DRAMA

ATAR COURSE

Year 12 | Syllabus Review | Consultation Draft | April 2021

Content

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. Drama entertains, informs, communicates, challenges and allows the sharing of human experiences.

Students achieve 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. They draw on a diverse range of drama from other cultures, places and times to enrich their intercultural understanding.

The Drama ATAR course focuses on 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 and text interpretation which allow them to create drama and interpret a range of texts written or devised by others. Their work in this course includes production and design aspects, such as sets, costumes, props, 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 self-management skills, showing initiative and demonstrating leadership and interpersonal skills. The Drama ATAR course 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.

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 the Drama ATAR course, 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 pursue 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. The Drama ATAR course builds confidence, empathy, understanding about human experience, and a sense of identity and belonging.

Aims

The Drama ATAR course enables students to:

- develop, articulate and explore ideas

- demonstrate skills in production and performance

- create drama for a range of purposes, audiences and contexts

- understand the contextual relationships of drama

- analyse and evaluate drama in performance

- develop transferable skills of creative problem solving, collaboration, innovation, flexibility, social skills, self-regulation and leadership.

Organisation

This course is organised into a Year 11 syllabus and a Year 12 syllabus. The cognitive complexity of the syllabus content increases from Year 11 to Year 12.

Structure of the syllabus

The Year 12 syllabus is divided into two units which are delivered as a pair. The notional time for the pair of units is 110 class contact hours.

Unit 3 – Drama Approaches

This unit focuses on the realisation of drama text, context, forms and styles through the application of selected practitioner approaches.

Unit 4 – Drama Approaches and Interpretations

This unit focuses on the approaches to and interpretations of drama text, context, forms and styles through the application of selected practitioner approaches.

Each unit includes:

- a unit description – a short description of the focus of the unit
- unit content – the content to be taught and learned. This includes acting and non-acting roles, and information about Set text and monologue lists for each unit pair.

Organisation of content

The course content is divided into three content areas:

- drama language
    - elements of drama
    - drama processes
- contextual knowledge
    - drama conventions
- production and performance
    - spaces of performance
    - design and technologies.

The focus of the content under each sub dot point is informed by the title of the unit.

Set text list

A Set text list for this course is provided in Appendix 2. One Australian text and one World text from the Set text lists in Appendix 2 are to be used to support learning in Unit 3 and Unit 4. These texts provide a context for investigating drama in performance and responding to drama based on drama language, contextual knowledge and production and performance.

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Set monologue list

This course has a Set monologue list provided Appendix 3. The selected monologues will fulfil part of the Drama ATAR course practical external examination.

Creative Team

In Unit 3 and Unit 4, students will study the contexts of drama in rehearsal, performance and respond to drama in role as a member of the Creative Team.

All creative team roles must be supported by contextual research and textual analysis.

Knowledge of these roles in performance will be used in the practical and written component of the Drama ATAR course examination.

Actor and Director are to be applied in Unit 3 and Unit 4.

- Actor – interprets and presents role or character.

- Director – decides on an interpretation and vision to realise the drama.

Designer role questions in the ATAR written examination will allow the candidate to respond in a role of their choosing, which will include Costume, Lighting, Set and Sound.

A **minimum of two roles** are to be researched and applied in Unit 3 and Unit 4.

Students' designer role choices can be the same for in Units 3 and 4 as they were for Units 1 and 2.

- Costume designer – provides designs for the roles/characters on stage. These may include accessories, footwear and make up.

- Lighting designer – provides designs for illumination, focus, mood and transitions.

- Set designer – provides designs that aim to support the vision of the production in a performance space.

- Sound designer – provides designs for aural support for mood, action and transitions.

Note: multimedia technologies may be applied to design roles.

Theatre Practitioners

Across Units 3 and 4, students must research and/or apply **two** theatre practitioners in total, selected from a list of five provided under each unit description.

Knowledge of selected theatre practitioners may be examined in the written and practical component of the Drama ATAR course examination.

Representation of the general capabilities

The general capabilities encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the twenty-first century. Teachers should find opportunities to incorporate the capabilities into the teaching, learning and assessment program for the Drama ATAR course. The general capabilities are not assessed unless they are identified within the specified unit content.

Literacy

The ability to study a variety of texts for performance is essential for all students where levels of meaning are investigated and communicated to an audience. Use of various forms of communication with appropriate conventions and approaches will also be investigated and applied to particular tasks.

Example: reading, analysing, interpreting and performing texts.

Numeracy

In the Drama ATAR course, numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully. This includes calculating, estimating, spatial reasoning and working with scale and proportions in the Drama ATAR course.

Example: configuration and application of design concepts and measurements.

Information and communication technology capability

The use of information and communication technology (ICT) is important for the development and presentation of drama skills, conventions and processes and for awareness of emergent technologies used in drama, such as linking drama performances across spaces separated by geography.

Example: use of ICT to enhance design choices for performance work.

Critical and creative thinking

The finding of satisfying solutions to creative problems involves a broad repertoire of critical and creative thinking skills, including the investigation of new possibilities of achieving dramatic and aesthetic outcomes in drama.

Example: through nominated role, apply new performance ideas.

Personal and social capability

All learning in drama is a social, collaborative and cooperative process. The Drama ATAR course involves working with others with empathy, and managing personal resources, including time to achieve goals in a timely fashion. The skills associated with self-management and effective group processes are refined and developed in the context of drama.

Example: collaborative working within groups to achieve performance objective.

Ethical understanding

The development of drama involves an understanding of, and working with, social, moral and legal requirements with care and sensitivity. This includes copyright, as well as gaining permission to use materials generated by or with others, such as personal stories and audio, still or video images of members of the public when producing drama.

Example: through theme based devised work, students explore the complexity of ethical issues.

Intercultural understanding

The creation of drama, whether devised or in the interpretation of scripts, includes the understanding and appropriate demonstration of cultures from other times and/or places. Part of the success of presenting social and historical cultures on stage involves both a cognitive understanding and empathetic representation of identity through drama.

Example: staging the stories from other cultures.

Representation of the cross-curriculum priorities

The cross-curriculum priorities address contemporary issues which students face in a globalised world. Teachers should find opportunities to incorporate the priorities into the teaching and learning program for the Drama ATAR course. The cross-curriculum priorities are not assessed unless they are identified within the specified unit content.

Aboriginal and Torres Strait Islander histories and cultures

The Aboriginal and Torres Strait Islander cultures carry an ancient tradition with stories that communicate mythical histories of indigenous Australia that are unique and share parallels with other ancient cultures. Exploration of the history and cultures of Aboriginal and Torres Strait Islander cultures provides a rich opportunity to build a greater understanding of a part of Australian history and society as well as fostering values of mutual understanding and respect between cultures included under the broad identity of this country.

Asia and Australia's engagement with Asia

The Asia region represents a highly diverse spectrum of cultures, traditions and peoples, with a third of the world's population located immediately north of Australia. Engaging in a respectful exploration of particular traditions from countries such as China, India, Korea (both North and South), and Japan, for example, will enable students to understand more deeply the values and histories of our near neighbours with whom we share important interrelationships.

Sustainability

The challenge of sustainability and the human impact on our environment, such as the ongoing challenge of human overconsumption and production of waste, can be explored through drama in two important ways. Firstly, by exploring sustainable practices in the production of drama and, secondly, through engagement in creative problem solving to address sustainability issues.

Unit 3 – Drama Approaches

Unit description

This unit focuses on the realisation of drama text, context, forms and styles through the application of selected practitioner approaches

Within the focus of Drama Approaches, students must investigate the approach of **one** of the following theatre practitioners:

- Anne Bogart

- Uta Hagen

- Robert Cohen

- David Mamet

- Sanford Meisner.

The investigation must include:

- the background of the practitioner

- the ideology of the practitioner's practice

- the application of the practitioner's approach (psychological and/or physical) in rehearsal and/or performance.

Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2.

This unit includes the knowledge, understandings and skills described below. This is the examinable content.

In the context of drama in rehearsal, performance and response, students create, understand, select and combine drama language, contextual knowledge, performance and production using oral and written communication.

Drama language

Elements of drama for Drama Approaches

- character: representing detailed traits and/or journey

- role: representing personas and/or concepts

- relationships: character's connection with others and/or audience

- situation: specified and unspecified setting and circumstances

- voice: manipulation of accent, articulation, emphasis, inflection, pace, pause, pitch, projection, tone and silence

- movement: manipulation of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight

- focus: where attention is directed

- tension: anticipation or conflict which drives the dramatic action

- space: the physical, fictional and emotional space

- time: the fictional time such as linear and non-linear

- language: credible and/or heightened and/or nonsensical

- symbol: literal and metaphorical

- audience: viewers or interactive participants

- mood: intended by text and/or creative team

- atmosphere: the impact of a drama performance felt by an audience

Drama processes for Drama Approaches

- selected practitioner's approach to text and performance

- understanding of themes/issues

- director's vision which informs rehearsal and performance

- improvisation in rehearsal and performance

Contextual knowledge

Drama conventions for Drama Approaches

- conventions and strategies in rehearsing and performing drama based on a selected practitioner's approach

- form and style

- historical, social and cultural context

- character value/s

- point of view to shape audience perspective

Production and performance

Spaces of performance for Drama Approaches

- performer and audience interaction in theatre spaces and/or site-specific spaces

- exploration of site-specific spaces

Design and technology choices for Drama Approaches

- collaboration of creative team
- application of design language
  - principles of design – balance, contrast, emphasis, repetition, scale/proportion
  - elements of design
- application of design role and theatre technologies

Oral and written communication

Students address aspects of written and oral communication through drama in performance and associated learning activities, such as:

- structuring ideas and responses
- short and extended answer forms
- oral presentations
- diagrams with annotations.

Set text list

In this unit, students must study one text from the Set text list provided in Appendix 2. This text must be used by students when answering Section Two in the written component of the Drama ATAR course examination. Over the two Drama ATAR Year 12 units, students must study two texts (one Australian drama and one World drama) from the Set text list.

The study of a set text must include the following:

- the elements of drama
- evidence of form and style
- incorporate selected practitioner's approach
- context/s
- applying design language and theatre technologies for performance.

Set monologue list

In this unit, students must prepare one monologue from the Set monologue list provided in Appendix 3. This monologue must be used by students for Part One in the practical component of the Drama ATAR course examination.

Duration: 2–3 minutes

Unit 4 – Drama Approaches and Interpretations

Unit description

This unit focuses on approaches to and interpretations of drama text, context, forms and styles through the application of selected practitioner approaches.

Within the focus of Drama Approaches and Interpretations, students must investigate the approach of **one** of the following practitioners:

- Antonin Artaud

- Frantic Assembly

- Steven Berkoff

- Jacques Lecoq

- Jerzy Grotowski

The investigation of the practitioner must include:

- the background of the practitioner

- the ideology of the practitioner's practice

- the application of the practitioner's approach (psychological and/or physical) in rehearsal and/or in performance.

Unit content

This unit builds on the content covered in Unit 3.

This unit includes the knowledge, understandings and skills described below. This is the examinable content.

In the context of drama in rehearsal, performance and response, students create, understand, select and combine drama language, contextual knowledge, performance and production using oral and written communication.

Drama language

Elements of drama for Drama Approaches and Interpretations

- character: representing detailed traits and/or journey

- role: presenting personas and/or concepts

- relationships: character's connection with others and/or audience

- situation: specified and unspecified setting and circumstances

- voice: manipulation of accent, articulation, emphasis, inflection, pace, pause, pitch, projection, tone and silence

- movement: manipulation of energy, facial expressions, gait, gesture, pace, posture, proxemics, stillness and weight

- focus: where attention is directed through a new approach and/or interpretation

- tension: anticipation or conflict which drives the dramatic action

- space: the physical, fictional and emotional space

- time: the fictional time such as linear and non-linear

- language: credible and/or heightened and/or nonsensical

- symbol: literal and metaphorical

- audience: viewers or interactive participants

- mood: intended by text and/or creative team

- atmosphere: the impact of a drama performance felt by an audience

Drama processes for Drama Approaches and Interpretations

- selected practitioner's approach to text and performance

- interpretation of themes/issues

- director's vision which informs rehearsal and performance

- improvisation in rehearsal and performance

Contextual knowledge

Drama conventions for Drama Approaches and Interpretations

- conventions and strategies in rehearsing and performing drama based on a selected practitioner's approach

- form and style

- historical, social and cultural context

- character value/s

- point of view to shape audience impact

Production and performance

Spaces of performance for Drama Approaches and Interpretations

- performer and audience interaction in theatre spaces and/or site-specific spaces

- exploration of site-specific space appropriate for the interpretation of text

Design and technologies for Drama Approaches and Interpretations

- collaboration of creative team

- application of design language

  - principles of design – balance, contrast, emphasis, repetition, scale/proportion

  - elements of design

- application of design role and theatre technologies

Oral and written communication

Students address aspects of written and oral communication through drama in performance and associated learning activities, such as:

- structuring ideas and responses

- short and extended answer forms

- oral presentations

- diagrams with annotations.

Set text list

In this unit, students must study one text from the Set text list provided in Appendix 2. This text must be used by students when answering Section Two in the written component of the Drama ATAR course examination. Over the two Drama ATAR Year 12 units, students must study two texts (one Australian drama and one World drama) from the Set text list.

The study of a set text must include the following:

- the elements of drama

- evidence of form and style

- incorporate selected practitioner's approach

- context/s

- applying design languages and theatre technologies for performance.

Set monologue list

In this unit, students must prepare one monologue from the Set monologue list provided in Appendix 3. This monologue must be used by students for Part Two of the practical component of the Drama ATAR course examination.

The candidate will perform their choice of a scripted monologue (different from that chosen in Unit 3) from the Set monologue list provided in Appendix 3.

Duration: 2–3 minutes

Assessment

Assessment is an integral part of teaching and learning that at the senior secondary years:

- provides evidence of student achievement

- identifies opportunities for further learning

- connects to the standards described for the course

- contributes to the recognition of student achievement.

Assessment for learning (formative) and assessment of learning (summative) enable teachers to gather evidence to support students and make judgements about student achievement. These are not necessarily discrete approaches and may be used individually or together, and formally or informally.

Formative assessment involves a range of informal and formal assessment procedures used by teachers during the learning process in order to improve student achievement and to guide teaching and learning activities. It often involves qualitative feedback (rather than scores) for both students and teachers, which focuses on the details of specific knowledge and skills that are being learnt.

Summative assessment involves assessment procedures that aim to determine students' learning at a particular time, for example when reporting against the standards, after completion of a unit/s. These assessments should be limited in number and made clear to students through the assessment outline.

Appropriate assessment of student work in this course is underpinned by reference to the set of pre-determined course standards. These standards describe the level of achievement required to achieve each grade, from A to E. Teachers use these standards to determine how well a student has demonstrated their learning.

Where relevant, higher order cognitive skills (e.g. application, analysis, evaluation and synthesis) and the general capabilities should be included in the assessment of student achievement in this course. All assessment should be consistent with the requirements identified in the course assessment table.

Assessment should not generate workload and/or stress that, under fair and reasonable circumstances, would unduly diminish the performance of students.

School-based assessment

The Western Australian Certificate of Education (WACE) Manual contains essential information on principles, policies and procedures for school-based assessment that must be read in conjunction with this syllabus.

School-based assessment involves teachers gathering, describing and quantifying information about student achievement.

Teachers design school-based assessment tasks to meet the needs of students. As outlined in the *WACE Manual*, school-based assessment of student achievement in this course must be based on the Principles of Assessment:

- Assessment is an integral part of teaching and learning

- Assessment should be educative

- Assessment should be fair

- Assessment should be designed to meet its specific purpose/s

- Assessment should lead to informative reporting

- Assessment should lead to school-wide evaluation processes

- Assessment should provide significant data for improvement of teaching practices.

The table below provides details of the assessment types and their weighting for the Drama ATAR Year 12 syllabus.

Summative assessments in this course must:

- be limited in number to no more than eight tasks

- allow for the assessment of each assessment type at least once for each unit in the unit pair

- have a minimum value of 5 per cent of the total school assessment mark

- provide a representative sampling of the syllabus content.

Assessment tasks not administered under test or controlled conditions require appropriate authentication processes.

Assessment table – Year 12

Type of assessment	Weighting	To SCSA
Performance/production Researching drama in different contexts to support making drama; applying an understanding of drama in improvised, devised and scripted drama including Set texts and monologues. Developing drama as an actor, director, designer (either costume, lighting, set or sound); applying drama skills, elements, processes and approaches informed by theatre practitioners' approaches.	30%	100% Practical
Examination • **Practical** Typically conducted at the end of semester and/or unit and reflecting the practical examination design brief and the practical (performance) examination requirements document for this syllabus.	20%	
• **Written** Typically conducted at the end of semester and/or unit and reflecting the written examination design brief for this syllabus.	20%	100% Written
Response Response to analysis and evaluation of own or others' drama works. Planning, presenting and justifying approaches to drama texts in performance.	30%	

Teachers must use the assessment table to develop an assessment outline for the pair of units.

The assessment outline must:

- include a set of assessment tasks

- include a general description of each task

- indicate the unit content to be assessed

- indicate a weighting for each task and each assessment type

- include the approximate timing of each task (for example, the week the task is conducted, or the issue and submission dates for an extended task).

Reporting

Schools report student achievement, underpinned by a set of pre-determined standards, using the following grades:

Grade	Interpretation
A	Excellent achievement
B	High achievement
C	Satisfactory achievement
D	Limited achievement
E	Very low achievement

The grade descriptions for the Drama ATAR Year 12 syllabus are provided in Appendix 1. They are used to support the allocation of a grade. They can also be accessed, together with annotated work samples, on the course page of the Authority website at www.scsa.wa.edu.au.

To be assigned a grade, a student must have had the opportunity to complete the education program, including the assessment program (unless the school accepts that there are exceptional and justifiable circumstances).

Refer to the *WACE Manual* for further information about the use of a ranked list in the process of assigning grades.

The grade is determined by reference to the standard, not allocated on the basis of a pre-determined range of marks (cut-offs).

ATAR course examination

All students enrolled in the Drama ATAR Year 12 course are required to sit the practical and written components of the ATAR course examination. The examination is based on a representative sampling of the content for Unit 3 and Unit 4.

Details of the written and practical ATAR course examinations are prescribed in the examination design briefs on the following pages.

Refer to the *WACE Manual* for further information.

Practical (performance) examination design brief – Year 12

Time allocated

Examination: 15 minutes

Provided by the candidate

Two copies of each scripted monologue with completed cover pages.

Sound equipment (if required) that the technical assistant can carry into the room unassisted.

Props or costumes (if required) that the candidate can carry into the room unassisted.

Provided

One school desk and two chairs.

A warm-up space.

Additional information

Candidates are to select two monologues from Appendix 3 Monologue List. The candidate may select from either female, male or non-binary characters. The candidate is to work within the marked performance area.

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

Section	Supporting information
Part 1 **Scripted Monologue (Part 1)** 40% of the practical examination Preparation: 60 seconds Duration: 2–3 minutes	Candidates will be given 30 seconds to explain to markers their approach and/or interpretation. Following this the candidate has 60 seconds to prepare before performing the scripted monologue. The preparation time can be used to organise the space, props and/or costume. The candidate performs their choice of a scripted monologue from Appendix 3. The candidate may use an audio recording to support their performance and have a technical assistant to operate sound.
Part 2 **Scripted monologue (Part 2)** 40% of the practical examination Preparation: 60 seconds Duration: 2–3 minutes	Candidates will be given 30 seconds to explain to markers their approach and/or interpretation. Following this the candidate has 60 seconds to prepare before performing the scripted monologue. The preparation time can be used to organise the space, props and/or costume. The candidate performs their choice of a scripted monologue from Appendix 3 (different from their selection for in Part 1). The candidate may use an audio recording to support their performance and have a technical assistant to operate sound.
Part 3 **Improvisation** 20% of the practical examination Preparation: 60 seconds Duration: 1–2 minutes	The candidate is given an improvisation based on a given character/role, setting and action to perform. The preparation time of 60 seconds can be used to plan the improvisation and/or organise the space, props and costume.

Written examination design brief – Year 12

Time allowed

Reading time before commencing work: ten minutes

Working time for paper: two and a half hours

Permissible items

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters

Special items: nil

Section	Supporting information
Section One **Short answer** **Analysis and interpretation of a drama text** 40% of the written examination Two questions Suggested working time: 60 minutes	The candidate is required to analyse and interpret a short unseen drama text for the role associated with each question, i.e. actor, director, designer (costume, lighting, set or sound). Designer role questions will allow the candidate to respond in a role of their choosing. The candidate can refer to theatre practitioners studied in ATAR Years 11 and 12. The drama text includes a script excerpt and can include other information about the text, such as character lists, director or designer notes, images, background and contextual information. The candidate can use lists, summaries, annotated diagrams and tables where appropriate.
Section Two **Extended answer** 60% of the written examination One question from a choice of up to five for both **Australian and World drama** OR One question for **Australian drama** and one question **World drama** from a choice of up to five questions. Suggested working time: 90 minutes	The candidate is required to analyse and explain how they would rehearse or perform or stage one Australian play and one world play from the Set text lists. Candidates will respond in role, i.e. actor, director, designer (costume, lighting, set or sound). Designer role questions will allow the candidate to respond in a role of their choosing. The candidate can answer the one question for both texts, or select two questions, one for each text. The candidate can refer to theatre practitioners studied in ATAR Years 11 and 12. The response requires candidates to explain and justify how they would select and apply drama processes to rehearse or perform or stage both Set texts using the processes, conventions and elements of drama. The candidate is required to use extended answer formats where they develop their responses appropriate to the question. Extended answer format may include paragraphs, lists, tables, annotated diagrams, text references and/or justifications.

Appendix 1 – Grade descriptions Year 12*

A	Insightfully and creatively integrates drama knowledge, conventions and processes in the interpretation of drama performances.
	Effectively, sensitively and collaboratively applies processes and conventions to support drama that maximises dramatic meaning and audience impact.
	Insightfully describes, interprets and analyses the text and context/s, with specific and detailed evidence and justification.
	Insightfully communicates using precise drama terminology.
	Effectively and accurately structures work by selecting oral and written communication forms to maximise impact and meaning.

B	Effectively and creatively applies drama knowledge, conventions and processes in the interpretation of drama performances.
	Effectively, accurately and collaboratively applies processes and conventions to support drama that communicates meaning and creates audience impact.
	Describes and interprets the text and context/s, with detailed evidence and justification and some analysis
	Communicates clearly using accurate drama terminology.
	Structures work effectively by selecting oral and written communication forms to create impact and meaning.

C	Applies drama knowledge, conventions and processes in the interpretation of drama performances.
	Adequately, with some accuracy and collaboration, applies processes and conventions to support drama that communicates meaning and creates audience impact.
	Describes and interprets with minimal analysis the text and context/s, with some evidence and justification.
	Communicates using some accurate drama terminology.
	Structures work by using oral and written communication forms.

D	Uses drama knowledge and processes in drama performances.
	Uses processes to support drama that communicates limited meaning and audience impact.
	Briefly describes the text and context/s, with limited evidence and justification.
	Communicates using minimal drama terminology.
	Attempts work using oral and written communication forms.

E	Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade.

* These grade descriptions will be reviewed at the end of the second year of implementation of this syllabus.

Appendix 2 – Set text lists

Australian set text list

- Donna Abela (2017) *Jump for Jordan.* Currency Press
- Hilary Bell (2002) *Wolf Lullaby*. Currency Press
- Andrew Bovell (2013) *Secret River*. Currency Press
- Andrew Bovell (2008) *When the Rain Stops Falling*. Currency Press
- Matt Cameron (2005) *Ruby Moon.* Currency Press
- Ben Ellis (2006) *Falling Petals.* Currency Press
- Chris Isaacs (2014) *Flood*. Currency Press
- Justin Monjo and Nick Enright (1998) *Cloudstreet.* Currency Press
- Dicken Oxenburgh and Andrew Ross (1997) *Merry-Go-Round in the Sea*. Currency Press
- Hannie Rayson (2005) *Two Brothers.* Currency Press
- Dallas Winmar (2002) *Aliwa!* Currency Press
- Zen Zen Zo (2010) *The Tempest* (adaptation). See http://www.playlab.org.au

World set text list

- Steven Berkoff (1969) *Metamorphosis*. Amber Lane Press
- Bertolt Brecht (1980) *Mother Courage.* Methuen Publishing
- Caryl Churchill (1982) *Top Girls.* Methuen Publishing
- Complicité (2003) *Mnemonic.* Methuen Publishing
- Friedrich Dürrenmatt (2000) *The Visit: A tragicomedy* (translated by Joel Agee). Chicago, IL: University of Chicago Press
- Henrik Ibsen (1891) *Hedda Gabler*. Bloomsbury Publishing
- Eugene Ionesco (1959) *Rhinoceros.* Grove Press
- Steven Levenson (writer) and Benj Pasek and Justine Paul (composers) (2016) *Dear Evan Hansen*. New York Theatre Communications Group
- Arthur Miller (1953) *The Crucible.* Oxford University Press
- Yasmin Reza (2006) *God of Carnage*. Samuel French
- William Shakespeare (1601) *Twelfth Night.* Chartwell Books
- Simon Stephens (2012) *The Curious Incident of the Dog in the Night-Time.* Methuen Drama

Appendix 3 – Monologue List

Monologues scripts are located under Support Materials on the Authority website.

Female characters

	Text	Character	Playwright
1	*The Crucible*	Mary Warren	Arthur Millar
2	*Saint Joan*	Joan	George Bernard Shaw
3	*Antigone*	Ismene	Liz Lochhead
4	*Away*	Meg	Michael Gow
5	*Top Girls*	Dull Gret	Caryl Churchill
6	*Ivanov*	Sashs	Anton Chekhov
7	*The Merchant of Venice*	Portia	William Shakespeare
8	*The Stronger*	Mme X	August Strindberg
9	*After Juliet*	Rosaline	Sharman Macdonald
10	*Secret Bridesmaids' Business*	Colleen	Elizabeth Coleman
11	*Skylight*	Kyra	David Hare
12	*Dangerous Liaisons*	Marquise De Merteuil	Christopher Hampton
13	*Love, loss and what I wore*	Rosie	Nora and Delia Ephron
14	*All the intimacy*	Jen	Rajiv Joseph
15	*Waking Up*	Character	Dario Fo and Franca Rame
16	*Jerusalem*	Nina	Michael Gurr
17	*The Positive Hour*	Paula	April de Angelis
18	*Happy Days*	Winnie	Samuel Beckett
19	*Mother Teresa is Dead*	Jane	Helen Edmundsen
20	*The Second Mrs Jacob Anderson*	Mrs Jacobson	Ann Wuehler
21	*Decadence*	Helen	Steven Berkoff
22	*Daylight Saving*	Stephanie	Nick Enright

Male Character

	Text	Character	Playwright
1	*The Good Father*	Tim	Christian O'Reilly
2	*The Glass Menagerie*	Tom	Tennessee Williams
3	*One Man, Two Guvnors*	Francis	Richard Bean
4	*Richard III*	Gloucester	William Shakespeare
5	*West*	Mike	Steven Berkoff
6	*Punk Rock*	Chadwick	Simon Stephens
7	*The Cherry Orchard*	Lopakhn	Anton Chekov
8	*Two Gentlemen of Verona*	Launce	William Shakespeare
9	*The Christian Brothers*	The Christian Brother	Ron Blair
10	*Amadeus*	Amadeus	Peter Shaffer
11	*Noah*	Noah	Andre Obey
12	*Imagine in the Clay*	Gordon	David Ireland
13	*The Picture of Dorian Gray*	Dorian	Oscar Wilde
14	*Art*	Yvan	Yasmina Resa
15	*The Merchant of Venice*	Shylock	William Shakespeare
16	*Ruben Guthrie*	Ruben Guthrie	Brendan Cowell
17	*The Pillowman*	Tupolski	Martin McDonagh
18	*Oedipus Rex*	Oedipus	Sophocles
19	*One Flew over the Cuckoo's Nest*	Randall McMurphy	Dale Wasserman

Non-Gender Specific Monologue

	Text	Character	Playwright
1	*Accidental Death of an Anarchist*	Madman	Dario Fo
2	*A Midsummer Night's Dream*	Puck	William Shakespeare
3	*Twelfth Night*	Viola	William Shakespeare
4	*Big Love*	Giuliano	Charles Mee
5	*Bald Prima Donna*	Fire Chief	Eugene Ionesco

Appendix 4 – Glossary

This glossary is provided to enable a common understanding of the key terms in this syllabus.

Approach

Particular drama practitioners approach to making, rehearsing and performing drama. Approach can include:

- Physical Approaches – involve developing characterisation through exploring how a character moves, looks and sounds. Through creating the external aspects, the inner or emotional, feeling character is revealed.

- Psychological Approaches – involve getting the actors to explore emotional memory, focus and concentration exercises and/or collaborative workshopping using emotional stimuli. In this approach, the feelings of the character inform the movement and vocal choices the actor makes, which in turn reflects a psychological understanding of behaviour.

Character Value/s

Beliefs and ideas of a character/role which inform choices.

Context

The environment in which a text is responded to or created. Context can include:

- social context – refers to the physical and social setting in which people lived when the play was written or when it was set

- cultural context – refers to the ideology, traditions and values that surround the time the play was written or when it was set

- historical context – refers to events that occurred around the time the play was written or when it was set.

Creative team

A collective term which refers to Director, Actor, Set Designer, Costume Designer, Lighting Designer, Sound Designer.

Design language

Principles of Design selected and applied to create/support a design look:

- balance: objects, colours, sound etc, can be symmetrical, providing an impression of evenness, or asymmetrical, providing an impression of imbalance or discomfort.

- contrast: occurs when there is a marked difference between two aspects. This can be used to focus audience attention or used as a symbol, for example, use of contrasting light and dark colours in design or contrasting volume in sound.

- emphasis: bringing the audience's attention to something by making it bigger, stronger, louder, brighter or clearer.

- repetition: the selection of elements to be featured more than once in a performance.

- scale/proportion: the relationship between the size of objects, presented on stage.

Elements of Design selected and used to demonstrate the chosen Principle of Design:

- Costume, set, lighting

  - line

  - shape

  - texture

  - colour

- Sound

  - direction

  - duration

  - tone

  - volume.

Director vision

The creation of a clear image as to how a drama will be presented to a particular audience. This includes approaches to acting and design. It may also include an attempt to find a new approach that emphasises different aspects of a text or reflects a particular message.

Drama conventions

Specific ways of realising a performance for an audience, according to forms and styles.

Drama interpretation

Realisation of a text with identifiable qualities informed by either playwright and/or director and/or practitioner.

Drama process

Ways of preparing for, workshopping, rehearsing and making drama.

Dramatic meaning

Intended understanding of the drama.

Elements of drama

Drama is created and shaped by the elements of drama that, for the Drama ATAR course, are listed as: character, role, relationships, situation, voice, movement, focus, tension, space, time, language, symbol, audience, mood and atmosphere.

- character: has defined personal traits and/or journey. Sometimes referred to as a rounded character

- role: represents a concept, persona, stereotype, or dominant trait that lacks depth or a backstory. Sometimes referred to as a flat character

- relationships: refers to the qualities of a connection such as character/character and actor/audience

- situation: the circumstances in which a character/role is presented

- voice: aspects include –

  - articulation: precision used in the formation of sounds and speech

  - accent: a distinctive way of pronouncing language

  - emphasis: use of stresses in the delivery of dialogue

  - inflection: variation of the pitch and tone, where the voice rises and falls

  - pace: speed with which dialogue is delivered

  - pause: break in the delivery of dialogue

  - pitch: qualities of the voice making it sound higher or lower

  - projection: strength or control used to convey dialogue, appropriate to performance space, which may include changes in volume

  - tone: emotional qualities to convey meaning and subtext

  - silence: extended break in vocal delivery

- movement: aspects include –

  - energy: effort and commitment used in the creation of movement

  - facial expressions: use of the face including eyes and eyebrows, mouth, jaw and head position

  - gait: manner in which an actor walks and moves in the space

  - gesture: involves body movements such as indicating, waving and beckoning

  - posture: position of the body and shape of the spine

  - proxemics: actors use of distance in the space to convey relationships

  - stillness: extended break of movement

  - pace: variation of the tempo and rhythm of movement

  - weight: adjustment of body to convey lightness and/or heaviness of effort

- focus: where attention is directed

- tension: sense of anticipation or conflict which drives the drama

- space: the place where dramatic action is situated, whether it be physical, fictional or emotional

- time: the fictional time in the narrative or the setting; timing of one moment to the next such as linear and non-linear

- language: use of spoken or written words that communicate ideas, feelings and contexts

- symbol: association/s made when something is used to represent something else to reinforce or extend dramatic meaning

- audience: individuals or groups who experience drama

- mood: emotional state intended by the text, director and/or other members of the creative team

- atmosphere: the impact of a drama performance felt by an audience.

Form

The way in which the text is written. Form can be broadly categorised as either Realism or Non-realism. If a text deals with non-stereotyped characters in real situations, with a linear narrative structure, its form is Realism. If a text deals with characters who demonstrate features which deviate from accepted daily routines such as breaking into song, addressing the audience and/or has a non-linear narrative, its form is Non-realism.

Realism can include Naturalism.

Non-realism can be sub-categorised into various genres such as Absurdism, Commedia dell'arte, Elizabethan, Epic, Greek Theatre, Magic Realism and Musical Theatre.

Multimedia

Selected use of different media which may include projected images, film, interactive content and animations.

Point of view

A collection of perspectives, lenses or frames through which drama can be explored and interpreted.

Style

The way in which drama is performed.

The two styles are Representational and Presentational. A combination of these two styles can be applied in performance and/or production:

- Representational

    - Representational performance demonstrates realistic characters.

    - Representational production conveys a realistic setting.

- Presentational

    - Presentational performance demonstrates aspects of character and/or non-realist characters.

    - Presentational production conveys aspects of setting and/or non-realistic setting.

Theatre technologies

Technologies that support a performance, such as lighting, sound, props, costumes, multi-media.

Theatre spaces

A space which has been built for a drama event:

- proscenium arch: frames the stage in traditional theatre spaces

- thrust stage: the audience is seated on three sides of the stage

- end stage: the audience is located only at the front of the stage

- amphitheatre: half or full circular performance space with raised tiered seats

- theatre-in-the-round (arena): involves a central performance space with the audience surrounding it

- traverse stage: a rectangular area with the audience seated on the two long sides of the rectangle

- black-box: usually a square room with black walls and flat floor, with flexibility of staging choices.

Site-specific space is a space that is adapted for performance, but was not originally built for that purpose. Several site-specific spaces may be used to create Promenade theatre: a performance in which the action takes place in multiple spaces.