DRAMA

GENERAL COURSE

Year 11 syllabus

IMPORTANT INFORMATION

This syllabus is effective from 1 January 2015.

Users of this syllabus are responsible for checking its currency.

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

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. 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 intercultural understanding.

The Drama General 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, playwriting 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, showing initiative and demonstrating leadership and interpersonal skills. The Drama General 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, 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 the Drama General 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 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. The Drama General course builds confidence, empathy, understanding about human experience, and a sense of identity and belonging. These are invaluable qualities for contemporary living.

Course outcomes

The Drama General course is designed to facilitate achievement of the following outcomes.

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

- 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

- 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

- 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

- understand economic considerations related to drama.

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 – Dramatic storytelling

This unit engages students with the skills, techniques and conventions of dramatic storytelling.

Unit 2 – Drama performance events

This unit focuses on drama performance events for an audience other than their class members.

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

- contextual knowledge

- production and performance

Suggested text list

This course has a suggested text list. These are included to support a sense of the focus and pitch of the units in Year 12. The relevant lists are included in Unit 3 and Unit 4.

Roles

In Unit 1 and Unit 2, students will study in the context of drama in performance and responding to drama:

Actor: interprets and presents the text by adopting role or character through action to create the drama event.

In Unit 1 and Unit 2, students will study, in the context of drama in performance and responding to drama, one of the roles below:

Costume designer: provides design for the appearance of characters on stage, including accessories, footwear, make-up and plans costume changes during a drama event.

Lighting designer: provides the design for illumination, focus, mood and atmosphere through lighting technologies in a drama event.

Scenographer: provides design for the stage setting to create the sensory environment and layout of a performance space for a drama event.

Sound designer: provides design for aural support for mood, action, context and transitions in a drama event.

Progression from the Year 7–10 curriculum

This syllabus builds on the drama skills, techniques, processes, elements and principles explored in the Years 7–10 Arts curriculum. This includes the interrelated strands of Making and Responding. Making includes learning about and using knowledge, skills, techniques, 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.

Further, this syllabus extends the drama content explored in the Year 7–10 Arts curriculum.

1	Exploring ideas and improvising with ways to represent ideas in drama
2	Manipulating and applying the elements/concepts with intent in drama
3	Developing and refining understanding of drama skills and techniques
4	Structuring and organising ideas into form for drama
5	Sharing drama for performance
6	Analysing and reflecting upon intentions in drama performances
7	Examining and connecting drama in context.

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 may find opportunities to incorporate the capabilities into the teaching and learning program for the Drama General course. The general capabilities are not assessed unless they are identified within the specified unit content.

Literacy

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

Numeracy

In the Drama General 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 portions in drama.

Information and communication technology capability

The use of information and communication technology (ICT) is important for skills, planning and for other purposes in the development and presentation of drama. The emergent technologies are used in drama, including linking of drama performances across spaces separated by geography for collaboration and presentation of drama.

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.

Personal and social capability

All learning in drama is a social, collaborative and cooperative process. The Drama General 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 need to be refined and developed in the context of drama.

Ethical understanding

The development of drama involves an understanding of, and working with, requirements (social, moral and legal) with care and sensitivity to ensure the effective production of drama. 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.

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.

Representation of the cross-curriculum priorities

The cross-curriculum priorities address contemporary issues which students face in a globalised world. Teachers may find opportunities to incorporate the priorities into the teaching and learning program for the Drama General 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 like 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, including the ongoing challenge of human over consumption and production of waste remains a critical challenge for all people. This may be explored through drama in two important ways: One, sustainable practices and the ongoing exploration of what they can be for drama; and Two, through engagement in creative problem solving through drama to address behaviours contributing to negative and positive impacts on our environment.

Unit 1 – Dramatic storytelling

Unit description

The focus of this unit is **dramatic storytelling**. Students engage with the skills, techniques**,** processes and conventions of dramatic storytelling. Students view, read and explore relevant drama works and texts using scripts and/or script excerpts from Australian and/or world sources.

Unit content

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

In the context of drama in performance and responding to drama, students know, understand and apply:

Drama language

Voice and movement

- voice techniques (breathing techniques, expression, tone, articulation, projection) to communicate meaning
- movement techniques (gesture, stance/posture, facial expression, mime) to communicate meaning
- warm-up exercises for safe and effective use of voice and movement
- voice and movement techniques using appropriate exaggeration for dramatic storytelling

Drama processes and the elements of drama

- rehearsal and group work processes (planning and refinement through improvisation) in devised and scripted drama
- the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, dramatic tension) to create types of characters and roles (antagonist, protagonist, supporting roles) in performance
- the elements of drama used to present identified themes
- improvisation to develop characterisation through offer, acceptance, extension and resolution
- the elements of drama shaped through viewpoints in improvisation to create dramatic meaning
- performance preparation processes (warm-up, focus time, actors' notes) for dramatic storytelling

Drama forms and styles

- types of dramatic storytelling based on the broad categories of comedy and tragedy
- types of performance/audience relationships in representational and presentational drama
- types of storytelling based on narrative structures
- changes in dramatic storytelling beginning with ritual drama/ancient mythologies

Contextual knowledge

Drama conventions

- techniques in dramatic storytelling to engage the audience through dramatic tension
- conventions of improvisation (spontaneity, showing/not telling) in dramatic storytelling
- conventions of narrative structure with a focus on enacted story
- conventions of script layouts (scene organisation, setting, dialogue and stage directions) in dramatic storytelling
- conventions of documenting dramatic storytelling choices (character profiles, voice techniques and movement techniques annotations)
- performance and audience behaviours appropriate to performance contexts

Values, forces and drama practice

- audience responses to storytelling inspired by forces in drama
- audience expectations, attitudes, experience and understanding of dramatic storytelling
- purposes, uses and approaches to drama in other times and places, such as ritual drama and ancient mythologies

Production and performance

Spaces of performance

- performance areas to define space and time for an audience
- audience awareness in dramatic storytelling
- audience/space arrangements and their effect on drama

Design and technologies

- ways that costume and props can be used to support setting and situation
- principles of design (contrast and emphasis) in dramatic storytelling
- drama design and technologies for dramatic storytelling

Management skills and processes

- effective group work processes (appropriate questioning, conflict management, listening skills) in dramatic storytelling
- time management skills (planning tasks, creating schedules, sharing roles) in dramatic storytelling
- performance rights in dramatic storytelling
- safe working practices in drama in familiar spaces
- features of a drama publicity poster

Oral and written communication

Students are expected to develop skills and abilities in multiple drama-based forms of communication. Students are to address appropriate aspects of written and oral communication through drama in performance and associated learning activities. This includes:

- short and extended answer forms

- graphic organisers, diagrams, and illustrations with appropriate use of annotations, and of colour

- interviews and other oral presentations

- structuring of ideas and responses.

Suggested text list

This course has a suggested text list. By the end of Unit 1 and Unit 2, students should have studied one Australian and one world text.

Suggested Australian texts for Unit 1	Suggested world texts for Unit 1
Tom Lycos and Stefo Nantsou: *Zeal Theatre Collection*	Aristophanes: *The Clouds* or *Lysistrata*
Richard Barrett: *The Heartbreak Kid*	*Everyman* and other plays
Jack Davis: *Honey Spot* or *The Dreamers*	Drama for reading and performance Collection One or Two http://www.perfectionlearning.com/speech-theatre-drama-for-reading
Mary Morris: *Blabbermouth*	
Mary Morris: *Boss of the Pool*	

Roles

Students are required to engage with the role of actor and one scenographer or designer role.

Unit 2 – Drama performance events

Unit description

The focus for this unit is **drama performance events** for an audience other than their class members. In participating in a drama performance event, students work independently and in teams. They apply the creative process of devising and of interpreting Australian and/or world sources to produce drama that is collaborative and makes meaning.

Unit content

This unit builds on the content covered in Unit 1.

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

In the context of drama in performance and responding to drama, students know, understand and apply:

Drama language

Voice and movement

- voice techniques (breathing techniques, expression, tone, articulation, projection, emphasis) to communicate meaning

- movement techniques (gesture, stance/posture, facial expression, mime, proxemics) to communicate meaning

- warm-up exercises for safe and effective use of voice and movement in rehearsals and performance events

- voice and movement techniques using appropriate exaggeration and energy for a drama performance event

Drama processes and the elements of drama

- rehearsal and group work processes (planning, experimentation and refinement through improvisation) in devised and scripted drama

- the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, dramatic tension) to create types of characters and roles (archetypes, stereotypes, three-dimensional, abstract) in performance

- the elements of drama used to present identified themes and selected approaches

- improvisation to develop and extend characterisation through establishing situation, complication, climax and dénouement

- the elements of drama shaped through viewpoints in improvisation and text interpretation to create dramatic meaning

- performance preparation processes (warm-ups, checking the space, focus time) for drama performance events

Drama forms and styles

- types of performance based on the genres of comedy and tragedy

- types of performance/audience relationships in representational and presentational drama performance events

- types of storytelling based on non-linear structures

- changes in drama performance events beginning with Medieval Theatre/Commedia dell'Arte

Contextual knowledge

Drama conventions

- techniques in drama performance events for engaging the audience through dramatic tension and focus

- conventions of improvisation (avoiding gagging and blocking) in drama performance events

- conventions of narrative structure with a focus on drama performance events

- conventions of script layouts (playwright's notes, production images, production history) in drama performance events

- conventions of documenting drama performance events (set/strike lists, props lists, marking up cue sheets)

- performance and audience behaviours responsive to changing performance contexts

Values, forces and drama practice

- a range of audience responses to forces presented in drama events

- audience expectations in historical and contemporary drama performance events

- purposes, uses and approaches to drama in other times and places, such as medieval theatre/*Commedia dell'Arte*

Production and performance

Spaces of performance

- performance areas to define space, time and situation for an audience

- audience awareness in drama performance events

- range of audience/space arrangements and their effect on drama

Design and technologies

- ways that costume, props, sound and lighting can be used to support meaning and mood

- principles of design (contrast, emphasis, repetition and pattern) in drama performance events

- drama design and technologies for drama performance events

Management skills and processes

- effective group work processes (self-awareness, mutual support, empathy) in drama performance events

- time management skills (planning tasks, creating schedules, sharing roles) in drama performance events

- intellectual property rights and performance rights in drama performance events

- safe working practices in drama performance events

- features of programs and tickets provided at drama performance events

Oral and written communication

Students are expected to develop skills and abilities in multiple drama-based forms of communication. Students are to address appropriate aspects of written and oral communication through drama in performance and associated learning activities. This includes:

- short and extended answer forms

- graphic organisers, diagrams, and illustrations with appropriate use of annotations, and of colour

- interviews and other oral presentations

- structuring of ideas and responses.

Suggested text list

This course has a suggested text list. By the end of Unit 1 and Unit 2, students should have studied one Australian and one world text.

Suggested Australian texts for Unit 2	Suggested world texts for Unit 2
Sean Riley: *Beautiful Words*	Anne Coulter Martens (adapted): *Alison in Wonderland*
Nick Enright: *Blackrock*	Ian Woolridge (adapted): *Animal Farm*
Patricia Cornelius and Morris Gleitzman: *Boy Overboard*	David Rogers (adapted): *Brave New World*
Nick Parsons: *Dead Heart*	Tim Supple and David Tushingham (adapted): *Haroun and the Sea of Stories* or
Linda Aronson: *Dinkum Assorted*	Salman Rushdie, Tim Supple and Simon Reade (adapted): *Midnight's Children*

Roles

Students are required to engage with the role of actor and one scenographer or designer.

School-based assessment

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

Teachers design school-based assessment tasks to meet the needs of students. The table below provides details of the assessment types for the Drama General Year 11 syllabus and the weighting for each assessment type.

Assessment table – Year 11

Type of assessment	Weighting
Performance/production Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the use of drama skills, techniques, processes and technologies in a range of performance contexts.	70%
Response Response to, and analysis of own, others' or professional drama works in relation to elements, principles, techniques and/or processes of drama. Responses may be oral, or in written forms, and include supporting annotated diagrams and/or illustrations.	30%

Teachers are required to 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 (for example, the week the task is conducted, or the issue and submission dates for an extended task).

In the assessment outline for the pair of units, each assessment type must be included at least twice. In the assessment outline where a single unit is being studied, each assessment type must be included at least once.

The set of assessment tasks must provide a representative sampling of the content for Unit 1 and Unit 2.

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

Grading

Schools report student achievement in terms of the following grades:

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

The teacher prepares a ranked list and assigns the student a grade for the pair of units (or for a unit where only one unit is being studied). The grade is based on the student's overall performance as judged by reference to a set of pre-determined standards. These standards are defined by grade descriptions and annotated work samples. The grade descriptions for the Drama General Year 11 syllabus are provided in Appendix 1. They can also be accessed, together with annotated work samples, through the Guide to Grades link 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.

Appendix 1 – Grade descriptions Year 11

A	Competently and with creativity applies drama knowledge, techniques and processes in the realisation of published and devised drama performance/production.
	Competently, collaboratively and with accuracy applies processes and techniques in all specified roles to support drama that communicates meaning and creates audience impact.
	Describes in detail the forces, values and theories relevant to making meaning and creating audience impact using appropriate evidence and justification.
	Communicates in detail using accurate drama terminology about drama forms, styles and forces.
	Structures work effectively using all specified oral and written communication forms.

B	Competently applies drama knowledge, techniques and processes in the realisation of published and devised drama performance/production.
	Adequately with collaboration applies processes and techniques in all specified roles to support drama that communicates meaning and creates audience impact.
	Describes in some detail the forces, values and theories relevant to making meaning and creating audience impact using some evidence and justification.
	Communicates using relevant drama terminology about drama forms, styles and forces.
	Structures work with some effectiveness using all specified oral and written communication forms.

C	Uses drama knowledge, techniques and processes in the realisation of published and devised performance/production.
	Adequately uses processes and techniques in all specified roles to support drama that attempts to communicate meaning and/or create audience impact.
	Describes the forces, values and theories relevant to making meaning and creating audience impact using minimal evidence.
	Communicates with some relevant drama terminology about drama forms, styles and forces.
	Structures work using some oral and written communication forms.

D	Uses in a superficial way, drama knowledge, techniques and processes in the realisation of published and devised performance/production.
	Uses limited processes and techniques in some specified roles to support drama that shows superficial meaning and/or limited audience impact.
	Simply recounts drama experiences.
	Communicates brief outlines of drama forms, styles and/or forces.
	Meets some task requirements although efforts are sometimes inaccurate, incomplete and/or ineffective.

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