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

DRAMA

ATAR COURSE

Year 12 syllabus

IMPORTANT INFORMATION

This syllabus is effective from 1 January 2017.

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

Unit 3 – Reinterpretation of drama for contemporary audiences

This unit focuses on reinterpretation of dramatic text, context, forms and styles for contemporary audiences through applying theoretical and practitioner approaches.

Unit 4 – Contemporary and devised drama

This unit focuses on interpreting, manipulating and synthesising a range of practical and theoretical approaches to contemporary and devised 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 set texts for the purposed of the external examination.

Organisation of content

The course content is divided into three content areas:

- drama language

- contextual knowledge

- production and performance.

Set text list

This course has a set text list (refer to Appendix 2). One Australian text and one world text from the Set text lists in Appendix 2 are to be used to support learning in Unit 3 and Unit 4 in the Drama ATAR course. These texts provide a context for investigating drama in performance and responding to drama based on the drama knowledge, skills, processes and roles of Unit 3 and Unit 4.

A selection of online and other resources have been published on the SCSA Drama course page providing an overview of these texts and their theoretical approaches to drama in performance. Texts that have digital versions of the play in performance have also been highlighted.

Please note the bibliographic details supplied with each set text are to assist in their location. Other editions and translations faithful to the original text may be used for the purposes of the examinations. These do not include reinterpretations or adaptations including graphic novelised versions of some texts.

Roles

Roles are a critical part of student appreciation of scope and depth in drama. In this course, the roles to be studied are defined as actor, director, dramaturge, and the design roles of lighting, sound and costume and scenographer.

Over Unit 3 and Unit 4, students are required to engage with all of the roles listed in the unit content in the context of making and responding to 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 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 copyright, as well as gaining permission to use materials generated by or with others such as personal stories and audio, still or video images of members of the public when producing drama.

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 ATAR course. The cross-curriculum priorities are not assessed unless they are identified within the specified unit content.

Aboriginal and Torres Strait Islander histories and cultures

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

Asia and Australia's engagement with Asia

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

Sustainability

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

Unit 3 – Reinterpretation of drama for contemporary audiences

Unit description

The focus for this unit is to reinterpret dramatic text, context, forms and styles for contemporary audiences through applying theoretical and practitioner approaches. This includes physical theatre approaches, such as Jacques Lecoq, Anne Bogart and Tadashi Suzuki and text-based approaches, such as Theatre of the Absurd, Asian theatre and Poor Theatre. In this unit, students work on the reinterpretation of text, subtext, context, form and style through in-depth study.

Unit content

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

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

In the context of drama in both Performance and Response, students analyse, synthesise and evaluate:

Drama language

Voice and movement

- voice techniques (posture, breathing techniques, voice production, articulation, pace, pause, pitch, projection, phrasing, tone and accent as appropriate and dynamics) for clarity, control and flexibility of voice in performance appropriate to text, forms and styles

- movement techniques (facial expression, posture, gesture, gait, weight, space, time, energy and proxemics) to achieve precision and control of movement in performance appropriate to text, forms and styles

- physical and text-based approaches to voice and movement preparations for particular texts, forms and styles and contexts of performance

- focus and spatial awareness in reinterpreting dramatic texts, contexts, forms and styles

Drama processes and the elements of drama

- strategies and approaches to performance development

- 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) focusing on characterisation developed through the combination of physical and psychological approaches to role and dramatic action refined through improvisation

- the elements of drama to create dramatic action by exploring choices (varying light and darkness, sound and silence, stillness and movement, colour and space) to support selected themes, approaches and theories

- the elements of drama used in historical and contemporary preparation processes including physical and text-based approaches in the re-interpretation of drama for contemporary audiences

- the elements of drama shaped through improvisation to critically engage with role, character, situation and themes in reinterpreted drama for contemporary audiences

- contemporary approaches to the role of the director, that manipulate the elements of drama and relationships between drama roles, through improvisation and other rehearsal processes

Drama forms and styles

- reinterpretation of historical and contemporary forms and styles by manipulating the elements of drama and directing and design processes through improvisation and collaborative processes

- relationships between selected forms and styles appropriate to chosen texts shaped by viewpoints

Contextual knowledge

Drama conventions

- techniques of structuring and reinterpreting drama texts based on forms and styles for audiences

- conventions of improvisation (breaking routines, dynamic use of space) in reinterpreted drama for contemporary audiences

- dynamic relationship between drama conventions and their historical, social and cultural contexts, at the time of creation and in subsequent performances

- conventions of interpreting a script explored through improvisation in reinterpreted drama for contemporary audiences

- conventions of recording reinterpreted drama for a contemporary audience (stage manager's prompt copy, metonymic design concept overviews)

- audience theory, such as identification and aesthetic distance, appropriate to reinterpreting drama for contemporary audiences

Values, forces and drama practice

- impact of changing historical, social and cultural values on drama production for audience reception

- forces that contribute to the reinterpretation of drama for contemporary audiences

- development of theoretical approaches to drama, with a focus on particular approaches, in the context of historical and contemporary social and cultural trends

- dramaturgical processes related to reinterpretation of scripted drama, such as historical, social and cultural customs and their meanings in context

Production and performance

Spaces of performance

- ways that performers and spectators can interact in a given space, such as shaping and directing the role of the audience during drama

- ways that different performance spaces (conventional theatre spaces, found or adapted spaces) shape audiences' interpretations of drama through the social, historical and cultural values they represent

- adaptation of purpose-built spaces for specific performance purposes

Design and technologies

- the collaboration of director and scenographer with the actors, dramaturge, lighting designer, sound designer and costume designer in reinterpreted drama for contemporary audiences

- 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 appropriate to design roles, chosen text, available technologies and performance space

- impact of design and technologies on the reinterpretation of devised and scripted drama

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/found performance spaces

- visual elements and principles of design in publicity of set text performances

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.

Set text list for Unit 3

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

Australian texts for Unit 3	World texts for Unit 3
Wesley Enoch: *The Story of Miracles at Cookie's Table*	Bertolt Brecht: *The Resistible Rise of Arturo Ui*
Louis Nowra: *Radiance*	Caryl Churchill: *Mad Forest*
Hannie Rayson: *Two Brothers*	Eugene Ionesco: *Rhinoceros*
Stephen Sewell: *Myth, Propaganda and Disaster in Nazi German and Contemporary America*	William Shakespeare: *As You Like It*
Alana Valentine: *Parramatta Girls*	Sophocles: *Antigone*
Zen Zen Zo: *The Tempest* (adaptation)	Thornton Wilder: *Our Town: A Play in Three Acts*

The study of a set text must include the following:

* evidence of dramatic forms and styles (historical, acting and personal) in the set text

* forces that impact on the set text

* approaches to design and scenography for at least one historical or contemporary production of the set text in performance

* roles of audience (audience theories) for at least one historical or contemporary production of the set text in performance.

Other texts

In this unit, students must study two additional script excerpts, not necessarily from the Set text list. Each script excerpt should allow students exposure to different ideas and approaches to drama. In the written examination, students may refer to these excerpts but the focus of their answer must be on the set text studied in this unit.

Roles

Over Unit 3 and Unit 4, students are expected to research, investigate and/or present in performance all roles. Knowledge of these roles in performance will be used in the practical and written component of the external examination for Drama.

Director: decides upon the interpretation or the conceptualisation of the text and works with actors and the creative team to realise the drama event.

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

Dramaturge: assists directors, actors, scenographers and designers through contextual research and textual analysis in the process of 'making meaning' in the drama event.

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

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 design for illumination, focus, mood and atmosphere through lighting technologies in a drama event.

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

Unit 4 – Contemporary and devised drama

Unit description

The focus for this unit is interpreting, manipulating and synthesising a range of practical and theoretical approaches to contemporary and devised drama. This includes contemporary theatre approaches, such as Barrie Kosky and Robert Lepage and experimental approaches, such as Robert Wilson and VE Meyerhold. In this unit, students show their understanding of how a range of practical and theoretical approaches manipulate the elements of drama to devise and perform original work.

Unit content

This unit builds on the content covered in Unit 3.

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

In the context of drama in both Performance and Response, students analyse, synthesise and evaluate:

Drama language

Voice and movement

- voice techniques (posture, breathing techniques, voice production, articulation, pace, pause, pitch, projection, phrasing, tone and accent as appropriate and dynamics) to achieve clarity, control, flexibility and modulation of voice in performance in contemporary and devised drama

- movement techniques (facial expressions, posture, gesture, weight, gait, shape, space, time, energy and proxemics) to achieve precision, control and flexibility of movement in performance in contemporary and devised drama

- practical and theoretical approaches to voice and movement preparations for contemporary and devised drama

- focus and spatial awareness in self-devised and contemporary drama

Drama processes and the elements of drama

- strategies and approaches to performance refinement processes

- 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) focusing on role/characterisation in contemporary and devised drama, shaped through the combination of physical and psychological approaches, to the interpretation of role and dramatic action refined through improvisation

- the elements of drama to create dramatic action, by exploring choices about varying light and darkness, sound and silence, stillness and movement, colour and space in contemporary and devised drama, to emphasise selected themes, approaches and theories

- the elements of drama used in strategies and processes to rehearsing and directing (improvisation, systematic corrective rehearsal, shaping, pacing) in contemporary and devised drama

- the elements of drama shaped through improvisation to critically engage with role, character, situation and themes in contemporary and devised drama

- experimental approaches to the role of the director that manipulate the elements of drama and relationships between drama roles through improvisation and other rehearsal processes

Drama forms and styles

- selection of dramatic forms and styles to create dramatic meaning for audiences and contexts by manipulating and controlling the elements of drama, directing and design processes

- personal style informed by existing forms, styles and contemporary approaches

Contextual knowledge

Drama conventions

- techniques of manipulating audience perspectives (selection, omission, subversion and emphasis) through the elements and conventions of drama

- conventions of improvisation (truthfulness, advancing the scene) in contemporary and devised drama

- dynamic relationships between existing and emerging drama conventions

- conventions of interpreting a script explored through improvisation in contemporary and devised drama

- conventions of documenting contemporary and devised drama (creating a performance vision for self-devised and original drama)

- audience theory including techniques for manipulating and directing audience responses appropriate to contemporary and devised drama

Values, forces and drama practice

- impact of drama that reinforces, shapes and/or challenges historical, social and cultural values

- forces that are challenged by contemporary and devised drama

- development of new/experimental approaches that synthesise practical and theoretical approaches to drama in the context of contemporary social and cultural values

- dramaturgical processes related to contemporary and devised drama including structuring drama for character journey

Production and performance

Spaces of performance

- ways that drama and audiences can interact flexibly for different performance spaces

- ways that limited performance spaces can be adapted for dramatic meanings, purposes and audiences

- selection and adaption of non-purpose-built spaces such as public spaces, natural landscapes and commercial buildings for specific performance purposes

Design and technologies

- the collaboration of director and scenographer with the actors, dramaturge, lighting designer, sound designer and costume designer in contemporary and devised 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 to manipulate the relationship between the elements of drama in contemporary and devised drama

- impact of design and technologies on the reinterpretation of devised and scripted drama

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/found performances spaces

- visual elements and principles of design in publicity of contemporary and devised 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 of colour

- interviews and other oral presentations

- structuring of ideas and responses.

Set text list for Unit 4

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

Australian texts for Unit 4	World texts for Unit 4
Andrew Bovell: *When the Rain Stops Falling*	Samuel Beckett: *Endgame*
Matt Cameron and Tim Finn: *Poor Boy*	Friedrich Durrenmatt: *The Visit: A tragic comedy*
Michael Futcher and Helen Howard: *A Beautiful Life*	Bryony Lavery: *Beautiful Burnout*
Lally Katz: *Return to Earth*	Tracy Letts: *August: Osage County*
Jenny Kemp: *Kitten*	Yasmina Reza: *God of Carnage*
Kit Lazaroo: *Asylum*	Brian Yorkey (writer) and Tom Kitt (composer): *Next to Normal*

The study of a set text must include the following:

- evidence of dramatic forms and styles (historical, acting and personal) in the set text

- forces that impacted on the set text

- approaches to design and scenography for at least one historical or contemporary production of the set text in performance

- roles of audience (audience theories) for at least one historical or contemporary production of the set text in performance

Other texts

In this unit, students must study two additional script excerpts, not necessarily from the Set text list. Each script excerpt should allow students exposure to different ideas and approaches to drama. In the written examination, students may refer to these excerpts but the focus of their answer must be on the set text studied in this unit.

Roles

Over Unit 3 and Unit 4, students are expected to research, investigate and/or present in performance all roles. Knowledge of these roles in performance will be used in the practical and written component of the external examination for Drama.

Director: decides upon the interpretation or the conceptualisation of the text and works with actors and the creative team to realise the drama event.

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

Dramaturge: assists directors, actors, scenographers and designers through contextual research and textual analysis in the process of 'making meaning' in the drama event.

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

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 design for illumination, focus, mood and atmosphere through lighting technologies in a drama event.

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

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 tables below provide details of the assessment types for the Drama ATAR Year 12 syllabus and the weighting for each assessment type.

Assessment table practical component – Year 12

Type of assessment	Weighting	To SCSA	Weighting for combined mark
Performance/production Researching and investigating drama in different contexts to support making drama; applying an understanding of drama in improvised, devised and scripted drama including interpreting set texts. Developing drama as an actor, director, dramaturge, scenographer, lighting designer, sound designer and costume designer; applying drama skills, techniques, elements, processes and principles informed by theoretical approaches and audience theory.	60%	100%	50%
Practical (performance) examination Typically conducted at the end of semester and/or unit and reflecting the practical examination design brief and the practical (performance) examination requirements document for this syllabus.	40%		

Assessment table written component – Year 12

Type of assessment	Weighting	To SCSA	Weighting for combined mark
Response 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.	60%	100%	50%
Written examination Typically conducted at the end of semester and/or unit and reflecting the written examination design brief for this syllabus.	40%		

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

The assessment outline must:

- include a set of assessment tasks

- include a general description of each task

- indicate the unit content to be assessed

- indicate a weighting for each task and each assessment type

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

In the assessment outline for the pair of units, each assessment type must be included at least twice.

The set of assessment tasks must provide a representative sampling of the content for Unit 3 and Unit 4.

Assessment tasks not administered under test/controlled conditions require appropriate validation/authentication processes. For example, the completion of extended reviews must include appropriate notes and drafting to validate the work has been completed by the student.

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. 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 12 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.

ATAR course examination

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

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

Refer to the WACE Manual for further information.

Practical (performance) examination design brief – Year 12

Time allocated
Examination: 20 minutes

Provided by the candidate
A signed Declaration of authenticity
Two copies of the Original solo performance script with completed cover pages
Two copies of the Scripted monologue with completed cover pages
Sound equipment (if required), including CD player, MP3 player and dock or laptop
Props or costumes (if required) that the candidate can carry into the room unassisted

Provided by the supervisor
One school desk and two chairs
A warm-up space

Additional information
The candidate will be attired in plain 'theatre blacks' and/or costume
The candidate is to work within the marked performance area
The time allocated includes transition time
The markers will stop the preparation or performance after the maximum allocated time has elapsed for that component

SECTION	SUPPORTING INFORMATION
Part 1 **Original solo performance** 40% of the practical examination Preparation: 60 seconds Performance duration: 4 minutes–6 minutes 15 seconds	The candidate performs an original solo performance portraying a character journey of one or more characters. The candidate can bring scenery, props and costume limited to what they alone can carry and set-up in 60 seconds. The candidate can use an audio recording to support their performance and have a technical assistant to operate sound.
Part 2 **Scripted monologue** 30% of the practical examination Preparation: 60 seconds Duration: 2 minutes–3 minutes 15 seconds	The candidate has 60 seconds to prepare for the Scripted monologue. The preparation time can be used to organise the space, props and/or costume. The candidate performs their choice of a scripted monologue from a published play text.
Part 3 **Spontaneous improvisation** 20% of the practical examination Preparation: 60 seconds Performance duration: 1 minute–2 minutes 15 seconds	The candidate is given an improvisation based on the Original solo performance or the Scripted monologue of a character located from either in a different time or situation. The preparation time can be used to plan the improvisation and/or organise the space, props and costume.
Part 4 **Interview** 10% of the practical examination Duration: 2 minutes–3 minutes 30 seconds	The candidate is asked three questions relating to Parts 1, 2 and 3 of the practical (performance) examination. Through their answers the candidate explains and critically analyses intentions, drama processes and theory relevant to their examination performances. The candidate is required to answer in clear, well-structured ways using appropriate terminology and drama language addressing specific techniques, elements, conventions and principles.

Written examination design brief – Year 12

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

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

Section	Supporting information
Section One **Analysis and interpretation of a drama text** **Short answer** 60% of the written examination Two questions Suggested working time: 90 minutes	The candidate is required to analyse and interpret a short unseen drama text from the point of view of an actor, director, lighting designer, sound designer, costume designer, scenographer and/or dramaturge. The drama text includes a script excerpt and other information about the script which can include character lists, director's or designer's notes, images, background and contextual information. The candidate can use lists, summaries, annotated sketches or diagrams, tables and graphic organisers where appropriate.
Section Two **Australian drama and world drama** **Extended answer** 40% of the written examination One question from a choice of five Suggested working time: 60 minutes	The candidate is required to analyse and explain how they would perform or stage one Australian play and one world play from the Set text lists. The response is from the point of view of one role for both set texts. That is, actor, director, scenographer, lighting designer, sound designer, costume designer or dramaturge. The response requires candidates to explain and justify how they would select and apply drama processes to perform or stage both set texts using conventions, elements, principles and/or techniques of drama. Candidates are required to use extended answer formats drawn from drama practice where they develop their ideas, analysis, discussions and arguments using, as appropriate to the question, the following: sequenced and structured paragraphs with topic sentences supported by evidence, lists, tables, annotated diagrams, graphic organisers, text references and/or justifications.

Appendix 1 – Grade descriptions Year 12

A	Insightfully and creatively integrates drama knowledge, techniques and processes in the realisation of an original interpretation of published and devised drama performances/productions.
	Effectively, sensitively and collaboratively integrates processes and techniques in all specified roles to support drama that maximises dramatic meaning and audience impact.
	Insightfully describes, interprets and analyses the forces, values and theories relevant to making meaning and creating audience impact with specific evidence and justification.
	Communicates insightfully and clearly articulates the process and realisation of devised and scripted drama, applying precise drama terminology about relevant drama forms, styles and forces.
	Structures work effectively and efficiently by selecting oral and written communication forms to maximise impact and meaning.

B	Effectively and creatively applies drama knowledge, techniques and processes in the realisation of a specific interpretation of published and devised drama performances/productions.
	Effectively, accurately and collaboratively applies processes and techniques in all specified roles to support drama that communicates meaning and creates audience impact.
	Clearly describes and interprets, supported with analysis, the forces, values and theories relevant to making meaning and creating audience impact with relevant evidence and justification.
	Communicates clearly and coherently the process and realisation of devised and scripted drama using accurate drama terminology about relevant drama forms, styles and forces.
	Structures work effectively and efficiently by using selected oral and written communication forms.

C	Applies drama knowledge, techniques and processes in the realisation of an interpretation of published and devised drama performances/productions.
	Applies processes and techniques in all specified roles to support drama that communicates meaning and creates audience impact.
	Describes, with some interpretation, the forces, values and theories relevant to making meaning and creating audience impact with evidence and justification.
	Communicates the process and realisation of devised and scripted drama using drama terminology about drama forms, styles and forces.
	Structures work using specified oral and written communication forms.

D	Uses drama knowledge, techniques and processes in published and devised drama performances/productions.
	Uses processes and techniques in specified roles to support drama that communicates limited meaning and audience impact.
	Describes the forces, values and/or theories relevant to making meaning and creating audience impact with limited evidence and justification.
	Communicates superficially the process and realisation of devised and scripted drama using limited drama terminology about drama forms, styles and/or forces.
	Attempts work using specified oral and written communication forms.

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

Appendix 2 – Set text lists

Australian set text list

BIBLIOGRAPHIC DETAILS	UNIT
Andrew Bovell (2008) *When the Rain Stops Falling*. Strawberry Hills, NSW, Currency Press	4
Matt Cameron and Tim Finn (2009) *Poor Boy*. Strawberry Hills, NSW: Currency Press	4
Wesley Enoch (2008) *The Story of Miracles at Cookie's Table*. Strawberry Hills, NSW: Currency Press	3
Michael Futcher and Helen Howard (2000) *A Beautiful Life.* Strawberry Hills, NSW: Currency Press	4
Lally Katz (2011) *Return to Earth*. Strawberry Hills, NSW: Currency Press	4
Jenny Kemp (2008) *Kitten*. http://australianplays.org/script/ASC-1263	4
Kit Lazaroo (2008) *Asylum*. Strawberry Hills, NSW: Currency Press	4
Louis Nowra (2012) *Radiance*. Strawberry Hills, NSW: Currency Press	3
Hannie Rayson (2005) *Two Brothers*. Strawberry Hills, NSW: Currency Press. (Also on iTunes books)	3
Stephen Sewell (2007) *Myth, Propaganda and Disaster in Nazi Germany and Contemporary America.* Strawberry Hills, NSW: Currency Press. (Also on iTunes books)	3
Alana Valentine (2003) *Parramatta Girls*. Strawberry Hills, NSW: Currency Press. (Also on iTunes books)	3
Zen Zen Zo (2010) *The Tempest* (adaptation). See http://www.playlab.org.au	3

World set text list

BIBLIOGRAPHIC DETAILS	UNIT
Samuel Beckett (2009) *Endgame*. London, UK: Faber and Faber	4
Bertolt Brecht (2007) *The Resistible Rise of Arturo Ui* (translated by Ralph Manheim). Metheun Student Edition. London, UK. Metheun Books	3
Caryl Churchill (1996) *Mad Forest: A play for Romania*. New York, NY: Theatre Communications Group	3
Friedrich Dürrenmatt (2000) *The Visit: A tragicomedy* (translated by Joel Agee). Chicago, IL: University of Chicago Press	4
Eugene Ionesco (1994) *Rhinoceros* (translated by Derek Prouse). New York, NY: Grove Press	3
Tracy Letts (2008) *August: Osage County*. New York, NY: Dramatist Play Service Inc.	4
Bryony Lavery (2012) *Beautiful Burnout*. London, UK: Faber and Faber	4
Yasmina Reza (2009) *God of Carnage* (translated by Christopher Hampton). London, UK: Faber and Faber	4
William Shakespeare (2005) *As You Like It*. Cambridge School Shakespeare. Cambridge, UK: Cambridge University Press	3
Sophocles (1984) *Antigone* (translated by Robert Fagles). London, UK: Penguin Classics	3
Thornton Wilder (2003) *Our Town: a Play in Three Acts*. New York, NY: Harper Perennial Modern Classics	3
Brian Yorkey (writer) and Tom Kitt (composer) (2010) *Next to Normal*. New York, NY: Theatre Communications Group	4

Appendix 3 – Glossary

This glossary is provided to enable a common understanding of the key terms in this syllabus. An extended glossary of drama terms may be viewed on the Drama course page.

Aesthetics	Exploring in performance and responses to drama the role of human senses in making meaning and creating emotional or other experiences. Aesthetics relates to the principles and science of what engages our sensory attention and leads us to respond in particular ways.
Audience theory	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 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.
Critical framework	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, philosophical and ideological, theoretical, institutional, psychological or scientific. It is sometimes used to consider the impact of particular values on the marginalised members of a particular society.
Director's vision	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.
Dramatic structure	Includes the broad categories of representational and presentational or non-realistic drama and their relationship to linear and non-linear narrative structures. Structure, techniques and conventions are relevant to chosen drama form or style's approach. This includes approaches to structure as follows: • episodic structure: the action of a drama is broken into smaller scenes often with the rapid development of narrative elements. These scenes move between settings, and groups of characters. • Well-made Play: expanding on the work of Aristotle's poetics, this structure featured a careful construction of an exposition, a rising conflict that increases in complexity and dramatic tension, a climax close to the end of the play, a denouement in which key events are 'explained' or unpacked for the audience, and a conclusion that may include a life ethic or moral for the audience.
Elements of drama	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. • atmosphere: the interaction between the audience and the mood of a drama performance. • character: a person or individual 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. • 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.
	• 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.
	• metaphor: 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.
	• 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.
	• 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.
	• 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'.
	• situation: the condition or circumstances in which a character or characters are presented often at the opening of a performance.
	• 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.
	• 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.
	• 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.
Forces	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 of the status quo during the period.

Form	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.
Movement	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: • 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. • facial expressions: the shape and adjustment of face including eyes and eyebrows, mouth, jaw and head position. • gait: the impression of character and/or attitudes conveyed in the manner in which an actor walks and moves in the space. • 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. • 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. • 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. • shape: the overall pattern or impression created by the body including use of symmetry and asymmetry as well as the control of the alignment of parts of the body. • space: the use of the region immediately around the performer's body in all directions (kinesphere) and through the performance area (dynamosphere). • time: the variation and adjustment of the tempo and rhythm of movement. • 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.
Metonymic design	Sometimes called "selective realism", the process of selecting a single object to stand in for a complete setting (for example, a padded chair for a lounge room). This approach simplifies scene change processes and adds to the imaginative dimension of design. Metonymic designs may include elements of fusion (where simple objects complement one another) or contrast (where the objects don't match and seem to contradict one another). Contrast is used to encourage the audience to view both objects carefully to discover the meaning and intended effect.
Narrative	The story of the play which includes an exposition, 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. • 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. • leaps of time: shifts in the dramatic action ignoring the logical sequence and challenging the audience to create the sequence in their own mind. • linear narratives: Narrative where the events take place continuously and sequentially from beginning to end.

	• non-linear narratives: Disrupted or discontinuous sequence of events in a story, including flashback, flash-forward and circular narrative structures.
Physical theatre approaches	An inclusive term representing the work of practitioners and companies who favour physical forms of communication to communicate narrative and non-narrative theatre performances. Their work is focused on exploring devised performance and/or original works often challenging traditional approaches to spaces of performance and audience theory. These include the work on Zen Zen Zo, Anne Bogart, Jacque Lecoq and Steven Berkoff.
Principles of design	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: • balance: objects, colours and other stage elements 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 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. • emphasis: 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. • harmony: the arrangement of elements, for example, the use of particular combinations of colours, that create a sense of congruity, order or calm. • movement: the sense of energy and motion created by patterns in design elements. • pattern: the creation of sequences that encourages the audience to anticipate and expect that sequence to continue or change. • repetition: the selection of elements to be featured more than once in a performance to emphasise as well as surprise especially when creating new associations. • rhythm: both musical rhythms, for example, variation in tempo and beat, and the patterns formed in approaches to design (simple, gentle – complex, aggressive). • scale/proportion: the relationship between the size of objects presented on stage and their relationship with observed reality. • unity: the sense of connection and belonging created by the sharing of common qualities in the elements on stage. • variety: the offering of new patterns to the approach of design and performance.
Spatial awareness	The perceptions of and control of movement within the performance space as well as audience space. Spatial awareness helps an actor to move efficiently and effectively on stage knowing the whereabouts of other actors, sets, props, the limits of the stage and lighting as well as maintaining their movements within the same proportion of the stage even when the size of the stage changes in different venues.
Style	• style in drama refers to the distinctive identifying elements of particular dramatic texts. There are three dimensions of style: historical, performance and personal style. • historical style: refers to the distinctive uses of language, approaches to subject matter, themes, characterisation and dramatic action that can be linked to particular times and contexts. For example, Theatre of the Absurd, Theatre of Realism. • performance style: refers to the ways of approaching dramatic text in performance. – Two major performance styles are representational and presentational styles.

	• 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.
Text-based approaches	An inclusive term of approaches to drama making that begins with the construction of a text that has meaning as a stand-alone text. These texts explore ideas, themes and critical theories often experimenting with conventions and relationships between audience and the elements of drama.
Values	The principles and ideas that individuals or groups use when enacting decisions about relationships, law and order, economics, freedom, government and other functions of society. These directly relate to the actions of the individual or group and not necessarily the expressed views or ideologies.
Viewpoints	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.
Visual elements	In communicating ideas using the visual form, sometimes called the elements of art, the student may create meaning by manipulating the following elements: 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. • 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. • 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. • 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. • 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. • 3D form – creating a sense of dimensionality or depth in a design that includes perceptions of distance, scale and connection. • 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.

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 'iambs'. 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.