



Government of **Western Australia**  
School Curriculum and Standards Authority

# DRAMA

ATAR COURSE

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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.

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## Rationale

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

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

The Drama ATAR 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, playbuilding, 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, 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 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, 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 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 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 ATAR 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 ATAR 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 – Representational, realist drama

This unit focuses on representational, realistic drama forms and styles. Students explore techniques of characterisation through different approaches to text interpretation, particularly those based on the work of Stanislavski and other representational drama.

#### Unit 2 – Presentational, non-realist drama

This unit focuses on presentational, non-realist drama. Students explore techniques of role and/or character through different approaches to text interpretation, particularly those based on the work of Brecht and other 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
- contextual knowledge
- production and performance

### Texts

There is no set text list for the Drama ATAR course in Year 11. A suggested text list is provided to assist teachers to choose texts of an appropriate pitch and theoretical focus for each unit. Teachers may nominate other texts to study with their students that address the theoretical focus and content of Unit 1 or Unit 2.

### Roles

In Unit 1 and Unit 2, students will study in the contexts 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.

**Dramaturge:** assists, through historical research and textual analysis, the process of ‘making meaning’ in the drama event.

In Unit 1 and Unit 2, students will study in the contexts of drama in performance and responding to Drama two of the roles below:

**Costume designer:** provides designs 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 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.



## **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.

## **Information and communication technology capability**

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

## **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 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.

## **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.

## **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 the 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 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 – Representational, realist drama

## Unit description

The focus for this unit is representational, realist drama. Students explore techniques of characterisation through different approaches to group based text interpretation, particularly those based on the work of Stanislavski and others. In this unit, students have the opportunity to research and collaboratively workshop, interpret, perform and produce texts in forms and styles related to representational, realistic drama that educate and present perspectives.

## Unit content

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

**In the context of drama in both Performance and Response, students understand, select and combine:**

### Drama language

#### Voice and movement

- voice techniques (posture, breathing techniques, pace, pitch, pause, projection, phrasing, tone and accents as appropriate) to create character and dramatic action in the performance of representational, realist drama
- movement techniques (facial expression, posture, gesture, gait, weight, space, time, energy and proxemics) to create character and dramatic action in the performance of representational, realist drama
- voice and movement techniques in representational, realist drama using the processes developed by Konstantin Stanislavski and others (Stella Adler, Sanford Meisner or Jean Benedetti) in devising or interpreting drama
- focus and spatial awareness in representational, realist drama

#### Drama processes and the elements of drama

- cooperative group work processes (memorising, improvising, interpreting, listening, accepting, delegation of roles, developing an agreed approach) in 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) refined through improvisation and rehearsal to create realistic characterisation and relationships in performance through processes developed by Stanislavski or adapted by others
- the elements of drama shaped to present identified themes, selected approaches and theories about dramaturgy in representational, realist drama
- the elements of drama used in performance preparation processes (improvisation to explore imagination, character mapping, given circumstances) for representational, realist drama

- the elements of drama, shaped through viewpoints in improvisation and text interpretation, to create dramatic meaning that educates and presents forces
- directing theory that shapes the application of the elements of drama in representational, realist drama refined through improvisation

### **Drama forms and styles**

- interpretation of representational, realist drama forms and styles (Realism, Naturalism) by shaping the elements of drama
- relationships between representational, realist drama and linear narrative structures

### **Contextual knowledge**

#### **Drama conventions**

- techniques in representational, realist drama for engaging the audience through suspension of disbelief
- conventions of improvisation (breaking patterns, creating focus) in representational, realist drama
- linear narrative structures, including Aristotle's plot structures ('mythos')
- conventions of interpreting a script (motivation, tempo, circles of attention and psychological gestures refined through improvisation) explored through improvisation in representational, realist drama
- conventions of documenting representational, realist drama (script annotations, blocking notations and plan and elevation views)
- performance and audience behaviours (role of observer in realist drama) in representational, realist drama

#### **Values, forces and drama practice**

- impact of audience expectations, attitudes, experiences and understandings on drama production and audience responses
- forces that contributed towards the development of representational, realist approaches to acting, design and drama
- development of representational, realist drama with a focus on the ways particular practitioners, such as Stanislavski, have interpreted representational, realist drama
- dramaturgical processes related to representational, realist devised and scripted drama such as historical and social contexts and their impact on characterisation

### **Production and performance**

#### **Spaces of performance**

- strategies to present space and time (planned uses of space) when working in different performance areas focusing on representational, realist drama
- ways that audiences are positioned to identify and engage with representational, realist drama
- proscenium arch and thrust stages in representational, realist drama

## Design and technologies

- the collaboration of designers, scenographers, dramaturges, actors and directors in representational, realist drama
- principles of design (balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm), visual elements (line, shape, texture, colour, tone/value, 3D form and space) and design technologies in representational, realist drama
- drama design and technologies to represent real settings and characters (reproduction of reality, selective realism)

## Management skills and processes

- intellectual property rights and performance rights in drama
- safe working practices in drama in purpose built performance spaces
- posters, programs and publicity in representational, realist drama

## 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 annotations and use of colour
- interviews and other oral presentations
- structuring of ideas and responses.

## Suggested texts

This course has a suggested text list. Students can study **one** of the following suggested texts in the context of representational, realist 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	World texts for Unit 1
Richard Beynon: <i>The Shifting Heart</i>	Anton Chekhov: <i>The Cherry Orchard</i> or <i>The Seagull</i>
Sumner Locke Elliot: <i>Rusty Bugles</i>	Henrik Ibsen: <i>Pillars of Society</i> or <i>A Doll's House</i>
Ray Lawler: <i>Summer of the Seventeenth Doll</i> or <i>Kid Stakes</i>	Eugene O'Neill: <i>Anna Christie</i> or <i>Long Day's Journey into Night</i>
Alan Seymour: <i>One Day of the Year</i>	August Strindberg: <i>Miss Julie</i> or <i>Creditors</i>
Katherine Thomson: <i>Diving for Pearls</i> or <i>Barmaids</i>	Tennessee Williams: <i>A Streetcar Named Desire</i> or <i>The Milk Train Doesn't Stop Here Anymore</i>

## Roles

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

## Unit 2 – Presentational, non-realist drama

### Unit description

The focus of this unit is presentational, non-realist drama. Students explore techniques of role and/or character through different approaches to group based text interpretation, particularly those based on the work of Brecht and others. In this unit, students have the opportunity to research and collaboratively workshop, interpret and perform drama texts related to presentational, non-realistic drama that challenge and question perspectives.

### 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 both Performance and Response, students understand, select and combine:**

#### Drama language

##### Voice and movement

- voice techniques (posture, breathing techniques, pace, pitch, pause, projection, phrasing, tone and accents as appropriate) to create role or character and dramatic action in the performance of presentational, non-realist drama
- movement techniques (facial expression, posture, gesture, gait, weight, space, time, energy and proxemics) to create role or character and dramatic action in the performance of presentational, non-realist drama
- voice and movement techniques in presentational, non-realist drama using processes developed by Bertold Brecht and others (Rudolf Laban, Peter Brooke or Jerzy Grotowski) in devising or interpreting drama
- focus and spatial awareness in presentational, non-realist drama

##### Drama processes and the elements of drama

- collaborative group work processes (memorising, improvising, interpreting, workshopping, refining) in ensemble 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) refined through improvisation and rehearsal to create role or character through processes developed by Brecht or others
- the elements of drama shaped to present identified themes, selected approaches and theories about dramaturgy in presentational, non-realist drama
- the elements of drama in performance preparation processes (improvisation to explore audience alienation, gestus and historicification) for presentational, non-realist drama

- the elements of drama shaped through viewpoints in improvisation to create dramatic meaning that challenges and questions forces
- directing theory that shapes the application of the elements of drama in presentational, non-realist drama refined through improvisation

### **Drama forms and styles**

- interpretation of presentational, non-realist drama forms and styles (such as Brechtian Epic Theatre, Shakespearean Theatre) by shaping the elements of drama
- relationships between presentational, non-realist drama and non-linear narrative structures

### **Contextual knowledge**

#### **Drama conventions**

- techniques in presentational, non-realist drama for connecting with an audience through imaginative, political or polemical engagement
- conventions of improvisation (justified action and character) in presentational, non-realist drama
- juxtaposition and transition in role, character, space, time, forms and/or styles, including leaps of time, flashback and flash forward, fragmented and cyclical structures
- conventions of interpreting a script (engaging with the audience, Verfremdungseffekt (alienation effect), reality effects and shifting roles) explored through improvisation in presentational, non-realist drama
- conventions of documenting presentational, non-realist drama (director's vision, design statements, actors' notes)
- performance and audience behaviours (active audience participation) appropriate to presentational, non-realist drama

#### **Values, forces and drama practice**

- impact of changing historical, social and cultural values on drama production and audience reception
- forces that contributed towards the development of particular presentational, non-realist approaches to acting and drama
- development of presentational, non-realist drama with a focus on the ways particular practitioners, such as Brecht, have interpreted presentational, non-realist drama
- dramaturgical processes related to presentational, non-realist devised and scripted drama such as performance conventions for selected forms and styles

## Production and performance

### Spaces of performance

- strategies to present shifts in space and time (adapted spaces) when working in different performance areas focusing on presentational, non-realist drama
- ways that audiences are positioned to interact with, respond to and participate in presentational, non-realist drama
- in the round, traverse and promenade stages for presentational, non-realist drama

### Design and technologies

- the collaboration of designers, scenographers, dramaturges, actors and directors in presentational, non-realist drama
- principles of design (balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm), visual elements (line, shape, texture, colour, tone/value, 3D form and space) and design technologies in presentational, non-realist drama
- drama design and technology in presentational, non-realist drama (symbolic designs, available lighting, live sound, multiple uses of objects)

### Management skills and processes

- intellectual property rights and performance rights in drama in a 21st century context
- safe working practices in drama in purpose built or found performances spaces
- posters, programs and publicity for presentational, non-realist drama

### 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 annotations and colour
- interviews and other oral presentations
- structuring of ideas and responses.



## Suggested texts

This course has a suggested text list. Students can study **one** of the following suggested texts in the context of presentational, non-realist 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	World texts for Unit 2
Alma De Groen: <i>The Rivers of China</i> or <i>The Girl Who Saw Everything</i>	Bertold Brecht: <i>Measures Taken</i> or other <i>Lehrstücke</i> or <i>Baal</i>
Angela Betzien: <i>Hoods</i> or <i>The Girl Who Cried Wolf</i>	Carlo Goldoni: <i>A Servant Of Two Masters</i> or <i>The Venetian Twins</i>
Jack Hibberd: <i>White with Wire Wheels</i> or <i>Guantanamo Bay</i>	Christopher Marlowe: <i>Doctor Faustus</i> or <i>The Massacre of Paris</i>
Debra Oswald: <i>Dags</i> or <i>Skate</i>	Plautus: <i>The Prisoner</i> or <i>Epidicus</i>
Indija N. Mahjoeddin: <i>The Butterfly Seer</i>	Stephen Sondheim: <i>West Side Story</i> or <i>The Frogs</i>

## Roles

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

## 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 ATAR Year 11 syllabus and the weighting for each assessment type.

**Assessment table – Year 11**

Type of assessment	Weighting
<b>Performance/production</b> Researching and investigating 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, dramaturge, scenographer, lighting, sound and costume designers; applying drama skills, techniques, elements, processes and principles informed by theoretical approaches and audience theory.	40%
<b>Response</b> Response to analysis and evaluation of own, others' or professional drama works using viewpoints and primary and secondary sources. Planning, presenting and justifying approaches to drama texts in performance in different contexts.	40%
<b>Written examination</b> 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 ATAR Year 12 syllabus for Drama.	10%
<b>Practical examination</b> 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%

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. For example, the teacher is able to cite clear evidence of the development of a response or performance/production.

## Grading

Schools report student achievement in terms of the following grades:

Grade	Interpretation
<b>A</b>	Excellent achievement
<b>B</b>	High achievement
<b>C</b>	Satisfactory achievement
<b>D</b>	Limited achievement
<b>E</b>	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 ATAR 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](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.

## Appendix 1 – Grade descriptions Year 11

<b>A</b>	Effectively and creatively integrates drama knowledge, techniques and processes in the realisation of published and devised drama performance/production.
	Effectively, accurately and collaboratively applies processes and techniques in all specified roles to support drama that communicates meaning and creates audience impact.
	Succinctly describes, interprets and analyses the forces, values and theories relevant to making meaning and creating audience impact with substantial evidence and justification.
	Communicates clearly and coherently using accurate drama terminology about drama forms, styles and forces.
	Structures work effectively and efficiently using all specified oral and written communication forms.
<b>B</b>	Competently and with creativity integrates drama knowledge, techniques and processes in the realisation of published and devised 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 and interprets with some analysis the forces, values and theories relevant to making meaning and creating audience impact with appropriate evidence and justification.
	Communicates clearly using relevant drama terminology about drama forms, styles and forces.
	Structures work effectively using all specified oral and written communication forms.
<b>C</b>	Adequately applies drama knowledge, techniques and processes in the realisation of published and devised drama performance/production.
	Adequately, with some accuracy and collaboration, applies processes and techniques in all specified roles to support drama that communicates meaning and creates audience impact.
	Describes the forces, values and theories relevant to making meaning and creating audience impact using minimal evidence and justification.
	Communicates superficially with some relevant drama terminology about drama forms, styles and forces.
	Structures work using some oral and written communication forms.
<b>D</b>	Applies drama knowledge, techniques and processes in a superficial way in the realisation of published and devised performance/production.
	Uses some processes and techniques in most specified roles to support drama that shows some meaning and/or limited audience impact.
	Briefly describes the forces, values and/or theories to communicate dramatic meaning with superficial evidence or justification.
	Communicates using some drama terminology in a superficial way about drama forms, styles and forces.
	Meets some task requirements although efforts are sometimes inaccurate, incomplete and/or ineffective.
<b>E</b>	Does not meet the requirements of a D grade and/or has completed insufficient assessment tasks to be assigned a higher grade.

## Appendix 2 – Glossary

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

<b>Alienation effect</b>	This term relates to the work of Brecht who sought to remind audiences that what they were watching was just a play. He deliberately included devices such as banners of text or signs, presentational acting styles, use of music and songs to break up the performance. Also known as the <i>Verfremdungseffekt</i> .
<b>Audience theory</b>	A broad field of study that explores both the role of audience in drama as well as techniques, skills and processes used by actors and non-actors to shape audience relationships with the action, with one another and their emotional distance from the action of the event. Research on personal, social, cultural and other qualities of audiences that explain particular responses to drama and contributes to a wider understanding of audience theory informing decision making in drama. This includes seminal productions that initially attracted hostile responses in early productions.
<b>Critical framework</b>	A way of analysing and viewing social, cultural or dramatic elements in terms of its impact on particular members of society. It provides tools with which to consider the values central to a phenomenon and the impact of those values in particular members of society. For example, a feminist framework, sceptical framework, Marxist framework, Queer Theory and environmentalist framework. It is sometimes used to consider the impact of particular values on the marginalised members of a particular society.
<b>Director's vision</b>	The creation of a clear image, visual or otherwise of how a drama event will be presented to a particular audience. This includes approaches to acting, aesthetics, design and dominant themes. It may also include an attempt to find a new approach that emphasises different aspects of a text or reflect a particular critical framework.
<b>Elements of drama</b>	<p>Drama is created and shaped by the elements of drama which, for the Drama ATAR course, are listed as: role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension.</p> <ul style="list-style-type: none"> <li>• atmosphere: The interaction between the audience and the mood of a drama performance.</li> <li>• character: A person or role in the drama that may have defined personal qualities and/or histories. Flat characters (or two dimensional characters) demonstrate a lack of depth or change in the course of a drama event. Rounded characters (or three dimensional characters) feature more elaborate and complex traits and histories and are changed by dramatic action in the drama event.</li> <li>• dramatic tension: drives the drama and keeps an audience interested. The tension comes when opposing characters, dramatic action, ideas, attitudes, values, emotions and desires are in conflict creating a problem that needs to be resolved (or unresolved) through drama.</li> <li>• language and texts: referring to the use of spoken or written words that observe particular conventions and language registers that communicate ideas, feelings and other associations. Texts refer to the use of published texts, online materials and other compositions the reference of which adds meaning to the drama.</li> <li>• metaphor: A metaphor is creating an image or idea of one thing by saying it is something else. For example, 'He is a lion of a man.' In drama, the use of metaphor can be more subtle such as a metaphor of a mouse created through a character having a squeaky voice and small darting movements. Design and stylistic elements can also be metaphors for characterisation or provide meaning in terms of theme.</li> </ul>

	<ul style="list-style-type: none"> <li>• mood: describes the feelings and attitudes (often combined) of the roles or characters involved in dramatic action often supported by other Elements of Drama as well as design elements. The mood is the emotional impact intended by the playwright, director and/or other members of the creative team.</li> <li>• relationships: refers to the qualities of the connection between two or more characters or roles. That relationship may be fixed (largely unchanged by the dramatic action) or variable (challenged or changed by the dramatic action). The relationship may be cooperative (as in a friendship), adversarial (as in enemies), neutral (neither positive nor negative) or non-existent (as in total strangers). Those relationships will be defined by shared interests, common objectives, cultural values and/or human need.</li> <li>• role: a performer can present in performance a role that represents an abstract concept, stereotyped figure or person reduced to a particular dominant trait (occupation, human condition or social vocation) that lacks depth or a backstory normally present in a 'Character'.</li> <li>• situation: the condition or circumstances in which a character or characters are presented often at the opening of a performance.</li> <li>• space: the place where dramatic action is situated and the qualities of that place, including temperature, features, light levels, population levels and other environmental factors that may be presented to or imagined by the characters/audience.</li> <li>• symbol: symbolic parts of the scenography or design represent and add further meaning to themes, narrative, emotion, mood and atmosphere. Different colours are symbolic. Other symbols might be found in a sound effect, music, style, images. Some symbols are literal while others infer meaning.</li> <li>• time: both the time of day, time of the year and time in history or the future. Time also reflects changes in time within a scene or drama event. Time also refers to the flow of time over the length of a drama event: fragmented time, cyclical time, linear time and so forth.</li> </ul>
<b>Forces</b>	The various influences, pressures and stimuli in a period or era that brought about change or maintained continuity. These forces may include political, economic, social, cultural, conflict, religious, environmental, group pressures and identity. The relative impact of forces refers not only to the forces themselves, but also the degree, scale or pace of change or the continuity during the period.
<b>Form</b>	Is a broadly inclusive term: it includes the genres (different types of drama) such as live theatre, radio, television and film drama, opera, puppetry and mime. Drama forms also refer to the structure of drama where aesthetic principles and practical choices shape the drama resulting in a focus on tragedy, comedy, tragic-comedy, farce, melodrama, or history. Describes the manner in which the focus of a drama event is approached.
<b>Gestus</b>	Technique developed by Brecht whereby the actor presents a physical action that signals both the internal state of the character and also an indication of attitude or manner in the play.
<b>Historification</b>	Technique developed by Brecht in which an event in the past is selected and used to comment on events in the present. This process of signalling to the audience the parallels between the past and the present fit into the wider technique of alienation and encouraging the audience to analyse the action for thematic meaning.

<p><b>Movement and non-verbal communication</b></p>	<p>The aspects of a performer's body used to construct character or role, make meaning, convey emotional qualities as well as communicate relationships. These include:</p> <ul style="list-style-type: none"> <li>• energy: the pattern of effort and commitment used in the creation of movement and non-verbal communication. Energy may be consistent and predictable, inconsistent and unpredictable or otherwise.</li> <li>• facial expressions: the shape and adjustment of face, including eyes and eyebrows, mouth, jaw and head position.</li> <li>• dynamic physical vocabulary: the successful combining of non-verbal communication elements and techniques to produce integrated effects for the audience.</li> <li>• gait: the impression of character and/or attitudes conveyed in the manner in which an actor walks and moves in the space.</li> <li>• gesture: involves movement of parts of the body that communicate meaning. Gesture often involves arm and hand movements such as indicating, waving or beckoning but can include shrugging of the shoulders, winking eyes etc.</li> <li>• posture and body alignment: the position of the body and sense of shape of the spine when standing or sitting to create role and character. Posture and body alignment affect the ability to move freely and use voice affectively.</li> <li>• proxemics: the manipulation of the physical and emotional spaces between actors and between stage and audience adds meaning to the dramatic action. For example, heightening the tension between characters, showing relationships and adding to the design of the blocking in terms of placing actors in relation to one another to focus audience attention, so that the audience can see and hear them.</li> <li>• space: the use of the region immediately around the performer's body in all directions (kinesphere) and through the performance area (dynamosphere).</li> <li>• time: the variation and adjustment of the tempo and rhythm of movement.</li> <li>• weight: the adjustment of movement to create a sense of force or as in mime, the heaviness of an object either seen or unseen by the audience.</li> </ul>
<p><b>Narrative</b></p>	<p>The story of the play which includes an introduction, a conflict or complication, dramatic action, climax, falling action, denouement and conclusion. A play may feature several narrative threads (events that connect to one another) and some narratives may overlap and interact with one another in the course of a play.</p> <ul style="list-style-type: none"> <li>• fragmented time: Breaking up the narrative into parts that shift between pasts, presents and futures in non-chronological order but still enable the audience to piece together an understanding of what has happened.</li> <li>• leaps of time: shifts in the dramatic action ignoring the logical sequence and challenging the audience to create the sequence in their own mind.</li> <li>• linear narratives: Narrative where the events take place continuously and sequentially from beginning to end.</li> <li>• non-linear narratives: Disrupted or discontinuous sequence of events in a story, including flashback, flash forward and circular narrative structures.</li> <li>• Mythos: term proposed by Aristotle in his book "Poetics" in which he defines the narrative of the play as driven by different types of journeys. In all cases, the journey leads to a change in the central character either from prosperity and status to poverty and shame or the reverse with all events in the progression in a logical or sensible order.</li> </ul>

<p><b>Principles of design</b></p>	<p>In creating the sensory environment, a scenographer or designer will select and control the following aesthetic principles that add to the quality of the experience:</p> <ul style="list-style-type: none"> <li>• <b>balance:</b> objects, colours and other stage elements can be symmetrical providing an impression of evenness or asymmetrical providing an impression of imbalance or discomfort.</li> <li>• <b>contrast:</b> occurs when there is a marked difference between two aspects of drama. This can be used to focus audience attention or used as a symbol or metaphor, for example, use of contrasting light and dark colours in design or contrasting use of comedy and tragedy in a play.</li> <li>• <b>emphasis:</b> bringing the audience's attention to something by making it bigger, stronger, louder, brighter or clearer. Emphasis can be part of writing, direction, acting or design.</li> <li>• <b>harmony:</b> the arrangement of elements, for example, the use of particular combinations of colours) that create a sense of congruity, order or calm.</li> <li>• <b>movement:</b> the sense of energy and motion created by patterns in design elements.</li> <li>• <b>pattern:</b> the creation of sequences that encourages the audience to anticipate and expect that sequence to continue or change.</li> <li>• <b>repetition:</b> the selection of elements to be featured more than once in a performance to emphasise as well as surprise especially when creating new associations.</li> <li>• <b>rhythm:</b> both musical rhythms, for example, variation in tempo and beat and the patterns formed in approaches to design (simple, gentle – complex, aggressive).</li> <li>• <b>scale/proportion:</b> the relationship between the size of objects presented on stage and their relationship with observed reality.</li> <li>• <b>unity:</b> the sense of connection and belonging created by the sharing of common qualities in the elements on stage.</li> <li>• <b>variety:</b> the offering of new patterns to the approach of design and performance.</li> </ul>
<p><b>Processes developed by Stanislavski</b></p>	<ul style="list-style-type: none"> <li>• <b>circles of attention:</b> identifying the proximity to self a character's attention is directed. Close meaning within their own immediate space (as in when remembering an important detail). Middle meaning directed towards someone, outside a character's personal space with whom the character is dialoguing. Distant meaning directed across the theatre space or beyond (as in regarding a horizon or spotting an approaching figure in the distance). Changes in circles of attention often reflect changes in thought processes.</li> <li>• <b>motivation:</b> the immediate desire or fear driving a character to act in particular ways or speak particular lines in a scene or section. Reflects the notion of psychological need and human instincts. One of the roles of the actor is to uncover a character's motivation through investigating the patterns of behaviour in a scene or section.</li> <li>• <b>objectives:</b> the main goals or personal ambitions with which a character contends during a scene. A change in the objective may be signalled by the character by a change in one of the processes developed by Stanislavski: circles of attention, motivation, psychological gesture or tempo.</li> <li>• <b>psychological gesture:</b> an extended action performed by a character designed to achieve a particular goal or outcome. For example, rummaging through a dusty old attic to find a long lost journal.</li> <li>• <b>tempo:</b> identifying the pace with which a line or an action is completed to reflect attitude, mood or motivation. Often changes in tempo reflect changes in motivation or intention.</li> </ul> <p>It is important to note these processes changed over the course of Stanislavski's work with his actors. Many of his processes have been developed and extended by other directors, including Stella Adler, Lee Strasberg, Michael Chekhov, Richard Boleslavsky and Sanford Meisner.</p>



<b>Style</b>	<p>Style in drama refers to the distinctive identifying elements of particular dramatic texts. There are three dimensions of style: historical, performance and personal style.</p> <ul style="list-style-type: none"> <li>• historical style: refers to the distinctive uses of language, approaches to subject matter, themes, characterisation and dramatic action that can be linked to particular times and contexts. For example, Theatre of the Absurd, Theatre of Realism.</li> <li>• performance style: refers to the ways of approaching dramatic text in performance. Two major performance styles are representational and presentational styles.</li> <li>• personal style: the distinctive use of voice, posture, gesture and body that can be associated with a particular actor or director. Style can be observed in performances, direction, design and the application of conventions to dramatic texts. This includes the work of particular practitioners like Bertolt Brecht, Robert Wilson and Barbara Kielhofer.</li> </ul>
<b>Viewpoints</b>	<p>A collection of perspectives, lenses or frames through which artworks can be explored and interpreted. For example, philosophical and ideological, theoretical, institutional, psychological, scientific, critical as well as contextual and knowledge based processes of making and responding.</p>
<b>Visual elements</b>	<p>In communicating ideas using the visual form, sometimes called the elements of art, the student may create meaning by manipulating the following elements:</p> <ul style="list-style-type: none"> <li>• line – a mark created that connects at least two points. These marks can suggest other elements and concepts of the visual form. The various types of lines, including straight, curves, continuous, broken, tapering and thickening all change the qualities and impressions of the lines. This includes horizontal, vertical, combinations, diagonals and curved lines.</li> <li>• shape – the creation of abstract or recognisable forms in two dimensional space using a combination of colours and lines. The conventions used in the creation of shapes also add to the meanings associated with the use of shapes. This includes form, geometric shapes and organic shapes.</li> <li>• texture – the sense of feeling or touch created by the use of colour, lines and shapes in visual representations. Textures are described on either a textured-smooth continuum or are classified into subcategories according to texture spectrum. This includes two-dimensional textures and surface textures.</li> <li>• colour – the selection of particular combinations of colours from the use of primary, secondary and tertiary colours, the use of complimentary colours, warm and cool colour patterns and particular emotional associations with colour combinations. This includes the palette of colours used and associations formed in the mind of an audience. This includes hues, value and intensity.</li> <li>• tone/value – the use of light and dark, shadow and white in the design. Tone and value creates a sense of contrast as well as highlighting important elements in a design.</li> <li>• 3D form – creating a sense of dimensionality or depth in a design that includes perceptions of distance, scale and connection.</li> <li>• space – this includes both the use of the space in a performance for design elements, including the placement of key objects. This includes the use of positive space (where important objects are placed) in relation to negative space (the portion of space outside of the important objects) and effect of that balance.</li> </ul>

**Voice techniques**

With the support of good posture and breathing, vocal clarity and flexibility can be achieved through the effective use of:

- articulation: the precision used in the formation of sounds and speech to ensure a live audience can understand what is being said.
- audibility: projection appropriate to the space so spoken sounds carry to the intended audience.
- clarity: the accurate formation of sounds with the voice to communicate the words and sounds in performance.
- emphasis: the use of particular stresses in the spoken delivery of a sentence to highlight important words or phrases to improve comprehension for a live audience.
- fluency: the successful combining of the qualities of vocal performance to produce integrated effects for the audience.
- inflection: the variation of the pitch and tone within a sentence to clarify emotional quality and intended meaning within a sentence for a live audience.
- modulation: the careful variation in pitch to communicate meaning and emotion.
- pace: the speed with which a sentence or passage is delivered to balance the needs of a live audience (variety and maintaining energy) with intended meaning (importance, subtext, emotional state etc.)
- pause: a planned break in the delivery of a phrase, sentence or passage. These breaks can denote many important meanings to a live audience and are therefore used with control and careful selection. Pause lengths also are important to making meaning for a live audience. Pauses also can indicate change in 'objectives' for a role or character.
- pitch: refers to the intensity of the vibrations in the voice making it seem higher or lower. Variation in pitch creates inflection (See Inflection in this section).
- projection (loudness): the strength or power used when speaking to carry speech to a live audience.
- resonance: the use of muscle control and focused projection to intensify the use of the body's resonators that supports and enhances projection as well as the tonal qualities of a vocal performance.
- rhythm and variety: variation in vocal performance, including the use of pace, inflection and beats (the use of patterns of soft and hard syllables) sometimes called 'iambis'. Rhythm also refers to shifts in an overall vocal performance and the structure of that vocal performance.
- tone: the emotional qualities added to a vocal performance by adjusting the types of sounds produced by the voice. These in particular can help convey a sense of a character's subtext.
- vocal dynamics: appropriate variation of vocal techniques to denote intensity of emotion, meaning and mood.