



# **DRAMA**

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ATAR course

**Year 11 Syllabus**

## **Acknowledgement of Country**

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

## **Important information**

This syllabus is effective from 1 January 2025.

Users of this syllabus are responsible for checking its currency.

Syllabuses are formally reviewed by the School Curriculum and Standards Authority (the Authority) on a cyclical basis, typically every five years.

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# Contents

<b>Contents</b> .....	<b>1</b>
<b>Rationale</b> .....	<b>1</b>
<b>Aims</b> .....	<b>2</b>
<b>Organisation</b> .....	<b>2</b>
Structure of the syllabus .....	2
Organisation of content .....	3
Creative team .....	3
Progression from the Year 7–10 curriculum .....	4
Representation of the general capabilities .....	4
Representation of the cross-curriculum priorities .....	5
<b>Unit 1</b> .....	<b>7</b>
Unit description .....	7
Unit content .....	7
<b>Unit 2</b> .....	<b>10</b>
Unit description .....	10
Unit content .....	10
<b>Assessment</b> .....	<b>13</b>
School-based assessment.....	13
Assessment table – Year 11.....	15
Reporting.....	16
<b>Appendix 1 – Grade descriptions Year 11</b> .....	<b>17</b>
<b>Appendix 2 – Glossary</b> .....	<b>18</b>



## 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, 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 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, students 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 11 syllabus is divided into two units, each of one semester duration, which are typically delivered as a pair. The notional time for each unit is 55 class contact hours.

#### Unit 1

This unit focuses on realism and representational drama.

#### Unit 2

This unit focuses on non-realism and presentational drama.

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 a suggested text list for each unit.

## 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 unit description.

### Suggested text list

A suggested text list is provided to assist teachers to choose texts of an appropriate rigour and theoretical focus for each unit. Teachers may nominate other texts for students to study that address the drama language, contextual knowledge, production and performance.

### Creative team

In Unit 1 and Unit 2, students will study the contexts of drama in rehearsal and 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.**

Actor and Director are to be demonstrated in Unit 1 and Unit 2.

- Actor – interprets and presents role or character.
- Director – decides on an interpretation and vision to realise the drama. Blocks the dramatic action.

Design roles include Costume, Lighting, Set and Sound.

A **minimum of two roles** are to be researched and applied across 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.

## Progression from the Year 7–10 curriculum

This syllabus builds on the drama skills, conventions, processes, elements and principles explored in the Year 7–10 Arts curriculum. This includes the interrelated strands of Making and Responding. Making includes learning about and using knowledge, skills, conventions, processes, materials and technologies to explore drama practices and make artworks that communicate ideas and intentions. Responding includes exploring, responding to, analysing and interpreting drama.

## 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 objectives.

## Ethical understanding

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

Example: via 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 the 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 1

## Unit description

This unit focuses on realism and representational drama.

In this unit, students have the opportunity to research and collaboratively workshop, interpret and perform drama texts in forms and styles related to realism and representational drama.

Within the focus of realism and representational drama, students must investigate the approach of **Konstantin Stanislavski**.

The investigation must include:

- the background
- the ideology
- the application of the approach in rehearsal and/or performance.

## Unit content

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

**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

- character: representing real and defined traits that drive motivation, including subtext
- role: representing a persona and/or stereotype
- relationships: connection between two or more characters, including status
- situation: specified setting and given circumstances
- voice: use of accent, articulation, emphasis, pace, pause, pitch, projection, tone and silence
- movement: use 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: use of performance space to define settings
- time: the fictional time and linear structure
- language: realistic and credible
- symbol: literal
- audience: passive viewers looking through a 'fourth wall'
- mood: intended by text and/or creative team
- atmosphere: the impact of a drama performance felt by an audience

**Drama processes**

- Stanislavski's approach to realism and representational drama
- themes/issues
- director's vision which informs rehearsal, blocking and performance choices
- improvisation in rehearsal and performance

**Contextual knowledge****Drama conventions**

- conventions in drama for engaging the audience with realistic character, setting and linear narrative
- form and style
- historical, social and cultural context
- character value/s
- point of view

**Production and performance****Spaces of performance**

- performer and audience relationship in the theatre space
- theatre spaces: proscenium arch stage and end stage

**Theatre design**

- collaboration of creative team
- application of design language
  - principles of design, such as balance and contrast
  - elements of design
- application of design role and relevant technologies

**Oral and written communication**

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

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

## Suggested texts

This unit has a suggested text list. Students can study **one** of the following suggested texts in the context of realism and representational drama in Year 11. By the end of Units 1 and 2, students should have studied one Australian and one World text.

### Australian texts for Unit 1

- Richard Beynon: *The Shifting Heart*
- Michael Andrew Collins: *Impending Everyone*
- Ray Lawler: *Summer of the Seventeenth Doll* or *Kid Stakes*
- Betty Roland: *The Touch of Silk*
- Katherine Thomson: *Diving for Pearls* or *Barmaids*

### World texts for Unit 1

- Anton Chekhov: *The Cherry Orchard* or *The Seagull*
- Henrik Ibsen: *A Doll's House*
- Eugene O'Neill: *Anna Christie* or *Long Day's Journey into Night*
- August Strindberg: *Miss Julie* or *Creditors*
- Tennessee Williams: *A Streetcar Named Desire*

## Creative team

In Unit 1, students are required to engage with the role of both actor and director, and **one** designer role – costume, lighting, set or sound.

## Unit 2

### Unit description

This unit focuses on non-realism and presentational drama.

In this unit, students have the opportunity to research and collaboratively workshop, interpret and perform drama texts related to non-realism and presentational drama.

Within the focus of non-realism and presentational drama, students must investigate the approach of **Bertolt Brecht**.

The investigation must include:

- the background
- the ideology
- the application of the approach in rehearsal and in performance.

### Unit content

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

**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

- character: presenting identifiable and defined traits that drive motivation, including subtext
- role: presents a persona and/or stereotype
- relationships: connection between two or more characters, including status
- situation: specified and unspecified setting and given circumstances
- voice: use of accent, articulation, emphasis, pace, pause, pitch, projection, tone and silence
- movement: use 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: use of performance space to define settings
- time: the fictional time and non-linear structure
- language: credible and/or heightened and/or nonsensical
- symbol: literal and/or metaphoric

- audience: passive 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**

- Brechtian approach to non-realism and presentational drama
- themes/issues
- director's vision which informs rehearsal, blocking and performance choices
- improvisation in rehearsal and performance

### **Contextual knowledge**

#### **Drama conventions**

- conventions in drama for engaging the audience with non-realistic characters, settings and non-linear narrative
- form and style
- historical, social and cultural context
- character value/s
- point of view

### **Production and performance**

#### **Spaces of performance**

- performer and audience interaction in the theatre space
- theatre spaces, including thrust stage, theatre-in-the-round, traverse stage, amphitheatre and black box theatre.
- site-specific spaces

#### **Theatre design**

- collaboration of creative team
- application of design language
  - principles of design, such as emphasis and repetition
  - elements of design
- application of design role and relevant technologies

## Oral and written communication

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

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

## Suggested texts

This unit has a suggested text list. Students can study **one** of the following suggested texts in the context of non-realism and presentational drama in Year 11. By the end of Units 1 and 2, students should have studied one Australian and one World text.

### Australian texts for Unit 2

- Angela Betzien: *Hoods*
- Nicolas Brown: *Lighten Up*
- Bridget Boyle and Liz Skitch: *The Clown from Snowy River*
- Stefo Nantsou and Tom Lycos: *The Stones*
- Matthew Whittet: *Girl Asleep*

### World texts for Unit 2

- Richard Bean: *One Man, Two Guvnors*
- Sophocles: *Antigone*
- Bryony Lavery: *Beautiful Burnout*
- Theatre Workshop: *Oh, What a Lovely War!*
- William Shakespeare: *A Midsummer Night's Dream*

## Creative team

In Unit 2, students are required to engage with the role of actor and director, and **one** designer role – costume, lighting, set or sound not studied in Unit 1.



## 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 must 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 11 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 over the year/pair of units
- have a minimum value of five 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 11

Type of assessment	Weighting
<b>Performance/production</b> Researching drama in different contexts to support making drama; applying an understanding of drama in improvised, devised and scripted drama, including interpreting texts. Developing drama as an Actor, Director, Designer (either costume, lighting, set or sound); applying drama skills, conventions, elements, processes and ideas informed by an approach.	40%
<p style="text-align: center;"><b>Examination</b></p> <p style="text-align: center;"><b>Practical</b></p> Typically conducted at the end of each semester and/or unit. In preparation for Unit 3 and Unit 4, the examination should reflect the practical examination design brief included in the ATAR Year 12 syllabus for this course.	10%
<p><b>Written</b></p> Typically conducted at the end of each semester and/or unit. In preparation for Unit 3 and Unit 4, the examination should reflect the written examination design brief included in the Drama ATAR Year 12 syllabus.	10%
<p><b>Response</b></p> Response to analysis and evaluation of own, others' or professional drama works. Planning, presenting and justifying approaches to drama texts in performance.	40%

Teachers must use the assessment table to develop an assessment outline for the pair of units (or for a single unit where only one is being studied).

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 (e.g. 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 11 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](http://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).

## Appendix 1 – Grade descriptions Year 11

<b>A</b>	<p>Effectively and creatively integrates drama knowledge, conventions and processes in the realisation of practical/written tasks.</p> <p>Effectively communicates meaning and creates audience impact.</p> <p>Effectively interprets and analyses texts and contexts, with detailed evidence and justification in specified oral and written forms, applying appropriate drama terminology.</p>
<b>B</b>	<p>Competently and creatively applies drama knowledge, conventions and processes in the realisation of practical/written tasks.</p> <p>Competently communicates meaning and creates audience impact.</p> <p>Competently interprets with some analysis of texts and contexts, using appropriate evidence and justification in specified oral and written forms, applying appropriate drama terminology.</p>
<b>C</b>	<p>Adequately uses drama knowledge, conventions and processes in the realisation of practical/written tasks.</p> <p>Adequately communicates some meaning and creates some audience impact.</p> <p>Adequately describes the texts and contexts, using some evidence and justification in oral and written forms, using some appropriate drama terminology.</p>
<b>D</b>	<p>Uses limited drama knowledge, conventions and processes in the realisation of practical/written tasks.</p> <p>Communicates limited meaning and/or audience impact.</p> <p>Briefly describes the text using limited evidence or justification in oral and written forms, with limited or inaccurate terminology.</p>
<b>E</b>	<p>Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade.</p>

## Appendix 2 – Glossary

For the purposes of the WACE Drama syllabuses, the following definitions will apply.

### **Approach**

An inclusive term representing the work of drama practitioners and companies.

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.

### **Blocking**

- The positioning of actors in rehearsal and performance.

### **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 approach.

#### **Drama process**

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

#### **Dramatic meaning**

Intended understanding of the drama.

#### **Drama text**

A script or other stimuli, such as an image, that serves as the foundation for a drama performance.

#### **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: actor's 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
- 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 other forms, such as Absurdism, Commedia dell'arte, Elizabethan, Epic, Greek Theatre, Magic Realism and Musical Theatre.

**Given circumstance**

The specific conditions and context presented in a text, including the time period, location, social environment, historical context, and relevant background information.

**Motivation**

What drives a character to speak and act in certain ways.

**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.

**Realisation**

The process of actualising, creating and/or presenting something.

**Relevant technologies**

Technologies that support a performance, such as lighting, sound, props, costumes, multimedia.

**Status**

The hierarchy of characters.

**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.

**Subtext**

The underlying meaning that can reveal a character's true feelings and motivations.

**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: 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.

**Theme**

An idea or message explored in a text or performance.

**Transition**

The movement from one scene and/or section to another.



