGULAR logbook reflections for all activities you engage with and the performances that you see.

Commented [AT5]: The practitioners' values and beliefs about theatre as a powerful medium in which to communicate with societies. This is where you need to have a solid theoretical understanding of where they are coming from in order to truly understand the practical components of this unit.

Commented [AT6]: How their philosophies manifest themselves in a variety of performances.

Commented [AT7]: You need to understand and explain how the techniques used by these practitioners, and the training exercises used with the actors, help to communicate their philosophies on stage.

Commented [AT8]: You must be able to evaluate the way in which actors express meaning on stage through their movement and physicalisation to communicate clear dramatic meaning and serve the purposes of the practitioners in engaging their audiences in very specific meaning.

Commented [AT9]: How did the actor training systems of the practitioners' contribute to the performances that then occurred, how did the training manifest into the performances?

Commented [AT10]: How are the philosophies and training approaches still relevant in modern theatre training and performances? Why is this? You need to have a thorough theoretical and practical understanding of both practitioners in order to make sophisticated links to contemporary practices.

Commented [AT11]: You MUST refer to your experience as an actor, as a student, as a director, as a member of society and as an audience member. Discuss workshops, performances you have seen, research you have completed, etc.