



Curriculum  
Council

## **DRAMA**

## **IMPORTANT INFORMATION**

### **Syllabus review**

Once a course syllabus has been accredited by the Curriculum Council, the implementation of that syllabus will be monitored by the Course Advisory Committee. This committee can advise Council about any need for syllabus review. Syllabus change deemed to be minor requires schools to be notified of the change at least six months before implementation. Major syllabus change requires schools to be notified 18 months before implementation. Formal processes of syllabus review and requisite reaccreditation will apply.

### **Other sources of information**

The Western Australian Certificate of Education (WACE) Manual contains essential information on assessment, moderation and other procedures that need to be read in conjunction with this course.

The Curriculum Council will support teachers in delivering the course by providing resources and professional development online.

The Curriculum Council website [www.curriculum.wa.edu.au](http://www.curriculum.wa.edu.au) provides support materials including sample programs, assessment outlines, assessment tasks, with marking keys, sample examinations with marking keys and grade descriptions with annotated student work samples.

### **WACE providers**

Throughout this course booklet the term 'school' is intended to include both schools and other WACE providers.

### **Currency statement**

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# Rationale

Drama is a vibrant and varied art form found in play, storytelling, street theatre, festivals, film, television, interactive games, performance art and theatres. It is one of the oldest art forms and part of our everyday life. Through taking on roles and enacting real and imagined events, performers engage audiences who suspend their disbelief to enter the world of the drama. Through drama, human experience is shared. Drama entertains, informs, communicates and challenges.

Students achieve outcomes through the key activities of creation, performance and reflection. They explore and communicate ideas and learn particular processes and skills to enable them to work with drama forms, styles, conventions and technologies. They reflect, respond and evaluate drama and become critical, informed audiences, understanding drama in the context of their own society and culture, drawing on a diverse range of drama from other cultures, places and times to enrich their inter-cultural understanding.

The Drama course focuses on aesthetic understanding and drama in practice as students integrate their knowledge and skills. They use the elements and conventions of drama to develop and present ideas and explore personal and cultural issues. They engage in drama processes such as improvisation, play building, text interpretation, play-writing and dramaturgy which allow them to create original drama and interpret a range of texts written or devised by others. Their work in this course includes production and design aspects involving sets, costumes, makeup, props, promotional materials, stage management, front-of-house activities, and sound and lighting. Increasingly, students use technologies such as digital sound and multimedia. They present drama to a range of audiences and work in different performance settings.

Students work independently and collaboratively, learning time management skills and showing initiative and demonstrating leadership and interpersonal skills. Drama requires them to develop and practise problem-solving skills through creative and analytical thinking processes. They develop their capacity to respond to, reflect on, and make informed judgements using appropriate terminology and language to describe, analyse, interpret and evaluate drama drawing on their understanding of relevant aspects of other art forms.

In this course, students engage in both Australian and world drama practice. They understand how drama has changed over time and will continue to change according to its cultural context. Through Drama, they can understand the experience of other times, places and cultures in an accessible, meaningful and enjoyable way. They understand

the economic factors that affect drama practice and explore the vocational opportunities that drama offers.

While some students intend to make a career in drama and related fields, they also participate in drama for enjoyment and satisfaction. They experience the pleasure that comes from developing personal skills, knowledge and understandings that can be transferred to a range of careers and situations. Drama builds confidence, empathy, understanding about human experience, and a sense of identity and belonging. These are invaluable qualities for contemporary living.

This course provides students with the opportunity to further their achievement of specific overarching learning outcomes from the Curriculum Framework together with the development of the core-shared values.

## Course outcomes

The Drama course is designed to facilitate the achievement of four outcomes. These outcomes are based on the Arts learning area outcomes in the Curriculum Framework. Outcomes are statements of what students should know, understand, value and be able to do as a result of the syllabus content taught.

### Outcome 1: Drama ideas

Students create, interpret, explore, develop and present drama ideas.

In achieving this outcome, students:

- articulate their own ideas and interpret the ideas of others to make drama;
- explore and experiment to develop ideas in drama; and
- present drama ideas for specific purposes, audience and spaces.

### Outcome 2: Drama skills and processes

Students apply drama skills, techniques, processes, conventions and technologies.

In achieving this outcome, students:

- apply specific skills, techniques and processes;
- apply knowledge and conventions of drama; and
- use technologies and undertake production roles and responsibilities.

### Outcome 3: Drama responses

Students respond to, reflect on and evaluate drama.

In achieving this outcome, students:

- respond to drama using processes of engagement and inquiry;
- reflect on the process of producing and performing drama; and
- evaluate drama using critical frameworks and cultural perspectives.

#### **Outcome 4: Drama in society**

Students understand the role of drama in society.

In achieving this outcome, students:

- understand the interrelationships between drama and its historical and cultural contexts;
- understand the social and cultural value and purpose of drama; and
- understand economic considerations related to drama.

## **Course content**

The course content needs to be the focus of the learning program. It enables students to maximise their achievement of both the overarching learning outcomes from the Curriculum Framework and the Drama course outcomes.

The course content is divided into three content areas:

- drama language
- contextual knowledge
- production.

### **Drama language**

#### **Voice and movement**

Drama language involves the use of voice, spoken word, facial expression, gesture and movement to create role and character and to communicate dramatic action. Aspects of posture, breathing technique and voice production produce resonant, resilient and articulate expressions of roles and characters. Pace, pause, pitch, projection, phrasing and dynamics are vocal communication techniques used to express nuances and intentions of improvised and scripted texts. Non-verbal communication involves working with body: weight, time, space, proxemics and energy to create and communicate role, character and dramatic action. Non-verbal communication techniques including facial expression, posture, gesture, movement and use of space express the nuances and intentions of improvised and scripted texts. This repertoire underpins contemporary approaches to acting and directing.

#### **Drama processes**

Drama processes combine the elements of drama: role, character and relationships, situation, voice, movement, space and time, language and texts (including exploration of themes, approaches and theories), symbol and metaphor, audience and dramatic tension to create dramatic meaning. In creating dramatic action, students explore in drama, choices about varying light and darkness, sounds and silences, stillness and movement, colour and space. Key drama processes are improvising and interpreting scripted drama. Other drama processes involve acting, collaborating, directing, rehearsing, playwriting, dramaturgy, designing, stage management and front-of-house. New drama work is created by: actors, directors, stage managers and

designers (costume, scenography (stage), sound and lighting) interacting collaboratively. Drama performances engage audiences in dynamic processes of willing suspension of disbelief, identification, and/or aesthetic distance.

#### **Drama forms and styles**

Drama forms and styles are shaped by the application of the elements of drama: role and character, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension, according to particular conventions. The course covers a range of forms and styles including contemporary drama and the drama of other times, cultures and places, notably within the major categories of representational and presentational or non-realist drama.

Drama forms is a broadly inclusive term: it includes the genres (different types of drama) such as live theatre, radio, television and film drama, opera, puppetry and mime. Drama forms also refers to the structure of drama where aesthetic principles and practical choices shape the drama resulting in a focus on tragedy, comedy, tragic-comedy, farce, melodrama, or history. Style in drama refers to the distinctive identifying elements of particular dramatic texts. There are three dimensions of style: historical, performance and personal style. Historical style refers to the distinctive uses of language, approaches to subject-matter, themes, characterisation and dramatic action that can be linked to particular times and contexts. Performance style refers to the ways of approaching dramatic text in performance – two major performance styles are representational and presentational styles. The third dimension of style is personal style, the distinctive use of voice, posture, gesture and body that can be associated with a particular actor or director. Style can be observed in performances, direction, design and the application of conventions to dramatic texts.

A minimum of one Australian and one world drama text each year is covered. Australian drama texts include western, indigenous and multicultural Australian drama; and world drama texts include those from western and non-western cultures. western cultures include: UK, Europe, USA, Canada, New Zealand, and non-western cultures include: Africa, Asia and Middle East countries.

### **Contextual knowledge**

#### **Drama conventions**

Conventions are the customs, protocols and 'rules' of drama. These include audience and performance etiquette, and conventions related to mimesis and willing suspension of disbelief. Drama conventions change over time and reflect particular aesthetic choices related to culture, history and place. Drama draws on conventions of play and narrative.

### **Cultural values and drama practice**

Cultural values shape drama forms, styles and conventions. Own cultural beliefs and values are related to various contemporary drama practices and those of other times, cultures and places. The ways that drama practitioners respond to, and interact with cultural values in local, Australian and world settings are explored, as well as the value and importance of drama in the Australian economy. Drama contributes to social, economic and cultural capital, and provides potential career and funding opportunities.

### **Historical and social knowledge**

Historical and social knowledge impacts on drama content, forms, conventions, techniques and technologies in complex and challenging ways. Drama has a long history across time, places and cultures. The drama of own times, communities and society, with an emphasis on drama that reflects Australian identity and experience is covered, as well as drama from other times, places and cultures. This develops perspectives on a range of drama to inform creating, interpreting, performing and responding to own drama and the drama of others.

The history of drama includes: key features of drama forms, styles, and conventions of other times and places. Specific drama forms, styles, conventions, techniques and technologies relate to broader historical, social, political and economic issues. Artistic and aesthetic choices are made by drama artists in particular eras, and are related to key political and social ideas and concepts of that time. Drama impacts on social and cultural attitudes.

## **Production**

### **Spaces of performance**

Drama consists essentially of the interaction between performers and spectators in a given space. The term space is used here in a range of ways: the physical space of the interaction between the performance and the audience; the social, cultural and economic space of the audience members; the physical space of the stage, its organisation and scenographic design; the physical reality of 'off stage' space; and the fictional or emotional space that is created or evoked within, or in relation to the physical spaces of drama. The use of proscenium, thrust, in-the-round, traverse and promenade spaces of performance is considered. Various forms and styles of drama shape their performance spaces in individual and communal ways and call for audiences to respond in particular ways. A dynamic relationship is created between the performers and the audience as spectators and participants in performances.

### **Design and technologies**

Design and technologies shape and enhance the experience of drama. The design and construction of costumes, makeup, props, sound, lighting, scenography and performance spaces

communicate meaning in drama. The aesthetic qualities of design and technologies, as well as their construction and/or operation are considered including use of visual elements (line, shape, texture, colour, tone/value, 3D form and space) and principles of design (balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm, contrast). The safe use and management of mechanical and electronic technologies such as operating sound and lighting equipment is essential. Drama is making use of emerging technologies such as integrating multimedia with live performance.

### **Management skills and processes**

Drama is essentially a social activity that involves the management of performers, audiences, technologies, time and spaces according to the resources available. Stage management processes and personal project management, particularly in relation to meeting performance and course timelines are explored. Management of drama also involves an understanding of ethical and legal issues: accepted codes of professional conduct and the rules and laws that relate to drama as an arts practice, particularly with regards to drama production. Work and safety regulations, intellectual property and copyright, censorship law and regulations related to the use of language, images and subject matter and the importance of inclusive social and work practices are examined. There is also consideration of marketing issues related to attracting audiences, having experience in front-of-house activities and the role of production managers in sourcing and budgeting funds and materials to create a drama work.

## **Course units**

Each unit is defined with a particular focus and a selection of learning contexts through which the specific unit content can be taught and learnt. The cognitive difficulty of the content increases with each stage. The pitch of the content for each stage is notional and there will be overlap between stages.

Stage 1 units provide bridging support and a practical and applied focus to help students develop skills required to be successful for Stage 2 units.

Stage 2 units provide opportunities for applied learning but there is a focus more on academic learning.

Stage 3 units provide opportunities to extend knowledge and understandings in challenging academic learning contexts.

## Unit 1ADRA

The focus for this unit is **exploring drama**. Within this broad focus, teachers select learning contexts that tap into the interests of their students and build upon the informal understandings that they already have.

Students are introduced to the skills, techniques and conventions of story and story telling enactment, improvisation and play building, including the structure of 'process drama' moving from pretext to devising a drama work. They explore drama conventions, techniques and technologies. Through small-scale drama performance projects, they develop their understanding and application of voice and movement skills and techniques and the way that stories and ideas are communicated in and through actors interacting in and with the performance space, using technologies such as sets, lighting and sound.

Students view, read and explore relevant drama works and texts using scripts and/or script excerpts from Australian and/or world sources.

## Unit 1BDRA

The focus for this unit is **drama performances and events**. Students participate in a public performance for an audience other than their class members. They may participate in projects to devise a new work or stage a scripted drama.

Students extend their skills in improvisation and relate these to playwriting structures through a focus on characterisation, use of dialogue and creating drama narratives with dramatic tension. They further develop their voice and movement skills and techniques appropriate to the drama event, audience and performance space.

Students consider the relationship between drama performances and events and their intended audience and explore how different performance spaces reflect their cultural value, investigating purpose-built and/or everyday locations used to stage drama.

In participating in drama performances and/or events, students work independently and in teams to learn how the creative process of devising, interpreting and producing drama is collaborative and productive. They explore and reflect on the roles of actors, directors, playwrights, designers, managers, dramaturges and directors and consider how they work together in production practices.

Students view, read and explore relevant drama works and texts using scripts and/or script excerpts from Australian and/or world sources.

## Unit 2ADRA

The focus for this unit is **representational drama**. This involves the driving force of drama that arises from conflicting human desires, motivations and objectives and the dramatic tension they create. In this unit students extend their voice and movement skills and develop specific techniques to enable them to present characters that audiences believe. They also learn how to write and devise realistic dialogue that drives dramatic action.

This unit covers **representational** and/or **realistic** drama forms and styles, and students explore techniques of characterisation through different approaches to text interpretation, particularly those based on the work of Stanislavski and others who followed.

Students consider audience/performance relationships in representational and/or realistic drama. They analyse the way drama technologies have been developed to represent realistic sets, situations and characters in a variety of performance spaces.

In contexts related to dramatic action, students have the opportunity to research, workshop, interpret, perform and produce texts in forms and styles related to representational and/or realistic drama.

## Unit 2BDRA

The focus for this unit is **presentational drama**. Students consider the dynamic role of drama in shaping cultural and personal identity. They learn how drama is shaped by its historical and cultural context and how drama can provide a commentary or critique that may challenge conventional thinking about particular issues.

Students extend their knowledge of drama forms and styles that have been considered challenging, either because of the way that they challenged the conventions, dramatic structure and styles of performance, or because of the way they challenged notions of identity related to politics, nationalism, gender or class.

Students learn about the work of particular practitioners whose approaches to drama encompass **presentational** or **non-realist** drama. They consider the ways that such drama can use a wide variety of different found and purpose-built performance spaces and how productions can be staged using minimal or symbolic sets and props.

In contexts related to challenge and identity, students have the opportunity to research, workshop, interpret and perform drama texts. They undertake production roles and collaborate to work safely and present their drama in a well-organised manner.

## Unit 3ADRA

The focus for this unit is **dramatic text, context, form and style**. In this unit students perform and produce a published drama work incorporating in-depth study and interpretation of text, subtext, context and style.

Students refine their skills in voice and movement and develop techniques for control of vocal delivery in performance. They learn about different approaches to dramaturgy, directing and rehearsing a drama text. They consider ways that drama can be funded and learn about the components of production budgets, stage managing, planning production schedules; and working responsibly to create a safe working environment.

Students learn about different **theoretical approaches** to representational and presentational or non-realist drama and the ways that drama texts can be reworked for contemporary performance contexts and audiences.

## Unit 3BDRA

The focus for this unit is **interpreting, manipulating and creating drama**. Students apply conventions and techniques of drama forms and styles to interpret texts and develop original works that may be either celebratory and/or critical in their perspective. They show their understanding of how a range of **practical and theoretical approaches** manipulates the elements of drama.

Students apply voice and movement skills appropriate to their drama work and incorporate emerging and traditional technologies, and may use elements of other art forms in their presentation. They research contemporary developments in world drama, critically evaluate the way that drama is valued in Australian culture and make predictions about its future.

Students devise and perform an original work.

## Suggested learning contexts

Unit content can be taught and learnt through a range of possible contexts (some of which are listed below). Teachers should nominate one or more contexts for each unit to ensure that students, over their study of a number of units, are exposed to a range of approaches to drama.

- Enacted storytelling
- Process drama
- Physical theatre and movement
- Realistic representational acting
- Non-realistic presentational acting
- Contemporary drama
- Drama of other times
- World drama and practitioners
- Asian drama and practitioners
- Australian drama and practitioners
- Indigenous drama and practitioners
- Individual practitioners
- Verbatim theatre.

## Role

Roles are a critical part of the student appreciation of scope and depth of Drama. In this course, the roles to be studied are defined as actor, director, dramaturge, designer (lighting, sound, costume, scenography), manager (stage, front of house, production, marketing) and playwright. The particular roles are described below.

In each unit, students are required to engage with the role of actor and others according to their choice of non-acting role, the content and the production task/s students are completing.

In Stage 1, students focus on acting and at least one other role over the pair of units.

In Stage 2, students undertake a range of roles in their performance/production tasks but for the Stage 2 external written exam, focus on acting and at least one other role from directing, designing, or dramaturgy over the pair of units.

In Stage 3, students undertake a range of roles in their performance/production tasks but for the Stage 3 external written exam focus on acting, directing, designing, managing and dramaturgy over the pair of units.

| Role   | Responsible for  |
|--|--|
| <b>ACTOR:</b> interprets and presents the text by adopting role or character through action to create the drama event  | Vocal communication<br>Non-verbal communication<br>Characterisation  |
| <b>DIRECTOR:</b> decides upon the interpretation or the conceptualisation of the text working with actors and the creative team to realise the drama event                                     | Approach and blocking<br>Dramatic action<br>Leadership for the design and production team  |
| <b>DRAMATURGE:</b> assists through historical research and textual analysis the process of 'making meaning' in the drama event   | Historical contexts<br>Forms and styles<br>Critical Frameworks   |
| <b>DESIGNER</b>  |  |
| <b>Scenographer:</b> designs and develops the environment and layout of a performance space for a drama event  | Stage design, digital set design, scenery/flats/<br>entrances/exits/fixtures/furniture   |
| <b>Lighting designer:</b> provides illumination, focus, mood and atmosphere through lighting technologies in a drama event   | Patching/rigging<br>Light selection, modification and angles<br>Patching and programming   |
| <b>Sound designer:</b> provides aural support for the action, context and transitions in a drama event   | Soundscapes<br>Mixing/cutting/levels<br>Music/sound effects  |
| <b>Costume designer:</b> provides designs for the appearance of characters on stage and insights about the context or style of a drama event (includes makeup)                                 | Colours Style/cut/fit<br>Fabrics and accessories<br>Highlights/Colour/Effects  |
| <b>MANAGER</b>   |  |
| <b>Production manager:</b> collaborates with the creative team to realise the production qualities of the drama event  | Bookkeeping/budgets<br>Grants/copyright/rights<br>Occupational health and safety   |
| <b>Stage manager:</b> manages the process of auditions, rehearsals and productions. Liaises with the production team about the management of props, furniture and effects during a drama event | Stage manager's prompt book<br>Rehearsal coordination<br>Cues/transitions/changeovers<br>Set-strike lists/backstage plans<br>Technical rehearsals/tops and tails |
| <b>Front of House manager:</b> supervision of box office, refreshment and audience accommodation facilities (and their presentation) associated with the drama event                           | Float/tickets<br>Décor/adornments/items of interest<br>Staffing/ushers   |
| <b>Marketing manager:</b> responsible for the effective dissemination of information about the drama event to the public at large to create an audience for that drama event                   | Targets audience<br>Campaigns/marketing/advertising<br>Program/poster/media construction   |
| <b>PLAYWRIGHT:</b> provides a written plan of the action and dialogue in a drama event. This may be written prior to a rehearsal or as a record of play building processes.                    | Characters/context<br>Structure<br>Writing/formatting conventions<br>Scenes/dialogue/stage directions/speech cues  |

# Time and completion requirements

The notional hours for each unit are 55 class contact hours. Units can be delivered typically in a semester or in a designated time period up to a year depending on the needs of the students. Pairs of units can also be delivered concurrently over a one year period. Schools are encouraged to be flexible in their timetabling in order to meet the needs of all of their students.

A unit is completed when all assessment requirements for that unit have been met. Only completed units will be recorded on a student's statement of results.

Refer to the WACE Manual for details about unit completion and course completion.

## Resources

Teacher support materials are available on the Curriculum Council website extranet and can be found at: <http://www.curriculum.wa.edu.au/>

# Vocational Education and Training information

Vocational Education and Training (VET) is nationally recognised training that provides people with occupational knowledge and skills and credit towards, or attainment of, a vocational education and training qualification under the Australian Qualifications Framework (AQF).

When considering VET delivery in WACE courses it is necessary to:

- refer to the WACE Manual, Section 5: Vocational Education and Training, and
- contact education sector/systems representatives for information on operational issues concerning VET delivery options in schools.

### Australian Quality Training Framework (AQTF)

AQTF is the quality system that underpins the national vocational education and training (VET) sector and outlines the regulatory arrangements in states and territories. It provides the basis for a nationally consistent, high-quality VET system.

The AQTF Essential Conditions and Standards for Registered Training Organisations outline a set of auditable standards that must be met and maintained for registration as a training provider in Australia.

### VET integrated delivery

VET integrated within a WACE course involves students undertaking one or more VET units of competency concurrently with a WACE course unit. No unit equivalence is given for units of competency attained in this way.

VET integrated can be delivered by schools providing they meet AQTF requirements. Schools need to become a Registered Training Organisation (RTO) or work in a partnership arrangement with an RTO to deliver training within the scope for which they are registered. If a school operates in partnership with an RTO, it will be the responsibility of the RTO to assure the quality of the training delivery and assessment.

Units of competency from selected training package qualifications have been considered for integration during the development of this course. The suggested units of competency that have been mapped to the content of individual course units within this course may be suitable for integration. The list is not exhaustive and schools may choose with the approval of an RTO to include additional or alternative units of competency to specifically suit their school program.

Schools seeking to link delivery of this course with units of competency must read the information outlined in the relevant training package/s. This information can be found at the National Training Information Service website: [www.ntis.gov.au](http://www.ntis.gov.au).

### National Training Package

CUE03 Entertainment Training Package  
CUF07 Screen and Media Training Package

#### Qualifications

CUE20103  
Certificate II in Live Production, Theatre and Events

Note: Any reference to qualifications and units of competency from training packages is correct at the time of publication.

# Set text lists

In the external written exam for Stage 2 and Stage 3, student's responses in Sections 2 and 3 must directly relate to one Australian text and one World text selected from the texts listed below.

Teachers should choose texts that allow them to cover the content of the unit and that allow students to achieve the outcomes of the course.

The demarcation of the Stage 2 set text list into A and B units is driven by the content focus of each unit: 2ADRA Representational and/or realistic drama, Stage 2BDRA Presentational and/or non-realist drama.

The set text list for Stage 3 also includes texts that are included in the Stage 2 lists. These texts have been identified as offering a sufficient range of techniques and processes to meet the needs of students studying drama at different stages. Teachers who are teaching Stage 2 and Stage 3 in the same class can use these texts but can also nominate to select separate texts for the students in each stage.

Teachers are reminded that the examinations for Stage 2 students will be different from examinations for Stage 3 students because of the different and more complex content in Stage 3 units.

This is a dynamic list that will be reviewed each year. It will include submissions through appropriate representatives on the Course Advisory Committee (CAC), who will evaluate the current list. The list shows which texts are new for 2012 and which texts will not be examinable from 2013.

The following are the set text lists for Drama for Stage 2 (2ADRA and 2BDRA) and Stage 3 (3ADRA and 3BDRA).

## Stage 2: 2ADRA Representational and/or realistic drama

### 2A Australian

Beynon, R. (1982). *The Shifting Heart*. Sydney: Harper Collins Publishers Australia

Gow, M (1988). *Away*. Sydney, Currency Press

Lawler, R. (1996). *Summer of the Seventeenth Doll*. Strawberry Hills: Currency Press

Nowra, L. (2005). *Summer of the Aliens*. Strawberry Hills: Currency Press

Rayson, H. (2003). *Inheritance*. Strawberry Hills: Currency Press

Seymour, A. (1982), *The One Day of the Year* Harper Collins. Examinable from 2012

Thomson, K. (1992). *Diving for Pearls*. Strawberry Hills: Currency Press (first performed in Melbourne, 1990)

Williamson, D. (19). *The Club* Strawberry Hills: Currency Press. Examinable from 2012

Williamson, D. (1999). *Face to Face*. Strawberry Hills: Currency Press (years of production: 1995, 2000). Not examinable from 2013

### 2A World

Brecht, B. (2006). *Life of Galileo*. London: Methuen Drama

Chekhov, A (1995) *The Cherry Orchard*. London: Methuen Publishing Limited. Not examinable from 2013

Ibsen, H. (2001). *Ghosts*, London, UK: Methuen Publishing Limited. Examinable from 2012

Ibsen, H. (2001). *Hedda Gabler*. London, UK: Methuen Publishing Limited

Mamet, D. (1994). *The Cherry Orchard [adaptation]*. New York, Grove Press. Not examinable from 2013

Miller, A. (1994). *Death of a Salesman*. Port Melbourne, Vic: Heinemann

Pinter, H. (1991). *The Homecoming*. London: Faber. Not examinable from 2013

Rose, R. (2006). *12 Angry Men*. London: Penguin Classics. Not examinable from 2013

Sewell, S. (2005). *Myth, Propaganda and Disaster in Nazi Germany and Contemporary America: A Drama in 30 Scenes*. Strawberry Hills: Currency Press. Not examinable from 2013

Williams, T. (2000). *A Streetcar Named Desire and other plays*. London: Penguin

## Stage 2: 2BDRA Presentational and/or non-realist drama

### 2B Australian

Betzien, A. (2007). *Hoods*. Strawberry Hills: Currency Press

Boddy, M., & Ellis, B. (1998). *The Legend of King O'Malley* [Anthology title: *Plays of the 70s: Volume 1*]. Strawberry Hills: Currency Press. Not examinable from 2013

Cameron, M. (2005). *Ruby Moon*. Strawberry Hills: Currency Press

Chi, J and Knuckles (1991). *Bran Nue Dae*. Sydney, Currency Press

Cribb, R. (2002). *Last Cab to Darwin*. Hobart: Australian Script Centre. Not examinable from 2013

Hewett, D. (2001). *Nowhere*. Strawberry Hills: Currency Press. Not examinable from 2013

Milroy, D (2011) *Waltzing the Willarra*. Strawberry Hills: Currency Press. Examinable from 2012

Monjo, J. and Enright, N. (1999). *Cloudstreet*. Strawberry Hills: Currency Press

Oxenburgh, D., Ross, A. (2006). *The Merry-go-round in the Sea*. Strawberry Hills: Currency Press

Williamson, D. (1999). *Face to Face*. Strawberry Hills: Currency Press. Not examinable from 2013

## 2B World

Albee, E. (1997). *A Delicate Balance*. New York, Plume (first performed in New York, 1966). Not examinable from 2013

Brecht, B. (2001). *Measures Taken and Other Lehrstücke*. New York: Arcade Publishing. Not examinable from 2013

Brecht, B. (2006). *Life of Galileo*. London: Methuen Drama

Brecht, B. (1986). *Threepenny Opera*. London: Methuen Drama

Churchill, C. (1984). *Top Girls*. London: Methuen Drama. Examinable from 2012

Goldoni, C. (1958). *A Servant of Two Masters*. New York: Applause Theatre Book Publishers

Pinter, H. (1991). *The Homecoming*. London: Faber

Shakespeare, W. (2004). *Macbeth*. Oxford, UK: Oxford University Press

Shakespeare, W. (2005). *A Midsummer Night's Dream*. Oxford, UK: Oxford University Press

Sophocles. (1986). *Oedipus the King* [or Oedipus Rex] [Anthology title: *Sophocles: Plays: 1*] London: Methuen Drama

Sophocles. (1986). *Antigone* [Anthology title: *Sophocles: Plays: 1*] London: Methuen Drama. Examinable from 2012

Stoppard, T. (1973). *Rosencrantz and Guildenstern are Dead*. London: Faber

## Stage 3: 3ADRA and 3BDRA

Note: texts marked with a unit number and an asterisk [e.g. (2A\*) or (2B\*)] are in the Stage 2 list and the Stage 3 list.

### Australian

Cameron, M. (1998). *Tears from a Glass Eye*. Strawberry Hills: Currency Press

Cameron, M. (2005). *Ruby Moon*. Strawberry Hills: Currency Press (2B\*)

Enright, N. (2003). *A Man with Five Children*. Strawberry Hills: Currency Press. Not examinable from 2013

Harrison, J. (2006). *Rainbow's End*. [Anthology title: *Contemporary Indigenous Plays*]. Strawberry Hills: Currency Press. Not examinable from 2013

Hewett, D. (1979). *The Man from Mukinupin*. Strawberry Hills: Currency Press

Hewett, D. (2001). *Nowhere*. Strawberry Hills: Currency Press (2B\*). Not examinable from 2013

Kemp, J. (1996). *The Black Sequin Dress*. Strawberry Hills: Currency Press. Not examinable from 2013

Kemp, J. (2002). *Still Angela*. Strawberry Hills: Currency Press

Monjo, J. and Enright, N. (1999). *Cloudstreet*. Strawberry Hills: Currency Press (2B\*)

Rayson, H. (2003). *Hotel Sorrento*. Strawberry Hills: Currency Press

Rayson, H. (2003). *Inheritance*. Strawberry Hills: Currency Press (2A\*)

Sewell, S. (1997). *The Blind Giant is Dancing*. Strawberry Hills: Currency Press

Sewell, S. (2005). *Myth, Propaganda and Disaster in Nazi Germany and Contemporary America: A Drama in 30 Scenes*. Strawberry Hills: Currency Press (2A\*). Not examinable from 2013

Version 1.0. (2004). *CMI: A Certain Maritime Incident*. [Script published in *Australasian Theatre Studies*, 48, April 2006, pp. 143–176; may also be obtained from the company—

<http://www.versiononepointzero.com/>].

Not examinable from 2013

Version 1.0. (2005). *Wages of Spin*. [Script may be obtained from the company—

<http://www.versiononepointzero.com/>]

Not examinable from 2013

Williamson, D. (19). *The Club* Strawberry Hills: Currency Press (2A\*). Examinable from 2012

Williamson, D. (1995). *Dead White Males*. Strawberry Hills: Currency Press (2A\*). Examinable from 2012

Williamson, D. (1999). *Face to Face*. Strawberry Hills: Currency Press (2A\*) (2B\*). Not examinable from 2013

### World

Beckett, S. (2006). *Waiting for Godot*. London: Faber

Beckett, S. (2006). *Endgame*. London: Faber. Not examinable from 2013

Brecht, B. (2006). *Life of Galileo*. London: Methuen Drama (2A\*) (2B\*)

Brecht, B. (1986). *Threepenny Opera*. London: Methuen Drama (2B\*)

Brecht, B. (1984). *The Caucasian Chalk Circle*. London: Methuen Drama

Churchill, C. (1984). *Top Girls*. London: Methuen Drama (2A\*)

Churchill, C. (1990). *Mad Forest*. London: Nick Hern Books

Durrenmatt, F translated by Valency, M. (1964). *The Visit in Durrenmatt Four Plays*: Cape. Examinable from 2012

Kaufman, M. & Belber, S. (2001). *The Laramie Project*. New York: Vintage Books

Wee, C. J. W. L. & Lee Chee Keng (Editors) (2003). *Descendants of the Eunuch Admiral in Two plays by Kuo Pao Kun: Descendants of the Eunuch Admiral & The Spirits Play*. Singapore, SNP. Not examinable from 2013

Wee, C. J. W. L. & Lee Chee Keng (Editors) (2003). *The Spirits Play*. in *Two plays by Kuo Pao Kun: Descendants of the Eunuch Admiral & the Spirits Play*. Singapore, SNP. Not examinable from 2013

Pinter, H. (1991). *The Homecoming*. London: Faber (2A\*)(2B\*)

Pinter, H. (2005). *Ashes to Ashes* [Anthology title: *Harold Pinter: Plays: 4*] London: Faber. Not examinable from 2013

Shakespeare, W. (2004). *Macbeth*. Oxford, UK: Oxford University Press (2B\*)

Shakespeare, W. (2006). *The Tempest*. Oxford, UK: Oxford University Press

Sophocles. (1986). *Antigone* [Anthology title: *Sophocles: Plays: 1*] London: Methuen Drama. (2B\*). Examinable from 2012

Stoppard, T. (1973). *Rosencrantz and Guildenstern are Dead*. London: Faber (2B\*)

Stoppard, T. (1993). *Arcadia*. London: Faber

Theatre Workshop. (1967). *Oh, What a Lovely War!* London: Methuen Drama

### Stage 1: Suggested texts

The suggested texts list is designed to support teachers looking for appropriate texts for Stage 1 only. As there is no external assessment for Year 11, suitable alternative texts, relevant to the unit content, can be used for Stage 1 units.

Ayckbourne, A. (2007) *Confusions* Methuen Student Edition. Contains five short plays

Aristophanes. (1989). *The Clouds*. Oxford, UK: Oxford University Press

Aristophanes. (1990). *Lysistrata*. Oxford, UK: Oxford University Press

Baldois, J (2010) *Engine* Sydney: Currency Press

Bigelow-Dixon, M; Wegener, A; Petruska, K. ed *30 Ten Minute Plays for 2 Actors; from the Actors Theatre of Louisville*: Smith and Kraus (2010)

Bert, N. (1991). *Theatre Alive!* Colorado Springs, Co: Meriwether

Cornelius, P. (2007) *Boy Overboard*. Strawberry Hills, Currency Press (adapted from the novel by Morris Gleitzman)

Daly, T. (2005) *Beach: A Theatrical Fantasia*, Macmillan Drama Studio

Dean, P. (2000) *After January*. Strawberry Hills: Currency Press (adapted from the novel by Nick Earls)

Di Casare, E; Eldrige, S; MCGarry, T. (2007). *Hitler's Daughter-The Play*. New South Wales: Currency Press Australia

Fairhead, W. (1979). *Spotlights on Australian Drama: An Anthology for Senior Students*. South Melbourne: Macmillan

Gibbs, P. (1996). *Lockie Leonard: Human Torpedo*. Strawberry Hills: Currency Press

Godbar, J. (1989) *Teechers* Samuel French Ltd.

Hathorn, H; Andrew Johnstone, J. (2008) *The Tram to Bondi Beach* Strawberry Hills, Currency Press

Jones, H. (ED). (1996) *Four Australian One-act Plays*, Melbourne, Longman

Keyte, B., & Baines, R. (Ed.). (1989). *Exits and Entrances*. Melbourne: Thomas Nelson

Lycos, T. & Nantsou, S. (1996). *The Stones: California*. Theatre Magazine, 33(2) [John Hopkins University Press; also available through <http://www.zealtheatre.com.au/htm/home.html> ]

Morris, M. (1993). *The Boss of the Pool*. Strawberry Hills: Currency Press

Oswald, D (2008) *Stories in the Dark*. Strawberry Hills: Currency Press

*One Act Plays: Series 2*. (1983). Richmond, Vic: Heinemann

Shakespeare, W. (2005). *Romeo and Juliet*. Oxford, UK: Oxford University Press

Wadds, G.M. (1988). *Who Cares?* Strawberry Hills: Currency Press

Tulloch, R (2009) *The Book of Everything: The play*, adapted by Richard Tulloch from the novel by Guis Kuijer. Sydney: Currency Press

Drama for Reading and Performance Collection One and Collection Two:

<http://www.perfectionlearning.com/browse.php?categoryID=1591&level=2&parent=2572>

For other ideas and resources, the Drama page on the Curriculum Council website provides some useful references and materials.

The **Australian Script Centre** collects, catalogues, promotes and distributes unpublished Australian plays and now holds hundreds of scripts.

<http://www.ozscript.org/>

# Assessment

Refer to the WACE Manual for policy and principles for both school-based assessment and examinations.

## School-based assessment

The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment types, including examples of different ways that they can be applied and the weighting range for each assessment type.

Teachers are to use the assessment table to develop their own assessment outlines.

An assessment outline needs to be developed for each class group enrolled in each unit of the course. This outline includes a range of assessment tasks that cover all assessment types and course outcomes with specific weightings. If units are delivered concurrently, assessment requirements must still be met for each unit.

In developing assessment outlines and teaching programs the following guidelines should be taken into account.

- Written and oral communication, and the principles of their successful practice (as explored through the overarching learning outcomes), underpin all learning in the course and therefore need to be explicitly addressed and assessed.
- All tasks should take into account teaching, learning and assessment principles from the Curriculum Framework.
- There is flexibility within the assessment framework for teachers to design school-based assessment tasks to meet the learning needs of students.
- Teachers choose Australian and world drama texts to suit the needs of their students. In Stages 2 and 3, one text for each unit must be selected from the set text list.
- Student responses may be communicated in any appropriate form e.g. written, oral, graphical, multimedia or various combinations of these.
- Student work submitted to demonstrate achievement should only be accepted if the teacher can attest that, to the best of her/his knowledge, all uncited work is the student's own.
- Evidence collected for each unit should include tasks conducted under test conditions.
- Assessment of student work should cover the key course content of drama language, contextual knowledge and production elements of drama.

| Assessment table     |         |         |   |
|----------------------|---------|---------|---|
| Weightings for types |         |         | Type of assessment  |
| Stage 1              | Stage 2 | Stage 3 |   |
| 40–60%               | 40–50%  | 40–50%  | <p><b>Performance/production</b><br/>Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary.</p> <p>A practical (performance) examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type.</i></p> |
| 20–30%               | 20–30%  | 25–35%  | <p><b>Response</b><br/>Response to, analysis and evaluation of own, others' or professional drama works.</p> <p>A written examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society.</i></p>   |
| 20–40%               | 20–30%  | 25–35%  | <p><b>Investigation</b><br/>Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type.</i></p>  |

## Grades

Schools assign grades following the completion of the course unit. The following grades may be used:

| Grade | Interpretation           |
|-------|--------------------------|
| A     | Excellent achievement    |
| B     | High achievement         |
| C     | Satisfactory achievement |
| D     | Limited achievement      |
| E     | Inadequate achievement   |

Each grade is based on the student's overall performance for the course unit as judged by reference to a set of pre-determined standards. These standards are defined by grade descriptions and associated annotated work samples.

Grade descriptions:

- describe the range of performances and achievement characteristics of grades A, B, C, D and E in a given stage of a course
- can be used at all stages of planning, assessment and implementation of courses, but are particularly important as a final point of reference in assigning grades
- are subject to continuing review by the Council.

The grade descriptions are included in Appendix 1. Together with associated annotated work samples for this course, grade descriptions can be accessed on the course page at

<http://www.curriculum.wa.edu.au/>

## Examination details

There are separate examinations for Stage 2 pairs of units and Stage 3 pairs of units.

In their final year, students who are studying at least one Stage 2 pair of units (e.g. 2A/2B) or one Stage 3 pair of units (e.g. 3A/3B) will sit a written and a practical (performance) examination in this course, unless they are exempt.

The Drama examination comprises a written examination worth 50% of the total examination score and a practical (performance) examination worth 50% of the total examination score.

Each examination will assess the specific content, knowledge and skills described in the syllabus for the pair of units studied.

Details of the examinations in this course are prescribed in the examination design briefs (pages 31–35).

# UNIT 1ADRA

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## Unit description

The unit description provides the focus for teaching the specific unit content.

The focus for this unit is **exploring drama**. Within this broad focus, teachers select learning contexts that tap into the interests of their students and build upon the informal understandings that they already have.

Students are introduced to the skills, techniques and conventions of story and story telling enactment, improvisation and play building, including the structure of 'process drama' moving from pretext to devising a drama work. They explore drama conventions, techniques and technologies. Through small-scale drama performance projects, they develop their understanding and application of voice and movement skills and techniques and the way that stories and ideas are communicated in and through actors interacting in and with the performance space, using technologies such as sets, lighting and sound.

Students view, read and explore relevant drama works and texts using scripts and/or script excerpts from Australian and/or world sources.

## Suggested learning contexts

In planning their programs, teachers are encouraged to nominate one or more learning contexts to shape and direct student exploration of course content, story telling and process drama. A list of possible contexts and approaches is on page 7 of the course.

## Unit content

The course content descriptions on pages 4 and 5 explain the scope and nature of the unit content.

This unit includes knowledge, understandings and skills to the degree of complexity described below.

**Texts:** over a pair of units, students are to study at least one Australian text and one world text in any one year appropriate to **exploring drama** and introducing skills, knowledge and understandings in drama. They may work with script excerpts (from one or several plays) or a whole script.

**Role:** in this unit, students focus on acting and at least one other role from either directing, designing, managing, playwriting or dramaturgy (for details about each role see page 8).

**Oral and written communication:** students address appropriate aspects of written and oral communication and their principles of best practice, through drama in performance and associated learning activities.

## Drama language

### Voice and movement

- warm-up routines for safe and effective voice and movement
  - posture and body alignment
  - breath control techniques for voice production
  - vocal clarity and flexibility
- developing a vocabulary of movement and non-verbal communication including gesture, stance/posture, facial expression and mime.

### Drama processes

- characters and roles in performance (such as antagonist, protagonist and supporting roles)
- characterisation processes including developing character profiles
- improvisation processes including offer, acceptance, extension, planning, development and presentation
- rehearsal and group work processes
- text interpretation processes (dramaturgy) including identifying themes, plot/dramatic action
- performance preparation processes such as warm-up, focus time and notes.

### Drama forms and styles

- introduction to the broad categories of comedy and tragedy
- representational and presentational or non-realist drama
- story and narrative based drama
- overview of drama based on improvisation.

## Contextual knowledge

### Drama conventions

- combining the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension) to create dramatic action
- conventions of improvisation, including willing suspension of disbelief and offer and acceptance
- conventions of story-telling and narrative structure with a focus on enacted story
- playwriting structures, including scene organisation, setting, dialogue and stage directions
- performance and audience etiquette appropriate to performance contexts.

### Cultural values and drama practice

- introduction to the purposes and use of drama in different cultures
- importance of taking into account audience expectations, attitudes, experience and understanding
- considerations of why different audiences may respond differently to the same drama work.

### Historical and social knowledge

- a practically focused overview of drama beginnings: storytelling, ritual celebration, and re-enactment
- role of improvisation and play building in drama practices of the past and present.

## Production

### Spaces of performance

- the 'magic' dedicated space of the performance and the dynamic relationship between audience and performance
- introduction to performance spaces and audience spaces: the configuration of performance spaces and how they position audiences in relation to the dramatic action.

### Design and technologies

- introduction to how drama technologies and design relates to costume, makeup, sound, lighting, props and scenography to create meaning and enhance drama.

### Management skills and processes

- conflict resolution processes for effective decision-making
- short term goal setting and time management such as the organisation of a rehearsal schedule for a small-scale, devised performance
- importance of respecting intellectual property and copyright related to the use of texts and sources
- safety rules of working in workshop and performance space.

## VET integrated units of competency

Units of competency may be integrated in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency that may be suitable for integration are:

### Certificate I units of competency:

**ICAU1128B** Operate a personal computer

### Certificate II unit of competency:

**CUECOR02C** Work with others

Note: Any reference to qualifications and units of competency from training packages is correct at the time of publication.

## Assessment

The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

| Weighting Stage 1 | Type of assessment   |
|-------------------|--|
| 40–60%            | <p><b>Performance/production</b></p> <p>Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary.</p> <p>A practical (performance) examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type.</i></p> |
| 20–30%            | <p><b>Response</b></p> <p>Response to, analysis and evaluation of own, others' or professional drama works.</p> <p>A written examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society.</i></p>   |
| 20–40%            | <p><b>Investigation</b></p> <p>Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type.</i></p>  |

# UNIT 1BDRA

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## Unit description

The unit description provides the focus for teaching the specific unit content.

The focus for this unit is **drama performances and events**. Students participate in a public performance for an audience other than their class members. They may participate in projects to devise a new work or stage a scripted drama.

Students extend their skills in improvisation and relate these to playwriting structures through a focus on characterisation, use of dialogue and creating drama narratives with dramatic tension. They further develop their voice and movement skills and techniques appropriate to the drama event, audience and performance space.

Students consider the relationship between drama performances and events and their intended audience and explore how different performance spaces reflect their cultural value, investigating purpose-built and/or everyday locations used to stage drama.

In participating in a drama event, students work independently and in teams to learn how the creative process of devising, interpreting and producing drama is collaborative and productive. They explore and reflect on the roles of actors, directors, playwrights, designers, managers, dramaturges and directors and consider how they work together in production practices.

Students view, read and explore relevant drama works and texts using scripts and/or script excerpts from Australian and/or world sources.

## Suggested learning contexts

In planning their programs, teachers are encouraged to nominate one or more learning contexts to shape and direct student exploration of course content, skills, knowledge and understandings in drama generally and specifically in **drama performances and events**. A list of possible contexts and approaches is on page 7 of the course.

## Unit content

This unit builds on the content covered by the previous unit. The course content descriptions on pages 4 and 5 explain the scope and nature of the unit content.

This unit includes knowledge, understandings and skills to the degree of complexity described as follows.

**Texts:** students study at least one Australian text and one world text in any one year appropriate to **drama performances and events** and developing skills in drama. Students may work with script excerpts (from one or several plays) or a whole script.

**Role:** in this unit, students are required to engage with the role of actor and others according to their choice of non-acting role, the content and the production tasks students undertake. In Stage 1, students focus on acting and at least one other role (for details about each role see page 8).

**Oral and written communication:** students address appropriate aspects of written and oral communication and their principles of best practice, through drama in performance and associated learning activities.

## Drama language

### Voice and movement

- warm-up routines for safe and effective voice projection and movement
- techniques and skills for vocal clarity and projection
- ways to use movement and non-verbal communication techniques to create environments, focus audience attention, bring detail to characters and effect smooth transitions between scenes on and off stage
- vocal and non-verbal communication techniques appropriate to chosen form or style.

### Drama processes

- developing character
- moving beyond stereotypes in characterisation
- improvisation and devising, developing and refining playbuilt drama
- text interpretation (dramaturgy) including identification of themes, plot/dramatic action
- rehearsal preparation processes such as memorising, workshopping and refining performance
- performance preparation processes.

### Drama forms and styles

- broad categories of representational and presentational or non-realist drama and their relationship to linear and non-linear narrative structures
- structure, techniques and conventions relevant to chosen drama form or style.

## Contextual knowledge

### Drama conventions

- conventional ways of combining the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension) to create meaning

- representation of time through linear narrative structure
- leaps of time, such as flashback, flash forward, fragmented or cyclical
- conventions of blocking and staging drama
- conventions for entering and exiting the performance space, beginnings and transitions
- conventions of performance and audience etiquette appropriate to event.

#### **Cultural values and drama practice**

- cultural purpose and value of drama events for participants, communities and cultures
- consideration of audience expectations, attitudes, experience and understanding
- consideration of why different audiences may respond differently to the same drama work.

#### **Historical and social knowledge**

- overview of past and contemporary drama events or festivals in different cultures
- role of drama events in different times and places.

## **Production**

#### **Spaces of performance**

- how spaces of performance vary according to cultural and practical considerations, including the relationship between audience and performance
- ways that particular spaces affect the production and reception of the drama.

#### **Design and technologies**

- working with drama technologies and design related to costume, makeup, sound, lighting, props and sets
- design and production technologies for specific events and spaces
- use of readily available resources and planning technologies that can be transported, cared for, installed or used easily.

#### **Management skills and processes**

- conflict resolution processes for effective decision-making
- short term goal setting and time management
- staging a drama event, including set up, dressing room and back stage organisation
- setting and striking sets and props in performance
- cleaning up and bumping out.

## **VET integrated units of competency**

Units of competency may be integrated in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency that may be suitable for integration are:

#### **Certificate I units of competency:**

**ICAU1128B** Operate a personal computer

**CUESET05C** Apply set construction techniques

#### **Certificate I/II units of competency:**

**CUETGE05B** Maintain physical production elements

**CUETGE15A** Handle physical elements safely during bump-in/bump-out

**CUESTA05A** Apply a general knowledge of staging to work activities

#### **Certificate II unit of competency:**

**CUECOR02C** Work with others

Note: Any reference to qualifications and units of competency from training packages is correct at the time of publication.

# Assessment

The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

| Weighting Stage 1 | Type of assessment   |
|-------------------|--|
| 40–60%            | <p><b>Performance/production</b></p> <p>Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary.</p> <p>A practical (performance) examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type.</i></p> |
| 20–30%            | <p><b>Response</b></p> <p>Response to, analysis and evaluation of own, others' or professional drama works.</p> <p>A written examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society.</i></p>   |
| 20–40%            | <p><b>Investigation</b></p> <p>Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type.</i></p>  |

# UNIT 2ADRA

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## Unit description

The unit description provides the focus for teaching the specific unit content.

The focus for this unit is **representational drama**. This involves the driving force of drama that arises from conflicting human desires, motivations and objectives and the dramatic tension they create. In this unit students extend their voice and movement skills and develop specific techniques to enable them to present characters that audiences believe. They also learn how to write and devise realistic dialogue that drives dramatic action.

This unit covers **representational** and/or **realistic** drama forms and styles, and students explore techniques of characterisation through different approaches to text interpretation, particularly those based on the work of Stanislavski and others who followed.

Students consider audience/performance relationships in representational and/or realistic drama. They analyse the way drama technologies have been developed to represent realistic sets, situations and characters in a variety of performance spaces.

In contexts related to dramatic action, students have the opportunity to research, workshop, interpret, perform and produce texts in forms and styles related to representational and/or realistic drama.

## Suggested learning contexts

In planning their programs, teachers are encouraged to nominate one or more learning contexts to shape and direct student exploration of course content, skills, knowledge and understandings in drama generally and specifically in **representational/realistic drama**. A list of possible contexts and approaches is on page 7 of the course.

## Unit content

This unit builds on the content covered by the previous units. The course content descriptions on pages 4 and 5 explain the scope and nature of the unit content.

This unit includes knowledge, understandings and skills to the degree of complexity described below. This is the examinable content of the course.

**Set texts:** in this unit, students must study **one** text from the 2A Set Text List (see page 10). This text must be used by students when answering Section Two or Section Three of the Drama Written Exam. In

Stage 2 students must study two texts (one Australian Drama and one World Drama) from the Stage 2 Set Text list.

**Other texts:** in this unit, students must also study a minimum of one script excerpt (not necessarily from the Set Text List). This representational/realistic excerpt should allow students exposure to different ideas and approaches to Drama. In their written examination students **may** include discussion of this excerpt but the focus of their answer must be on the complete text studied from the Stage 2 Set Text Lists.

**Role:** students are required to engage with the role of actor and their choice of non-actor role. In the Stage 2 written examination, students focus on acting and at least one other role chosen from directing, designing or dramaturgy (for details about each role see page 8).

**Oral and written communication:** students are to address appropriate aspects of written and oral communication and their principles of best practice, through drama in performance and associated learning activities.

## Drama language

### Voice and movement

- vocal and non-verbal communication techniques to create believable characters in representational/realist drama using the processes developed by Stanislavski
- vocal communication techniques (pace, pitch, pause projection phrasing, tone, dynamics; and accents as appropriate) in the performance of representational/realist drama
- movement and non-verbal communication techniques (posture, gesture, facial expression, proxemics and use of space) to create character and dramatic action in the performance of representational/realist drama
- use of focus and spatial awareness in representational/realist drama.

### Drama processes

- use of the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension) to create realistic characterisation in performance using the processes developed by Stanislavski
- creating dramatic action through text interpretation including identification of themes, approach, plot/dramatic action and dramaturgy
- play writing processes including ways to structure representational/realist texts including identification of themes, approaches, plot/dramatic action
- performance preparation processes, such as memorising, workshoping and rehearsal in representational/realist drama.

### **Drama forms and styles**

- representational/realistic drama forms and styles such as realism and naturalism, and interpretations of these
- relationship between representational/realistic drama and narrative structures.

## **Contextual knowledge**

### **Drama conventions**

- representational and/or realistic drama and 'suspension of disbelief'
- audience/dramatic action relationships (identification)
- use of the elements of drama according to stylistic conventions
- linear and non-linear narrative structures such as leaps of time, such as flashback, flash forward, fragmented or cyclical
- conventions of directing and blocking in realistic drama including entrances, exits and transitions
- conventions of recording drama such as a stage manager's prompt book and design diagram conventions such as plan and elevation views, lighting plans
- performance and audience etiquette.

### **Cultural values and drama practice**

- impact of audience expectations, attitudes, experience and understandings on drama production and response
- cultural value and status assigned to stars and celebrity of particular actors, directors, designers
- economic value of drama.

### **Historical and social knowledge**

- overview of the development of western drama and representational drama with a focus on particular practitioners, such as Stanislavski and the ways that others have interpreted their ideas and processes
- historical and social contexts of particular drama texts.

## **Production**

### **Spaces of performance**

- strategies to use when working in different performance spaces, focusing on representational/realist drama
- ways that audiences are positioned to identify and engage with realistic drama
- live theatre and the space of performance in terms of the audience as both viewer and participant
- differences between live and filmed/recorded performances.

### **Design and technologies**

- impact of technologies on the development of representational drama, including recorded drama
- use of drama design and technologies to represent real settings and characters.

### **Management skills and processes**

- planning personal rehearsal schedules
- performance organisation and overview of production roles: stage management, stage crew, technical support, and front-of-house workers (for details about each role see page 8)
- working responsibly to create a safe environment.

## **VET integrated units of competency**

Units of competency may be integrated in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency that may be suitable for integration are:

### **Certificate I units of competency:**

**ICAU1128B** Operate a personal computer

**CUFIND201A** Develop and apply creative arts industry knowledge

### **Certificate II unit of competency:**

**CUECOR02C** Work with others

Note: Any reference to qualifications and units of competency from training packages is correct at the time of publication.

# Assessment

The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

| Weighting<br>Stage 2 | Type of assessment   |
|----------------------|--|
| 40–50%               | <p><b>Performance/production</b></p> <p>Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary.</p> <p>A practical (performance) examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type.</i></p> |
| 20–30%               | <p><b>Response</b></p> <p>Response to, analysis and evaluation of own, others' or professional drama works.</p> <p>A written examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society.</i></p>   |
| 20–30%               | <p><b>Investigation</b></p> <p>Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type.</i></p>  |

# UNIT 2BDRA

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## Unit description

The unit description provides the focus for teaching the specific unit content.

The focus for this unit is **presentational drama**. Students consider the dynamic role of drama in shaping cultural and personal identity. They learn how drama is shaped by its historical and cultural context and how drama can provide a commentary or critique that may challenge conventional thinking about particular issues.

Students extend their knowledge of drama forms and styles that have been considered challenging, either because of the way that they challenged the conventions, dramatic structure and styles of performance, or because of the way they challenged notions of identity related to politics, nationalism, gender or class.

Students learn about the work of particular practitioners whose approaches to drama encompass **presentational** or **non-realist** drama. They consider the ways that such drama can use a wide variety of different found and purpose-built performance spaces and how productions can be staged using minimal or symbolic sets and props.

In contexts related to challenge and identity, students have the opportunity to research, workshop, interpret and perform drama texts. They undertake production roles and collaborate to work safely and present their drama in a well-organised manner.

## Suggested learning contexts

In planning their programs, teachers are encouraged to nominate one or more learning contexts to shape and direct student exploration of course content, skills, knowledge and understandings in drama generally and specifically in **presentational/non-realist** drama. A list of possible contexts and approaches is on page 7 of the course.

## Unit content

This unit builds on the content covered by the previous units. The course content descriptions on pages 4 and 5 explain the scope and nature of the unit content.

This unit includes knowledge, understandings and skills to the degree of complexity described as follows. This is the examinable content of the course.

**Set texts:** in this unit, students must study **one** text from the 2B Set Text List (see page 10). This text must be used by students when answering Section Two or Section Three of the Drama Written Exam. In Stage 2 students must study two texts (one Australian Drama and one World Drama) from the Stage 2 Set Text list.

**Other texts:** in this unit, students must also study a minimum of one script excerpt (not necessarily from the Set Text List). This presentational/non-realist excerpt should allow students exposure to different ideas and approaches to Drama. In their written examination, students **may** include discussion of this excerpt but the focus of their answer must be on the complete text studied from the Stage 2 Set Text Lists.

**Role:** students are required to engage with the role of actor and their choice of non-actor role. In the Stage 2 written examination, students focus on acting and at least one other role chosen from directing, designing or dramaturgy (for details about each role see page 8).

**Oral and written communication:** students address appropriate aspects of written and oral communication and their principles of best practice, through drama in performance and associated learning activities.

## Drama language

### Voice and movement

- vocal communication techniques (pace, pitch, pause projection phrasing, tone, dynamics; and accents) appropriate to presentational/non-realist drama
- extending vocabulary of movement and non-verbal communication (facial expression, posture, gesture, weight, space, time and energy and proxemics) such as those developed by practitioners such as Laban, Meyerhold and Grotowski
- focus and spatial awareness in presentational/non-realist drama.

### Drama processes

- use of the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension) appropriate to presentational/non-realist drama
- approaches to rehearsing and directing presentational and non-realist texts
- play writing processes including ways to structure presentational and/or non-realist texts including identification of themes, approaches, plot/dramatic action
- group work processes for 'ensemble' drama production including rehearsal and performance preparation processes, such as memorising, interpreting, workshopping and refining.

### **Drama forms and styles**

- presentational and/or non-realist drama forms and in-depth study of forms and/or styles appropriate to chosen text/s
- relationships between presentational/non-realist drama and non-linear and non-narrative texts and structures.

## **Contextual knowledge**

### **Drama conventions**

- ways that presentational and/or non-realist drama manipulates the elements of drama and conventions of structure, settings, speech and movement
- audience/dramatic action relationships, such as alienation or audience detachment
- conventions specific to the form or style of presentational/non-realist drama
- conventions of documenting drama such as a stage manager's prompt book and design diagram conventions including plan and elevation views
- performance and audience behaviours appropriate to presentational/non-realist drama.

### **Cultural values and drama practice**

- effect of changing historical, social and cultural values on drama production and reception
- effect of sociocultural background of audience
- changing economic value of drama.

### **Historical and social knowledge**

- development of presentational and non-realist drama from the 1890s to the present, and the ways that different practitioners have responded to changing historical, social and cultural contexts
- effect of contexts on the production and reception of drama.

## **Production**

### **Spaces of performance**

- shaping or selecting spaces that best suit particular styles and forms of presentational or non-realist drama
- ways that presentational or non-realist drama uses spaces of performance.

### **Design and technologies**

- use of design and technology appropriate to presentational/non-realist drama
- comparison of forms and styles of representational/realist drama that use sets, costume, sound and lighting, with those of presentational/non-realist drama that use minimal sets, props, costumes and available lighting and sound.

### **Management skills and processes**

- components of a production budget
- planning rehearsal schedules
- performance organisation
- overview of production roles (stage management, stage crew, technical support, front-of-house workers) (for details about each role see page 8)
- working responsibly to create a safe environment.

## **VET integrated units of competency**

Units of competency may be integrated in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency that may be suitable for integration are:

### **Certificate I units of competency:**

**ICAU1128B** Operate a personal computer

**CUFIND201A** Develop and apply creative arts industry knowledge

### **Certificate II unit of competency:**

**CUECOR02C** Work with others

Note: Any reference to qualifications and units of competency from training packages is correct at the time of publication.

# Assessment

The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

| Weighting<br>Stage 2 | Type of assessment   |
|----------------------|--|
| 40–50%               | <p><b>Performance/production</b></p> <p>Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary.</p> <p>A practical (performance) examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type.</i></p> |
| 20–30%               | <p><b>Response</b></p> <p>Response to, analysis and evaluation of own, others' or professional drama works.</p> <p>A written examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society.</i></p>   |
| 20–30%               | <p><b>Investigation</b></p> <p>Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type.</i></p>  |

# UNIT 3ADRA

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## Unit description

The unit description provides the focus for teaching the specific unit content.

The focus for this unit is **dramatic text, context, form and style**. In this unit students perform and produce a published drama work incorporating in-depth study and interpretation of text, subtext, context and style.

Students refine their skills in voice and movement and develop techniques for control of vocal delivery in performance. They learn about different approaches to dramaturgy, directing and rehearsing a drama text. They consider ways that drama can be funded and learn about the components of production budgets, stage managing, planning production schedules; and working responsibly to create a safe working environment.

Students learn about different **theoretical approaches** to representational and presentational or non-realist drama and the ways that drama texts can be reworked for contemporary performance contexts and audiences.

## Suggested learning contexts

In planning their programs, teachers are encouraged to nominate one or more learning contexts to shape and direct student exploration of course content, skills, knowledge and understandings in drama generally and specifically in different theoretical approaches to representational and presentational or non-realist drama. A list of possible contexts and approaches is on page 7 of the course.

## Unit content

This unit builds on the content covered by the previous units. The course content descriptions on pages 4 and 5 explain the scope and nature of the unit content.

It is recommended that students studying Stage 3 have completed Stage 2 units. This unit includes knowledge, understandings and skills to the degree of complexity described below. This is the examinable content of the course.

**Set texts:** in this unit, students must study **one** text from the Stage 3 Set Text List (see page 10). This text must be used by students when answering Section Two or Section Three of the Drama Written Exam. Over the two Stage 3 units, students must study two texts (one Australian Drama and one World Drama) from the Stage 3 Set Text list.

**Other texts:** in this unit, students must study two additional script excerpts (not necessarily from the Set Text List). Each script excerpt should allow students exposure to different ideas and approaches to Drama. In their written examination, students **may** include discussion of these excerpts but the focus of their answer must be on the complete text studied from the Stage 3 Set Text Lists.

**Role:** students are required to engage with the role of actor and other roles as described on page 8, Students need to have covered all roles by the end of the two Stage 3 units. In the Stage 3 written examination students may be asked to write from the point of view of an actor, director, designer, manager and dramaturge (for details about each role see page 8).

**Oral and written communication:** students address appropriate aspects of written and oral communication and their principles of best practice, through drama in performance and associated learning activities.

## Drama language

### Voice and movement

- vocal communication techniques for clarity control and flexibility of voice in performance through pace, pitch, pause projection phrasing, tone, dynamics; and accents as appropriate
- extending and adapting a vocabulary of movement and non-verbal communication techniques such as facial expression, posture, gesture, weight, space, time, energy and proxemics appropriate to the drama text, performance space and audience.

### Drama processes

- selecting and controlling the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, audience and dramatic tension) focusing on characterisation appropriate to drama text, spaces of performance and audience
- research into existing drama texts (dramaturgy)
- dramaturgical research into drama texts through analysis and interpretation of text, sub-text and contexts (including theme, approach, theories, plot/dramatic action, characterisation)
- dramatic structure
- play building and play writing processes
- director's blocking and use of performance space
- different strategies and approaches to rehearsing and directing, including use of planning, improvisation, systematic rehearsal, shaping and pacing and the combination of physical and psychological approaches to rehearsing
- performance preparation processes.

### **Drama forms and styles**

- forms and styles of representational and presentational or non-realist drama appropriate to text or texts being produced and/or studied
- in-depth study of form/s and/or style/s appropriate to chosen texts.

## **Contextual knowledge**

### **Drama conventions**

- conventions of structuring and interpreting drama texts
- adapting the elements of drama (role and character, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension) and conventions according to: event, text, dramatic structure, space, chosen acting style/s available technologies and audience
- use of metaphor, symbol, mood and contrast in existing texts
- conventions of recording drama such as a stage manager's prompt book and design diagram conventions including plan and elevation views
- dynamic relationship between drama conventions and their historical, social and cultural contexts, at the time of creation and in subsequent performances.

### **Cultural values and drama practice**

- effect of changing sociocultural values on drama production and reception
- identification and evaluation of implicit assumptions, beliefs and values in: drama texts and their production, particular performance events, spaces, technologies and their application in drama
- ways that drama is funded in Australia.

### **Historical and social knowledge**

- theoretical approaches to drama
- effect of performance and audience historical, social and cultural contexts on reception of drama
- critiquing and evaluating constructions of identity and otherness in drama texts and the influence of one's own historical social and cultural contexts on drama responses.

## **Production**

### **Spaces of performance**

- ways that different performance spaces shape audiences' interpretations of drama through the social, historical and cultural values they represent e.g. conventional theatre spaces like the Edwardian His Majesty's Theatre, or found and adapted spaces, such as an open-air quadrangle or old factory
- relationship between different performance spaces and audience, production and performance
- use of proscenium, thrust, in-the-round, traverse, and promenade spaces of performance.

### **Design and technologies**

- use of visual elements: line, shape, texture, colour, tone/value, 3D form and space
- use of principles of design: balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm, contrast appropriate to: design role, chosen text, available technologies and performance space
- safe use and management of drama technologies.

### **Management skills and processes**

- management roles (see page 8)
- working responsibly to create a safe environment.

# Assessment

The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

| Weighting<br>Stage 3 | Type of assessment   |
|----------------------|--|
| 40–50%               | <p><b>Performance/production</b></p> <p>Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary.</p> <p>A practical (performance) examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type.</i></p> |
| 25–35%               | <p><b>Response</b></p> <p>Response to, analysis and evaluation of own, others' or professional drama works.</p> <p>A written examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society.</i></p>   |
| 25–35%               | <p><b>Investigation</b></p> <p>Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type.</i></p>  |

# UNIT 3BDRA

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## Unit description

The unit description provides the focus for teaching the specific unit content.

The focus for this unit is **interpreting, manipulating and creating drama**. Students apply conventions and techniques of drama forms and styles to interpret texts and develop original works that may be either celebratory and/or critical in their perspective. They show their understanding of how a range of **practical and theoretical approaches** manipulates the elements of drama.

Students apply voice and movement skills appropriate to their drama work and incorporate emerging and traditional technologies, and may use elements of other art forms in their presentation. They research contemporary developments in world drama, critically evaluate the way that drama is valued in Australian culture and make predictions about its future.

Students devise and perform an original work.

## Suggested learning contexts

In planning their programs, teachers are encouraged to nominate one or more learning contexts to shape and direct student exploration of course content, skills, knowledge and understandings in drama generally and specifically in **practical and theoretical approaches** to drama. A list of possible contexts and approaches is on page 7 of the course.

## Unit content

This unit builds on the content covered by the previous units. The course content descriptions on pages 4 and 5 explain the scope and nature of the unit content.

It is recommended that students studying Stage 3 have completed Stage 2 units. This unit includes knowledge, understandings and skills to the degree of complexity described below. This is the examinable content of the course.

**Set texts:** in this unit, students must study **one** text from the Stage 3 Set Text List (see page 10). This text must be used by students when answering Section Two or Section Three of the Drama Written Exam. Over the two Stage 3 units, students must study two texts (one Australian Drama and one World Drama) from the Stage 3 Set Text list.

**Other texts:** in this unit, students must study a minimum two script excerpts (not necessarily from the Set Text List). Each script excerpt should allow

students exposure to different ideas and approaches to Drama. In their written examination, students **may** include discussion of these excerpts but the focus of their answer must be on the complete text studied from the Stage 3 Set Text Lists.

**Role:** students are required to engage with the role of actor and other roles as described on page 8. Students need to have covered all roles by the end of the two Stage 3 units. In the Stage 3 written examination students may be asked to write from the point of view of an actor, director, designer, manager and dramaturge (for details about each role see page 8).

**Oral and written communication:** students address appropriate aspects of written and oral communication and their principles of best practice, through drama in performance and associated learning activities.

## Drama language

### Voice and movement

- vocal communication techniques to achieve clarity control, flexibility and modulation of voice in performance, varying subtlety and intention of pace, pitch, pause, projection, phrasing, rhythm, tone and dynamics appropriate to the performance event, space and audience manipulating a wide range of movement and non-verbal communication techniques such as facial expression, posture, gesture, weight, space, time and energy and proxemics appropriate to the performance event, space and audience.

### Drama processes

- synthesising the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension) focusing on characterisation to develop an appropriate approach to the performance event, space and audience
- dramaturgical processes related to developing new drama works and research into drama texts through analysis and interpretation of text, sub-text and contexts (including theme, approach, theories, plot/dramatic action)
- play building and playwriting processes
- strategies and approaches to rehearsing and directing, including use of planning, improvisation, systematic, corrective rehearsal, shaping and pacing, interpretation of texts identifying themes, theoretical approaches, plot/dramatic action and the combination of physical and psychological approaches to interpretation of role and dramatic action
- performance preparation processes.

### Drama forms and styles

- contemporary western and/or non-western forms of drama appropriate to chosen text/s, such as physical and visual theatre, mask and puppetry appropriation and re-development of older styles
- more contemporary styles such as documentary drama and theatre for development and social change
- in-depth study of form/s and/or style/s appropriate to chosen texts.

### Contextual knowledge

#### Drama conventions

- selection, omission, subversion and emphasis of the elements and conventions of drama to present a particular perspective
- use of metaphor, symbol, mood and contrast in new texts
- conventions of documenting drama such as a stage manager's prompt book and design diagram conventions including plan and elevation views
- dynamic relationships between existing and emerging drama conventions.

#### Cultural values and drama practice

- reinforcing, shaping and challenging values in drama texts and performances
- effects of sociocultural contexts and the ways that particular drama practices are valued over others
- assumptions about audiences for drama associated with particular forms, styles, discourses and theoretical approaches
- overview of funding and training opportunities in Australia.

#### Historical and social knowledge

- theoretical approaches to drama
- considering possible futures of drama
- critiquing drama texts and productions in terms of their contextual influences and possible impact
- effect of contemporary contexts on drama, such as the way that particular approaches, production elements and modes of presentation are valued over others.

### Production

#### Spaces of performance

- use and adaptation of conventional performance spaces, found spaces and adapted spaces
- relationship between audience, production elements and performance in contemporary drama spaces.

#### Design and technologies

- use of technologies in drama
- use of metaphor and symbol through drama design and production technologies
- safe use and management of technologies.

### Management skills and processes

- protocols that relate to industry standards such as signing-in, the half-hour call, silence backstage
- management roles (see page 8)
- consideration of marketing, funding and sponsorship issues and opportunities.

## Assessment

The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

| Weighting Stage 3 | Type of assessment   |
|-------------------|--|
| 40–50%            | <p><b>Performance/production</b></p> <p>Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary.</p> <p>A practical (performance) examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type.</i></p> |
| 25–35%            | <p><b>Response</b></p> <p>Response to, analysis and evaluation of own, others' or professional drama works.</p> <p>A written examination is included in this assessment type.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society.</i></p>   |
| 25–35%            | <p><b>Investigation</b></p> <p>Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources.</p> <p>Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes.</p> <p><i>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type.</i></p>  |

## **Examination details Stage 2 and Stage 3**

# Drama

## Written examination design brief

### Stage 2

The Drama examination comprises a written examination worth 50% of the total examination score and a practical (performance) examination worth 50% of the total examination score.

#### Time allowed

Reading time before commencing work: ten minutes  
Working time for paper: two and a half hours

#### Permissible items

Standard items: pens, pencils, eraser, correction fluid, highlighters  
Special items: nil

| Section   | Supporting information  |
|---|---|
| <p><b>Section One</b><br/><b>Analysis and interpretation of a drama text</b><br/><b>Short answer</b><br/>20% of the total examination</p> <p>Two questions<br/>Answer both questions<br/>Suggested working time: 60 minutes</p> | <p>The candidate analyses and interprets a short unseen drama text and answers two questions; one from the point of view of an actor and one from the point of view of a non-actor. The candidate answers the non-actor questions from the point of view of their choice of: director, designer or dramaturge.</p> <p>The drama text includes: a script excerpt and other information about the script which could include character lists, director's or designer's notes, images, background and contextual information.</p> <p>Questions are scaffolded to outline expectations and enable the candidate to address all aspects of the questions.</p> <p>Short answers can include lists, summaries, annotated sketches and diagrams, tables and graphic organisers as indicated by the question or appropriate to the answer.</p> |
| <p><b>Section Two</b><br/><b>Australian drama</b><br/><b>Extended answer</b><br/>15% of the total examination</p> <p>One question from a choice of two questions<br/>Suggested working time: 45 minutes</p>                     | <p>In this section the candidate analyses and describes how they would perform and/or stage one of the Australian plays from the set text list through the role of actor or non-actor.</p> <p>Questions are scaffolded to outline expectations and enable the candidate to address all aspects of the questions.</p> <p>Extended answers include but are not limited to conventional essay format.</p> <p>Extended written answers can include lists, summaries, annotated sketches and diagrams, tables and graphic organisers as indicated by the question or appropriate to the answer.</p>  |
| <p><b>Section Three</b><br/><b>World drama</b><br/><b>Extended answer</b><br/>15% of the total examination</p> <p>One question from a choice of two questions<br/>Suggested working time: 45 minutes</p>                        | <p>In this section the candidate analyses and describes how they would perform and/or stage one of the World plays from the set text list through the roles of actor or non-actor.</p> <p>Questions are scaffolded to outline expectations and enable students to address all aspects of the questions. Extended answers include but are not limited to conventional essay format.</p> <p>Extended written answers can include lists, summaries, annotated sketches and diagrams, tables and graphic organisers as indicated by the question or appropriate to the answer.</p>  |

# Drama

## Practical (performance) examination design brief

### Stage 2

The Drama examination comprises a written examination worth 50% of the total examination score and a practical (performance) examination worth 50% of the total examination score.

#### Time allocated

Examination: 20 minutes

#### Provided by the candidate

A signed Declaration of authenticity

Two copies of the Original solo performance script with completed cover pages

Two copies of the Scripted monologue with completed cover pages

#### Provided by the Curriculum Council

CD player

One school desk and one chair

A warm-up space

#### Additional information

The candidate will be attired in plain 'theatre blacks' and/or costume.

The candidate is to work within the marked performance area.

The time allocated includes transition time.

The markers will stop the preparation or performance after the maximum allocated time has elapsed for that component.

| Examination   | Supporting information   |
|---|--|
| <b>Part 1</b><br><b>Original solo performance</b><br>20% of the total examination<br><br>Preparation: 60 seconds<br>Performance duration: 4–6 minutes | The candidate will perform an Original solo performance of a monologue focusing on a single character.<br><br>The candidate can bring scenery, props and costume limited to what they alone can carry and set-up in 60 seconds. The candidate can use an audio recording to support their Original solo performance and have a technical assistant to operate sound for the Original solo performance. |
| <b>Part 2</b><br><b>Spontaneous improvisation</b><br>10% of the total examination<br><br>Preparation: 30 seconds<br>Performance duration: 1–2 minutes | After the Original solo performance the candidate will be given an improvisation based on the Original solo performance involving the same character located in a different time and/or situation.<br><br>The candidate will have 30 seconds to collect their thoughts. Preparation can include planning their improvisation and organisation of the space, scenery and/or props.                      |
| <b>Part 3</b><br><b>Scripted monologue</b><br>15% of the total examination<br><br>Preparation: 60 seconds<br>Performance duration: 2–3 minutes        | The candidate will perform their choice of a Scripted monologue from a published play text.<br><br>The candidate will have up to 60 seconds to make any costume changes and/or set up any props or set.  |
| <b>Part 4</b><br><b>Interview</b><br>5% of the of the total examination<br><br>Duration: 2–3 minutes  | The candidate will be asked three questions relating to Parts 1, 2 and/or 3 of the practical (performance) examination.<br><br>Through their answers the candidate can describe and explain intentions, drama processes and theory relevant to their exam performances. The candidate will answer in clear well structured ways using appropriate terminology and drama language.                      |

# Drama

## Written examination design brief

### Stage 3

The Drama examination comprises a written examination worth 50% of the total examination score and a practical (performance) examination worth 50% of the total examination score.

#### Time allowed

Reading time before commencing work: ten minutes  
 Working time for paper: two and a half hours

#### Permissible items

Standard items: pens, pencils, eraser, correction fluid, highlighters  
 Special items: nil

| Section  | Supporting information   |
|--|--|
| <b>Section One</b><br><b>Analysis and interpretation of a drama text</b><br><b>Short answer</b><br>20% of the total examination<br>2–3 questions<br>Answer all questions<br>Suggested working time: 60 minutes | In this section the candidate critically analyses and interprets a short unseen drama text from the point of view of an actor, director, designer, manager and/or dramaturge.<br><br>The drama text includes a script excerpt and other information about the script which could include character lists, director's or designer's notes, images, background and contextual information.<br><br>The candidate could use lists, summaries, annotated sketches or diagrams, tables and graphic organisers as indicated by the question or appropriate, in their short answers. |
| <b>Section Two</b><br><b>Australian drama</b><br><b>Extended answer</b><br>15% of the total examination<br>One question from a choice of 2–4 questions<br>Suggested working time: 45 minutes                   | In this section the candidate critically analyses and explains how they would perform and/or stage one of the Australian plays from the set text list from the point of view of an actor, director, designer, manager and/or dramaturge.<br><br>Extended answers include but are not limited to conventional essay format.<br><br>The candidate could use diagrams, sketches, tables, charts, lists and dot points in their extended written answer. The candidate is required to include annotated sketches or diagrams where indicated by the question.                    |
| <b>Section Three</b><br><b>World drama</b><br><b>Extended answer</b><br>15% of the total examination<br>One question from a choice of 2–4 questions<br>Suggested working time: 45 minutes                      | In this section the candidate critically analyses and explains how they would perform and/or stage one of the World plays from the set text list from the point of view of an actor, director, designer, manager and/or dramaturge.<br><br>Extended answers include but are not limited to conventional essay format.<br><br>The candidate could use diagrams, sketches, tables, charts, lists and dot points in their extended written answer. The candidate is required to include annotated sketches or diagrams where indicated by the question.                         |

# Drama

## Practical (performance) examination design brief

### Stage 3

The Drama examination comprises a written examination worth 50% of the total examination score and a practical (performance) examination worth 50% of the total examination score.

#### Time allocated

Examination: 20 minutes

#### Provided by the candidate

A signed Declaration of authenticity

Two copies of the Original solo performance script with completed cover pages

Two copies of the Scripted monologue with completed cover pages

#### Provided by the Curriculum Council

CD player

One school desk and one chair

A warm-up space

#### Additional information

The candidate will be attired in plain 'theatre blacks' and/or costume.

The candidate is to work within the marked performance area.

The time allocated includes transition time.

The markers will stop the preparation or performance after the maximum allocated time has elapsed for that component.

| Examination   | Supporting information  |
|---|---|
| <b>Part 1</b><br><b>Original solo performance</b><br>20% of the total examination<br>Preparation: 60 seconds<br>Performance duration: 5–7 minutes | The candidate will perform an Original solo performance portraying a character journey of one or more characters.<br><br>The candidate can bring scenery, props and costume limited to what they alone can carry and set-up in 60 seconds. The candidate can use an audio recording to support their Original solo performance and have a technical assistant to operate sound for the Original solo performance. |
| <b>Part 2</b><br><b>Scripted monologue</b><br>15% of the total examination<br>Preparation: 60 seconds<br>Duration: 2–3 minutes                    | After the Original solo performance the candidate will have 60 seconds to prepare for the Scripted monologue. The preparation time can be used to organise the space, props and/or costume.<br><br>The candidate will perform their choice of a scripted monologue from a published play text.  |
| <b>Part 3</b><br><b>Spontaneous improvisation</b><br>10% of the total examination<br>Preparation: 30 seconds<br>Performance duration: 1–2 minutes | After the Scripted monologue the candidate will be given an improvisation based on the Original solo performance or the Scripted monologue of a character located in a different time and situation.<br><br>Preparation time can include planning the improvisation and organisation of the space, props and costume.   |
| <b>Part 4</b><br><b>Interview</b><br>5% of the total examination<br>Duration: 2–3 minutes   | The candidate will be asked three questions relating to Parts 1, 2 and/or 3 of the practical (performance) examination.<br><br>Through their answers the candidate can explain and critically analyse intentions, drama processes and theory relevant to their exam performances. The candidate will answer in clear well structured ways using appropriate terminology and drama language.                       |



## **Appendix 1: Grade descriptions**

|          |   |
|----------|---|
| <b>A</b> | Effectively and with confidence applies drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama performance/production.         |
|          | Use of reflective and cooperative processes is efficient.   |
|          | Describes in detail the practical, contextual, and aesthetic considerations of realising and experiencing drama; includes a range of evidence to produce informed responses.                |
|          | Communicates in detail about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.   |
|          | Structures work effectively; accurately uses relevant drama terminology. Meets task requirements.   |
| <b>B</b> | Competently and with some confidence applies drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama performance/production.    |
|          | Use of reflective and cooperative processes is mostly efficient.  |
|          | Sometimes describes in detail practical, contextual, and aesthetic considerations of realising and experiencing drama; responses are supported with some evidence.                          |
|          | Communicates with some detail about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  |
|          | Uses relevant drama terminology. Meets task requirements.   |
| <b>C</b> | Adequately applies drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production.                                    |
|          | Uses reflective and cooperative processes inconsistently.   |
|          | Briefly describes the most obvious features and processes of realising and experiencing drama; responses are sometimes supported with evidence with minimal attention to task requirements. |
|          | Communicates superficial descriptions of drama forms, styles and contexts as related to realising and experiencing drama in performance/production.   |
|          | Uses some drama terminology, though sometimes inaccurately. Meets task requirements.  |
| <b>D</b> | Applies in a limited way, drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production.                             |
|          | Uses minimal reflective and cooperative processes.  |
|          | Simply recounts drama experiences.  |
|          | Communicates minimal description of drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  |
|          | Uses some drama terminology. Meets most task requirements but efforts are often inaccurate, incomplete and/or ineffective.  |
| <b>E</b> | Does not meet the requirements for a D grade.   |



## Grade descriptions

### Drama Stage 2

Grades are allocated at the end of a unit or semester based on the rank order of students. Grades should not be allocated to individual assessments.

|          |   |
|----------|---|
| <b>A</b> | Effectively and confidently integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama performance/production, sometimes with originality.              |
|          | Uses reflective and cooperative processes efficiently and effectively.  |
|          | Succinctly describes, analyses, interprets and evaluates the contextual, theoretical and aesthetic considerations of realising and experiencing drama; insightful responses include substantial evidence and justification. |
|          | Explores and communicates clearly and coherently about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.   |
|          | Structures work effectively and efficiently; uses relevant drama terminology accurately and effectively. Meets task requirements.   |
| <b>B</b> | Competently and with some confidence integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama.  |
|          | Uses reflective and cooperative processes efficiently.  |
|          | Describes, analyses, interprets and evaluates the contextual, theoretical and aesthetic considerations of realising and experiencing drama; includes a range of evidence and justification.                                 |
|          | Explores and communicates clearly about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  |
|          | Accurately uses relevant drama terminology; applies given structures. Meets task requirements.  |
| <b>C</b> | Adequately integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama performance/production.   |
|          | Uses reflective and cooperative processes with some effect.   |
|          | Describes, interprets and evaluates the contextual and aesthetic considerations of realising and experiencing drama; includes some evidence and justification.  |
|          | Communicates briefly and/or superficially about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  |
|          | Applies given structures with accurate use of some relevant drama terminology. Meets task requirements.   |
| <b>D</b> | Integrates drama knowledge, skills and processes in a limited way in the preparation, development and realisation of published or devised performance/production.   |
|          | Makes minimal use of reflective and cooperative processes.  |
|          | Briefly describes, interprets and makes assertions about the contextual and aesthetic considerations of realising and experiencing drama; supports responses with little evidence or justification.                         |
|          | Communicates in a minimal and superficial way about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  |
|          | Uses some drama terminology. Meets most task requirements although efforts are sometimes inaccurate, incomplete and/or ineffective.   |
| <b>E</b> | Does not meet the requirements for a D grade.   |



## Grade descriptions

### Drama Stage 3

Grades are allocated at the end of a unit or semester based on the rank order of students. Grades should not be allocated to individual assessments.

|          |   |
|----------|---|
| <b>A</b> | Sensitively, effectively and confidently integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production; originality is sometimes evident in the work. |
|          | Applies reflective and cooperative processes in highly efficient and effective ways.  |
|          | Succinctly describes analyses, interprets and evaluates contextual, theoretical and aesthetic considerations of realising and experiencing drama; insightful responses draw on a substantial range of evidence and justification.       |
|          | Explores and communicates in detail and depth the critical analysis of drama forms, styles and contexts as related to realising and experiencing drama in performance/production.   |
|          | Structures work coherently; uses relevant drama terminology accurately.   |
| <b>B</b> | Effectively and with some confidence and sensitivity integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production.                                   |
|          | Applies reflective and cooperative processes efficiently and effectively.   |
|          | Clearly describes, analyses, interprets and evaluates contextual, theoretical and aesthetic considerations of realising and experiencing drama; informed responses include a range of evidence.   |
|          | Explores and clearly communicates a critical analysis of drama forms, styles and contexts as related to realising and experiencing drama in performance/production.   |
|          | Structures work well with accurate use of relevant drama terminology.   |
| <b>C</b> | Competently and with some confidence integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production.   |
|          | Applies reflective and cooperative processes in mostly efficient ways with some effect.   |
|          | Describes analyses, interprets and evaluates the contextual theoretical and aesthetic considerations of realising and experiencing drama although sometimes superficially; provides some evidence to support responses.                 |
|          | Communicates an adequate analysis of drama forms, styles and contexts as related to realising and experiencing drama in performance/production.   |
|          | Meets all task requirements and uses relevant drama terminology.  |
| <b>D</b> | Applies in limited and/or sometimes inconsistent ways drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production.   |
|          | Applies reflective and cooperative processes with inconsistent and/or limited effect.   |
|          | Briefly describes, analyses and evaluates the contextual and aesthetic considerations of realising and experiencing drama; judgements are supported with little evidence.   |
|          | Communicates a largely descriptive and superficial analysis of drama forms, styles and contexts as related to realising and experiencing drama in performance/production.   |
|          | Meets most task requirements and uses drama terminology, although sometimes inaccurately and/or ineffectively.  |
| <b>E</b> | Does not meet the requirements for a D grade.   |

## Glossary

|                           |  |
|---------------------------|--|
| Applies                   | Put to practical use.  |
| Analyse                   | To explore the various elements of drama, aspects or parts of a process or event to suggest a possible explanation or effect of those parts.   |
| Coherent                  | Logically consistent; showing a unity of thought or purpose.   |
| Confidence                | To engage in a skill or process of drama with self-assuredness that comes from time and focussed application.  |
| Considerations (of drama) | Careful and continuous thought.  |
| Consistent                | Constant; regular; maintaining a similar standard.   |
| Creative                  | To use imaginative processes to find innovative ways of exploring or expressing ideas relevant to drama.   |
| Describe                  | To provide a written account of details relevant to supporting the reader's understanding of some process or event; some comments about patterns or relationships.                                     |
| Effective                 | Successful; achieving or realising intention.  |
| Efficient                 | Describing a student who is able and practical; briskly competent.   |
| Evaluation                | To explore the various elements of drama, aspects or parts of a process or event to conclude about their strengths, weaknesses or value to making meaning or other drama considerations.               |
| Explore                   | To examine or enquire into something thoroughly.   |
| Integrate                 | Combines drama elements to create a whole.   |
| Justification             | Act of proving something to be just, right or reasonable.  |
| On-balance                | Reading the evidence based on the grade descriptor and the general patterns exemplified through valid annotated samples and the sophistication of the tasks and unit content; 'all things considered'. |
| Originality               | Imaginative and independent thought or creation.   |
| Realisation               | The process of developing a performance to a suitable state of readiness for an audience, as well as the production, stage management, venue, audience and performance context considerations.         |
| Recount                   | To present in order the essential parts of a process or event, with little comment about meaning, patterns or implications; literal retelling.   |
| Relevant                  | Having a significant bearing on the drama being studied.   |
| Sensitive                 | With attention to nuance, subtleties, shades of meaning, purpose and intention.  |
| Substantiate              | To establish a claim by proof or evidence to prove it.   |
| Succinct                  | To communicate with an economy of language that achieves a depth of meaning to the reader.   |
| Synthesises               | Combines separate elements into a coherent whole.  |