

Drama

A/T/M

**Written under the Arts Course Framework 2014**

**Accredited from 2017– 2021**

## General Capabilities

All courses of study for the ACT Senior Secondary Certificate should enable students to develop essential capabilities for twenty-first century learners. These ‘capabilities’ comprise an integrated and interconnected set of knowledge, skills, behaviours and dispositions that students develop and use in their learning across the curriculum.

The capabilities include:

* literacy
* numeracy
* information and communication technology (ICT) capability
* critical and creative thinking
* personal and social capability
* ethical behaviour
* intercultural understanding
* collaborative team members.

Courses of study for the ACT Senior Secondary Certificate should be both relevant to the lives of students and incorporate the contemporary issues they face. Hence, courses address the following three priorities. These priorities are:

* Aboriginal and Torres Strait Islander histories and cultures
* Asia and Australia’s engagement with Asia
* Sustainability.

|  |  |
| --- | --- |
|  | Course Adoption Form for Accredited Courses |
| College:  |
| Course Title: Drama | Classification: A |
| Framework: Arts Framework | Course Area: 0120 | Course Code:  |
| Dates of Course Accreditation:  | From | 2017 | to | 2021 |
| Identify units to be adopted by ticking the check boxes |
| Adopt | Unit Title | Value (1.0/0.5) | Length |
| 🞏 | Acting for Film & Television  | 1.0 | S |
| 🞏 | Acting for Film & Television a | 0.5 | Q |
| 🞏 | Acting for Film & Television b | 0.5 | Q |
| 🞏 | **Actor & Director** | 1.0 | S |
| 🞏 | Actor & Director a | 0.5 | Q |
| 🞏 | Actor & Director b | 0.5 | Q |
| 🞏 | **Australian Theatre** | 1.0 | S |
| 🞏 | Australian Theatre a | 0.5 | Q |
| 🞏 | Australian Theatre b | 0.5 | Q |
| 🞏 | **Comedy** | 1.0 | S |
| 🞏 | Comedy a  | 0.5 | Q |
| 🞏 | Comedy b  | 0.5 | Q |
| 🞏 | **Community Theatre** | 1.0 | S |
| 🞏 | Community Theatre a | 0.5 | Q |
| 🞏 | Community Theatre b | 0.5 | Q |
| 🞏 | **Design for the Stage** | 1.0 | S |
| 🞏 | Design for the Stage a | 0.5 | Q |
| 🞏 | Design for the Stage b | 0.5 | Q |
| 🞏 | **Devising an Ensemble Production** | 1.0 | S |
| 🞏 | Devising an Ensemble Production a | 0.5 | Q |
| 🞏 | Devising an Ensemble Production b | 0.5 | Q |
| 🞏 | **The Director** | 1.0 | S |
| 🞏 | The Director a | 0.5 | Q |
| 🞏 | The Director b | 0.5 | Q |

|  |  |  |  |
| --- | --- | --- | --- |
| 🞏 | **Dramatic Explorations** | 1.0 | S |
| 🞏 | Dramatic Explorations a | 0.5 | Q |
| 🞏 | Dramatic Explorations b | 0.5 | Q |
| 🞏 | **Experimental Theatre** | 1.0 | S |
| 🞏 | Experimental Theatre a | 0.5 | Q |
| 🞏 | Experimental Theatre b | 0.5 | Q |
| 🞏 | **Independent Study Unit** | 1.0 | S |
| 🞏 | Independent Study Unit a | 0.5 | Q |
| 🞏 | Independent Study Unit b | 0.5 | Q |
| 🞏 | **Self-Directed Production** | 1.0 | S |
| 🞏 | Self-Directed Production a | 0.5 | Q |
| 🞏 | Self-Directed Production b | 0.5 | Q |
| 🞏 | **Lighting & Sound Design** | 1.0 | S |
| 🞏 | Lighting & Sound Design a | 0.5 | Q |
| 🞏 | Lighting & Sound Design b | 0.5 | Q |
| 🞏 | **Modern & Classical Tragedy** | 1.0 | S |
| 🞏 | Modern & Classical Tragedy a | 0.5 | Q |
| 🞏 | Modern & Classical Tragedy b | 0.5 | Q |
| 🞏 | **Performing Shakespeare** | 1.0 | S |
| 🞏 | Performing Shakespeare a | 0.5 | Q |
| 🞏 | Performing Shakespeare b | 0.5 | Q |
| 🞏 | **Realism & Expressionism** | 1.0 | S |
| 🞏 | Realism & Expressionism a | 0.5 | Q |
| 🞏 | Realism & Expressionism b | 0.5 | Q |
| 🞏 | **Recorded Voice** | 1.0 | S |
| 🞏 | Recorded Voice a | 0.5 | Q |
| 🞏 | Recorded Voice b | 0.5 | Q |
| 🞏 | **Theatre Around the World** | 1.0 | S |
| 🞏 | Theatre Around the World a | 0.5 | Q |
| 🞏 | Theatre Around the World b | 0.5 | Q |
| 🞏 | **Theatre for Young People** | 1.0 | S |
| 🞏 | Theatre for Young People a | 0.5 | Q |
| 🞏 | Theatre for Young People b | 0.5 | Q |
| 🞏 | **Theatre Production & Performance** | 1.0 | S |
| 🞏 | Theatre Production & Performance a | 0.5 | Q |
| 🞏 | Theatre Production & Performance b | 0.5 | Q |
| 🞏 | **Theatre Visionaries**  | 1.0 | S |
| 🞏 | Theatre Visionaries a | 0.5 | Q |
| 🞏 | Theatre Visionaries b | 0.5 | Q |
| 🞏 | **Voice & Movement** | 1.0 | S |
| 🞏 | Voice & Movement a | 0.5 | Q |
| 🞏 | Voice & Movement b | 0.5 | Q |
| Adoption The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course.  |
| Principal: / /20 | College Board Chair: / /20 |
| BSSS Office Use Entered into database: / /20 |

|  |  |
| --- | --- |
|  | Course Adoption Form for Accredited T Courses |
| College:  |
| Course Title: Drama | Classification: T |
| Framework: Arts Framework | Course Area: 0120 | Course Code:  |
| Dates of Course Accreditation:  | From | 2017 | to | 2021 |
| Identify units to be adopted by ticking the check boxes |
| Adopt | Unit Title | Value (1.0/0.5) | Length |
| 🞏 | Acting for Film & Television  | 1.0 | S |
| 🞏 | Acting for Film & Television a | 0.5 | Q |
| 🞏 | Acting for Film & Television b | 0.5 | Q |
| 🞏 | **Actor & Director** | 1.0 | S |
| 🞏 | Actor & Director a | 0.5 | Q |
| 🞏 | Actor & Director b | 0.5 | Q |
| 🞏 | **Australian Theatre** | 1.0 | S |
| 🞏 | Australian Theatre a | 0.5 | Q |
| 🞏 | Australian Theatre b | 0.5 | Q |
| 🞏 | **Comedy** | 1.0 | S |
| 🞏 | Comedy a  | 0.5 | Q |
| 🞏 | Comedy b  | 0.5 | Q |
| 🞏 | **Community Theatre** | 1.0 | S |
| 🞏 | Community Theatre a | 0.5 | Q |
| 🞏 | Community Theatre b | 0.5 | Q |
| 🞏 | **Design for the Stage** | 1.0 | S |
| 🞏 | Design for the Stage a | 0.5 | Q |
| 🞏 | Design for the Stage b | 0.5 | Q |
| 🞏 | **Devising an Ensemble Production** | 1.0 | S |
| 🞏 | Devising an Ensemble Production a | 0.5 | Q |
| 🞏 | Devising an Ensemble Production b | 0.5 | Q |
| 🞏 | **The Director** | 1.0 | S |
| 🞏 | The Director a | 0.5 | Q |
| 🞏 | The Director b | 0.5 | Q |

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| --- | --- | --- | --- |
| 🞏 | **Dramatic Explorations** | 1.0 | S |
| 🞏 | Dramatic Explorations a | 0.5 | Q |
| 🞏 | Dramatic Explorations b | 0.5 | Q |
| 🞏 | **Experimental Theatre** | 1.0 | S |
| 🞏 | Experimental Theatre a | 0.5 | Q |
| 🞏 | Experimental Theatre b | 0.5 | Q |
| 🞏 | **Independent Study Unit** | 1.0 | S |
| 🞏 | Independent Study Unit a | 0.5 | Q |
| 🞏 | Independent Study Unit b | 0.5 | Q |
| 🞏 | **Self-Directed Production** | 1.0 | S |
| 🞏 | Self-Directed Production a | 0.5 | Q |
| 🞏 | Self-Directed Production b | 0.5 | Q |
| 🞏 | **Lighting & Sound Design** | 1.0 | S |
| 🞏 | Lighting & Sound Design a | 0.5 | Q |
| 🞏 | Lighting & Sound Design b | 0.5 | Q |
| 🞏 | **Modern & Classical Tragedy** | 1.0 | S |
| 🞏 | Modern & Classical Tragedy a | 0.5 | Q |
| 🞏 | Modern & Classical Tragedy b | 0.5 | Q |
| 🞏 | **Performing Shakespeare** | 1.0 | S |
| 🞏 | Performing Shakespeare a | 0.5 | Q |
| 🞏 | Performing Shakespeare b | 0.5 | Q |
| 🞏 | **Realism & Expressionism** | 1.0 | S |
| 🞏 | Realism & Expressionism a | 0.5 | Q |
| 🞏 | Realism & Expressionism b | 0.5 | Q |
| 🞏 | **Recorded Voice** | 1.0 | S |
| 🞏 | Recorded Voice a | 0.5 | Q |
| 🞏 | Recorded Voice b | 0.5 | Q |
| 🞏 | **Theatre Around the World** | 1.0 | S |
| 🞏 | Theatre Around the World a | 0.5 | Q |
| 🞏 | Theatre Around the World b | 0.5 | Q |
| 🞏 | **Theatre for Young People** | 1.0 | S |
| 🞏 | Theatre for Young People a | 0.5 | Q |
| 🞏 | Theatre for Young People b | 0.5 | Q |
| 🞏 | **Theatre Production & Performance** | 1.0 | S |
| 🞏 | Theatre Production & Performance a | 0.5 | Q |
| 🞏 | Theatre Production & Performance b | 0.5 | Q |
| 🞏 | **Theatre Visionaries**  | 1.0 | S |
| 🞏 | Theatre Visionaries a | 0.5 | Q |
| 🞏 | Theatre Visionaries b | 0.5 | Q |
| 🞏 | **Voice & Movement** | 1.0 | S |
| 🞏 | Voice & Movement a | 0.5 | Q |
| 🞏 | Voice & Movement b | 0.5 | Q |
| Adoption The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course.  |
| Principal: / /20 | College Board Chair: / /20 |
| BSSS Office Use Entered into database: / /20 |

|  |  |
| --- | --- |
|  | Course Adoption Form for Accredited M Courses |
| College:  |
| Course Title: Drama | Classification: M |
| Framework: Arts Framework | Course Area: 0120 | Course Code:  |
| Dates of Course Accreditation:  | From | 2017 | to | 2021 |
| Identify units to be adopted by ticking the check boxes |
| Adopt | Unit Title | Value (1.0/0.5) | Length |
| 🞏 | Acting for Film & Television  | 1.0 | S |
| 🞏 | Acting for Film & Television a | 0.5 | Q |
| 🞏 | Acting for Film & Television b | 0.5 | Q |
| 🞏 | **Actor & Director** | 1.0 | S |
| 🞏 | Actor & Director a | 0.5 | Q |
| 🞏 | Actor & Director b | 0.5 | Q |
| 🞏 | **Australian Theatre** | 1.0 | S |
| 🞏 | Australian Theatre a | 0.5 | Q |
| 🞏 | Australian Theatre b | 0.5 | Q |
| 🞏 | **Comedy** | 1.0 | S |
| 🞏 | Comedy a  | 0.5 | Q |
| 🞏 | Comedy b  | 0.5 | Q |
| 🞏 | **Community Theatre** | 1.0 | S |
| 🞏 | Community Theatre a | 0.5 | Q |
| 🞏 | Community Theatre b | 0.5 | Q |
| 🞏 | **Design for the Stage** | 1.0 | S |
| 🞏 | Design for the Stage a | 0.5 | Q |
| 🞏 | Design for the Stage b | 0.5 | Q |
| 🞏 | **Devising an Ensemble Production** | 1.0 | S |
| 🞏 | Devising an Ensemble Production a | 0.5 | Q |
| 🞏 | Devising an Ensemble Production b | 0.5 | Q |
| 🞏 | **Dramatic Explorations** | 1.0 | S |
| 🞏 | Dramatic Explorations a | 0.5 | Q |
| 🞏 | Dramatic Explorations b | 0.5 | Q |

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| --- | --- | --- | --- |
| 🞏 | **Experimental Theatre** | 1.0 | S |
| 🞏 | Experimental Theatre a | 0.5 | Q |
| 🞏 | Experimental Theatre b | 0.5 | Q |
| 🞏 | **Independent Study Unit** | 1.0 | S |
| 🞏 | Independent Study Unit a | 0.5 | Q |
| 🞏 | Independent Study Unit b | 0.5 | Q |
| 🞏 | **Self-Directed Production** | 1.0 | S |
| 🞏 | Self-Directed Production a | 0.5 | Q |
| 🞏 | Self-Directed Production b | 0.5 | Q |
| 🞏 | **Lighting & Sound Design** | 1.0 | S |
| 🞏 | Lighting & Sound Design a | 0.5 | Q |
| 🞏 | Lighting & Sound Design b | 0.5 | Q |
| 🞏 | **Modern & Classical Tragedy** | 1.0 | S |
| 🞏 | Modern & Classical Tragedy a | 0.5 | Q |
| 🞏 | Modern & Classical Tragedy b | 0.5 | Q |
| 🞏 | **Performing Shakespeare** | 1.0 | S |
| 🞏 | Performing Shakespeare a | 0.5 | Q |
| 🞏 | Performing Shakespeare b | 0.5 | Q |
| 🞏 | **Realism & Expressionism** | 1.0 | S |
| 🞏 | Realism & Expressionism a | 0.5 | Q |
| 🞏 | Realism & Expressionism b | 0.5 | Q |
| 🞏 | **Recorded Voice** | 1.0 | S |
| 🞏 | Recorded Voice a | 0.5 | Q |
| 🞏 | Recorded Voice b | 0.5 | Q |
| 🞏 | **Theatre Around the World** | 1.0 | S |
| 🞏 | Theatre Around the World a | 0.5 | Q |
| 🞏 | Theatre Around the World b | 0.5 | Q |
| 🞏 | **Theatre for Young People** | 1.0 | S |
| 🞏 | Theatre for Young People a | 0.5 | Q |
| 🞏 | Theatre for Young People b | 0.5 | Q |
| 🞏 | **Theatre Production & Performance** | 1.0 | S |
| 🞏 | Theatre Production & Performance a | 0.5 | Q |
| 🞏 | Theatre Production & Performance b | 0.5 | Q |
| 🞏 | **Theatre Visionaries**  | 1.0 | S |
| 🞏 | Theatre Visionaries a | 0.5 | Q |
| 🞏 | Theatre Visionaries b | 0.5 | Q |

|  |  |  |  |
| --- | --- | --- | --- |
| 🞏 | **Voice & Movement** | 1.0 | S |
| 🞏 | Voice & Movement a | 0.5 | Q |
| 🞏 | Voice & Movement b | 0.5 | Q |
| Adoption The course and units named above are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course.  |
| Principal: / /20 | College Board Chair: / /20 |
| BSSS Office Use Entered into database: / /20 |

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# Model to Explore an Artwork



The following sample questions illustrate the way students may explore an art work:

Meanings: What meanings are intended by the artist(s) and understood by the audience(s)?

Forms: How have the elements, media and instruments been organised and arranged?

Societies: How does it relate to its social context and that of its audience?

Cultures: What is its cultural context and what does it signify?

Histories: What is its place in terms of historical forces and influences?

Philosophies and ideologies: What are the philosophical, ideological and political perspectives?

Critical theories: What important theories does it include?

Institutions: How have institutional factors enabled or constrained its creation?

Psychology: What processes of the mind and emotions are involved?

Evaluations: How successful is it in terms of its audiences, contexts and the artist’s intentions?

(Source: Shape of the Australian Curriculum Paper: The Arts)

# Course Name

Drama

# Course Classification

A/T/M

# Course Framework

This course is presented under Arts Course Framework 2016*.*

# Course Developers

|  |  |
| --- | --- |
| **Name** | **College** |
| Sophie Benassi | Canberra Girls Grammar School |
| Alison Bogg | Merici College |
| Sally Hendrie | St. Clare’s College |
| Carley Love | Erindale College |
| Heidy Perri | Burgmann Anglican School |
| Lucy Smith | Daramalan College |
| Emily Tutin | Lake Tuggeranong College |

# Evaluation of Previous Course

This course has been redeveloped to meet the requirements of The Arts Framework and expand on current Drama resources and content. Developers have inserted a statement to clarify the content to be covered in each unit.

# Course Length and Composition

The following list of 1.0 units is in alphabetical with the corresponding 0.5 units listed below.

|  |  |
| --- | --- |
| Unit Title | Unit Value |
| Acting for Film & Television  | 1.0 |
| Acting for Film & Television a | 0.5 |
| Acting for Film & Television b | 0.5 |
| **Actor & Director** | 1.0 |
| Actor & Director a | 0.5 |
| Actor & Director b | 0.5 |
| **Australian Theatre** | 1.0 |
| Australian Theatre a | 0.5 |
| Australian Theatre b | 0.5 |

|  |  |
| --- | --- |
| **Comedy** | 1.0 |
| Comedy a  | 0.5 |
| Comedy b | 0.5 |
| **Community Theatre** | 1.0 |
| Community Theatre a | 0.5 |
| Community Theatre b | 0.5 |
| **Design for the Stage** | 1.0 |
| Design for the Stage a | 0.5 |
| Design for the Stage b | 0.5 |
| **Devising an Ensemble Production** | 1.0 |
| Devising an Ensemble Production a | 0.5 |
| Devising an Ensemble Production b | 0.5 |
| **The Director** | 1.0 |
| The Director a  | 0.5 |
| The Director b | 0.5 |
| **Dramatic Explorations** | 1.0 |
| Dramatic Explorations a | 0.5 |
| Dramatic Explorations b | 0.5 |
| **Experimental Theatre** | 1.0 |
| Experimental Theatre a | 0.5 |
| Experimental Theatre b | 0.5 |
| **Independent Study Unit** | 1.0 |
| Independent Study Unit a | 0.5 |
| Independent Study Unit b | 0.5 |
| **Self-Directed Production** | 1.0 |
| Self=Directed Production a | 0.5 |
| Self-Directed Production b | 0.5 |
| **Lighting & Sound Design** | 1.0 |
| Lighting & Sound Design a | 0.5 |
| Lighting & Sound Design b | 0.5 |
| **Modern & Classical Tragedy** | 1.0 |
| Modern &Classical Tragedy a | 0.5 |
| Modern & Classical Tragedy b | 0.5 |
| **Performing Shakespeare** | 1.0 |
| Performing Shakespeare a | 0.5 |
| Performing Shakespeare b | 0.5 |
| **Realism versus Expressionism** | 1.0 |
| Realism versus Expressionism a | 0.5 |
| Realism versus Expressionism b | 0.5 |
| **Recorded Voice** | 1.0 |
| Recorded Voice a | 0.5 |
| Recorded Voice b | 0.5 |
| **World Theatre** | 1.0 |
| World Theatre a | 0.5 |
| World Theatre b | 0.5 |
| **Theatre for Young People** | 1.0 |
| Theatre for Young People a | 0.5 |
| Theatre for Young People b | 0.5 |
| **Theatre Production & Performance** | 1.0 |
| Theatre Production & Performance a | 0.5 |
| Theatre Production & Performance b | 0.5 |
| **Theatre Visionaries**  | 1.0 |
| Theatre Visionaries a | 0.5 |
| Theatre Visionaries b | 0.5 |
| **Voice & Movement** | 1.0 |
| Voice & Movement a | 0.5 |
| Voice & Movement b | 0.5 |

## Available course patterns

A standard 1.0 value unit is delivered over at least 55 hours and can be as long as 63 hours. To receive a course, students must complete at least the **minimum** number of hours and units over the whole minor, major, major/minor or double major – **both** requirements must be met. The number of units may vary according to the school timetable.

|  |  |
| --- | --- |
| Course  | Number of standard units to meet course requirements |
| Minor  | Minimum of 2 units  |
| Major  | Minimum of 3.5 units  |
| Major Minor | Minimum of 5.5 units |
| Double Major | Minimum of 7 units  |

# Implementation Guidelines

## Compulsory units

Nil. It is recommended that students undertake Dramatic Explorations (1.0) or Theatrical Explorations (0.5) as the introductory unit.

## Prerequisites for the course or units within the course

*The Director* unit requires a high level of achievement in one standard unit of Drama before commencing the unit. Selection of this unit should be in consultation with the Drama teacher, due to the nature of the work.

*Independent Study* unit requires a high level of achievement in at least two standard units of Drama before commencing the unit. Only tertiary Drama students are eligible for this unit. Selection of this unit should be in consultation with the Drama teacher, due to the nature of the work.

## Arrangements for students who are continuing to study a course in this subject

Students who studied the previous course Drama in Year 11 may take any units in Year 12 as long as duplication of content does not occur.

### Units from other courses

Nil

### Relationship with other courses

Nil.

# Duplication of Content

### Duplication of Content Rules

Students cannot be given credit towards the requirements for an ACT Senior Secondary Certificate for a unit that significantly duplicates content in a unit studied in another course. The responsibility for preventing undesirable overlap of content studied by a student rests with the principal and the teacher delivering the course. While it is acceptable for a student to be given the opportunity to demonstrate competence over more than one semester, substantial overlap of content is not permitted. Students will only be given credit for covering the content once.

### Duplication of Units

Care should be taken in the selection of texts and practitioners studied during the course to avoid duplication of content.

### Units from other courses

Nil

### Relationship to other courses

Nil.

## Suggested Implementation Patterns A & T

A college may deliver units in any particular order except the Negotiated Study unit.

|  |  |
| --- | --- |
| Semester | Unit |
| Suggested Introductory Units | Dramatic Explorations 1.0 Voice and Movement 1.0 Actor and Director 1.0 |
| Semester 2 | Australian Theatre 1.0Comedy 1.0Theatre Around the World 1.0Theatre for Young People 1.0 |
| Semester 3 | Modern and Classical Tragedy 1.0Theatre Visionaries 1.0Performing Shakespeare 1.0Realism vs. Expressionism 1.0Recorded Voice 1.0 |
| Semester 4 | Experimental Theatre 1.0Theatre Production and Performance 1.0 Devised Theatre 1.0 |

## Suggested Implementation Patterns M

The following implementation is a suggestion only. The course structure will be determined by teacher discretion and the course requirements of particular colleges.

|  |  |
| --- | --- |
| Implementation Pattern | Units Involved |
| Suggested introductory units | Dramatic Explorations 1.0 Voice and Movement 1.0Actor and Director 1.0 |
| Semester 2 | Comedy 1.0Theatre for Young People 1.0 |
| Semester 3 | Australian Theatre 1.0Theatre Visionaries 1.0 |
| Semester 4 | Theatre Production and Performance 1.0 Devising an Ensemble Production 1.0 |

# Subject Rationale

Drama is the language of humanity and an integral art form. It makes meaning of the world through enactment to represent, question and communicate concepts and ideas. The study of Drama enables learners to engage with innovative thinkers and to experience drama as artists and audience members.

In broad terms, learning in Drama involves making and responding. Students learn as artists, by making Drama works that communicate to audiences. They learn as audiences, by responding critically to Drama. These actions are taught together as each depends on the other.

In making dramatic performance, students learn about the elements of drama, rehearsal strategies, workshopping, improvising, preparing the body, technical and performance skills to engage and communicate with an audience.

In responding to Drama performance, students learn about theory, the elements of production, roles of directors, actors, playwrights, performance styles, presentation of dramatic works, audience and drama criticism. Students will develop an informed critical appreciation of dramatic works, considering drama practices, elements, genres, styles, production techniques and conventions in the construction of meaning. They interpret, analyse and evaluate the social, cultural and historical significance of drama. The study of drama equips students with life skills while also providing continuity with many tertiary and industry courses.

# Goals

Course goals focus on the essential things that students should know and be able to do as a result of studying any course in this subject area. They are intended student outcomes.

This course should enable students to:

* analyse and evaluate drama performances and understand how meaning is constructed
* evaluate the value and purpose of drama performances
* understand the influence of historical, social, political and cultural contexts on drama
* articulate their own ideas and interpret the ideas of others to make drama
* explore the place and function of theatre traditions including theatrical work from diverse cultural and community groups, contemporary, and/or Indigenous Australian Theatre
* reflect on the process of creating and presenting drama performances
* use the elements and conventions of drama to develop and present ideas
* apply work, health & safety practice (WHS) in the production of drama performances
* develop their technical and performance skills

## Student Group

This course is studied by a wide variety of students with an interest in drama. Students can also develop their interpersonal skills through the contribution to the group processes. Students find this course interesting and it may broaden and provide a counterpoint to their other studies. This course leads to tertiary pathways and possible careers in the performing arts industry. Students studying this course may develop an appreciation of different belief systems and an understanding of different cultural and historical contexts.

# Content

### Concepts

* career pathways
* critical and theoretical movements
* dramatic codes, conventions and styles
* elements of production in performance (improvisation acting, technical devices, design elements and play writing, staging conventions)
* ethical and legal issues
* historical, political, social and cultural contexts
* marketing and public relations
* performance metalanguage
* representation
* technology
* workshop (improvisation, play building, role playing, devising and process drama)
* WHS

### Skills

* communication
* making performance skills (creative thinking, critically reflection, problem solving)
* responding (researching, selecting, analysing, evaluating, synthesising)
* organisational and project management
* use of technology
* work independently and collaboratively.

# Teaching and Learning Strategies

Teaching strategies that are particularly relevant and effective in the study of Drama include:

### Making and Responding

* in-class play building
* improvising around text or themes
* responding to stimuli
* creation of tableaux
* spatial concepts/awareness
* vocal workshops
* structured rehearsals/blocking/choreographing
* viewing own and others work
* physical theatre
* peer teaching
* physical warm-ups/games/theatre sports
* public performance for targeted audiences
* design production elements
* perform in a production role
* script analysis and interpretation
* ensemble performance
* reviewing theatrical performances
* attending live drama performances
* students seminars
* research (e.g. internet, oral, text)
* studying theatre reviews
* process journals
* constructive critical feedback.

# Assessment

The identification of assessment task types, together with examples of tasks, provides a common and agreed basis for the collection of evidence of student achievement. This collection of evidence enables a comparison of achievement within and across colleges, through moderation processes. This enables valid, fair and equitable reporting of student achievement on the Year 12 Certificate.

* **Assessment Tasks** elicit responses that demonstrate the degree to which students have achieved the goals of a unit (and the course as a whole).
* **Assessment Tasks** in T courses require students to utilise the higher order thinking skills that are the basis of the ACT Scaling Test.
* **Assessment Task Types** (with weightings) group assessment tasks in ways that reflect agreed shared practice in the subject area and facilitate the comparison of student work across different assessment tasks.
* **Assessment Criteria** (the dimensions of quality that teachers look for in evaluating student work) provide a common and agreed basis for judgement of performance against unit and course goals, within and across colleges. Over a course, teachers use all of these criteria to assess students’ performance, but do not necessarily use all criteria on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.
* **Assessment Rubrics** are used to develop criteria for a task type and a continuum that indicates levels of student achievement against each criterion.

## General Assessment Criteria (A/T/M)

Students will be assessed on the degree to which they demonstrate:

* knowledge and understanding
* skills

### Guide to Assessment Tasks

Assessment is to be differentiated for A and T courses. Assessment tasks in all courses need to be appropriate to the classification and cater for the needs of students. Creative, open-ended and rich learning tasks are recommended.

## Assessment Task Types - A/T/M Courses

|  |  |
| --- | --- |
|  | Drama |
| Making | Responding\* |
| Task Types | Suggested tasks may include but not limited to the following: * Improvisation
* Design of production elements
* Composition
* Response to stimuli
* Development of original works
* Response to texts
 | Suggested tasks may include but not limited to the following: * Performances (e.g. plays, exercises, interpretation)
* Minor (in-class) performances
* Major performance/s (with an audience)
 | Suggested tasks may include but not limited to the following: * Analytical/research essay
* Seminar presentation (e.g. PowerPoint, oral) of research material
* Performance review
* Journal/log book
* In-class essay
* Script writing
 |
| Weightings in 1.0 and 0.5 units |
| A & T | 40 - 60%  | 40 - 60% |
| M | 10 - 90% | 10 - 90% |

### \*Responding Tasks A/T: A minimum of 30% of each course must include a research/ analytical task.

### Additional Assessment Advice for Drama

* Recommended length for group performances: **minimum 10 minutes**, with an approximate guide of **5 minutes per person for group and monologue performances**.
* Recommended word limit for written tasks: A: 500-800 words, T: 800-1200 words and M: 100 words (minimum).
* Recommended oral presentation length for A and T: 8-12 minutes.
* For a standard unit (1.0), students must complete a minimum of three assessment tasks. It is highly recommended that students complete 2 assessment items for responding.

### Board Recommendations

The Board recommends 3 - 5 assessment tasks per standard unit (1.0) and 2 - 3 per half standard unit (0.5).

### Approaches to Assessment

It is recommended in T units that 60% of assessment is practical and 40% written to maintain the academic rigour of the course.

# Student Capabilities

### Creative and critical thinkers

Through independent and collaborative processes, students will develop their capacity to think creatively. They are required to think critically through a range of appraisal based tasks and activities such as essays, seminars, research portfolios and in-class discussions. Enterprising problem-solvers

### Skilled and empathetic communicators

In these courses students will communicate their ideas in written and practical forms. Students will develop skills in communicating with their peers, teachers and audience in an empathetic way.

### Informed and ethical decision-makers

Students are required to engage in ethical decision making in the collaborative process required for creating drama. Unit content in Drama often reflects issues relating to ethics within a range of historical and cultural contexts environmentally and culturally aware citizens.

### Confident and capable users of technologies

Students will integrate theatre technology into a range of performances in order to heighten dramatic impact.

### Independent and self-managing learners

Students are encouraged to be self-managed learners in their exploration of drama through written and performance work. Teacher guidance and support is given throughout this process.

### Collaborative team members

Students are encouraged to develop a collaborative approach to their drama practice. They focus on developing and realising their ideas and projects by working in cohesive teams assuming different roles to contribute to the final dramatic work.

# Cross Curriculum Priorities

These will be applied where relevant to the unit studied.

**Aboriginal and Torres Strait Islander histories and cultures**

Students will engage with The Aboriginal and Torres Strait Islander histories and cultures through Drama. This will provide them with the opportunity to gain a deeper understanding and appreciation of the deep knowledge, traditions and holistic world views of these cultures (adapted from *ACARA National Curriculum*)

**Asia and Australian’s engagement with Asia**

Students will learn about and recognise the diversity within and between the countries of the Asia region. They will develop knowledge and understanding of Asian societies, cultures, beliefs and environments, and the connections between the peoples of Asia, Australia, and the rest of the world through the study of Drama (adapted from *ACARA National Curriculum*)

**Sustainability**

Students will be informed and challenged in their experiences and understandings of their own cultural and physical environments and those of others. They will consider the intellectual, emotional and physical elements that shape cultural attitudes and expression. This will be achieved through research, study of significant texts and in-role creative enactments.

# Achievement Standards

Achievement standards provide a guide for teacher judgement of students’ achievement, based on the assessment criteria, over a unit of work in this subject. Grades are organized on an A-E basis and represent standards of achievement.

Grades are awarded on the proviso that the assessment requirements have been met. When allocating grades, teachers will consider the degree to which students demonstrate their ability to complete and submit tasks within a specified time frame.

The following descriptors are consistent with the system grade descriptors, which describe generic standards of student achievement across all courses.

|  |
| --- |
| Drama Achievement Standards for Year 11 A Course |
|  | *A student who achieves an* ***A*** *grade typically* | *A student who achieves a* ***B*** *grade typically* | *A student who achieves a* ***C*** *grade typically* | *A student who achieves a* ***D*** *grade typically* | *A student who achieves an* ***E*** *grade typically* |
| **Responding** | * analyses dramatic elements, styles, genres, forms, processes and practices
 | * explains dramatic elements, styles, genres, forms, processes and practices
 | * describes dramatic elements, styles, genres, forms, processes and practices
 | * identifies dramatic elements, styles, genres, forms, processes, and practices
 | * identifies some dramatic elements, styles, genres, forms, processes and practices
 |
| * analyses a range of dramatic productions, concepts and practitioners
 | * explains a variety of dramatic productions, concepts and practitioners
 | * describes dramatic productions, concepts and practitioners
 | * identifies dramatic productions, theories, concepts and practitioners
 | * identifies dramatic productions, theories, concepts and practitioners
 |
| * analyses the purpose of drama in personal, cultural and historical contexts
 | * explains the purpose of drama in personal, cultural and historical contexts
 | * describes the purpose of drama in personal, cultural and historical contexts
 | * identifies the purpose of drama in personal, cultural and historical contexts
 | * identifies the purpose of drama in a personal context
 |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) complex ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with minimal referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing
 |
| **Making** | * performs with control and authority, displaying problem solving and refinement of technical skills
 | * performs with control, displaying effective problem solving and refinement of technical skills
 | * performs with control, displaying appropriate problem solving and technical skills
 | * performs with minimal control, displaying some practical problem solving and technical skills
 | * performs, displays minimal problem solving and technical skills
 |
| * creates imaginative drama performances informed by insightful understanding of concepts and practices
 | * creates imaginative drama performances informed by detailed understanding of concepts and practices
 | * creates imaginative drama performances informed by understanding of concepts and practices
 | * creates drama performances informed by some practices
 | * creates drama performances with little or no understanding of practices
 |
| * creates drama performances, makes astute aesthetic choices, adapts forms, styles, processes, practices, stagecraft and technical resources effectively for purpose and target
 | * creates drama performances, makes thoughtful aesthetic choices, selects forms, styles, processes, practices, stagecraft and technical resources appropriate for purpose and audience
 | * creates drama performances, makes considered aesthetic choices, selects forms, styles, processes, practices, stagecraft and technical resources appropriate for purpose and audience
 | * creates drama performances, makes limited aesthetic choices, uses some forms, styles, processes, practices, stagecraft and technical resources for particular purposes
 | * creates drama performances, makes limited or no aesthetic choices, uses some forms processes and practices for a particular purpose
 |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently
 | * explains and reflects in detail on the creative process, works safely, collaboratively and independently
 | * describes and reflects on the creative process and works safely, collaboratively and independently
 | * outlines the creative process with some reflection and works safely and independently
 | * documents with little or no reflection on the creative process, works safely under direct instruction
 |

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| Drama Achievement Standards for Year 11 T Course |
|  | *A student who achieves an* ***A*** *grade typically* | *A student who achieves a* ***B*** *grade typically* | *A student who achieves a* ***C*** *grade typically* | *A student who achieves a* ***D*** *grade typically* | *A student who achieves an* ***E*** *grade typically* |
| **Responding** | * analyses dramatic elements, styles, genres, forms, processes, practices and discusses the representation of identity and culture
 | * analyses dramatic elements, styles, genres, forms, processes, practices and explains the representation of identity and culture
 | * explains dramatic elements, styles, genres, forms, processes, practices and describes the representation of identity and culture
 | * describes dramatic elements, styles, genres, forms, processes, practices with some reference to the representation of identity and culture
 | * identifies some dramatic elements, styles, genres, forms, processes, practices with little or no reference to the representation of identity and culture
 |
| * analyses dramatic productions, theories, concepts, texts and practitioners and evaluates their significance
 | * analyses a variety of dramatic productions, theories, concepts, texts and practitioners and explains their significance
 | * explains dramatic productions, theories, concepts, texts and practitioners and describes their significance
 | * describes dramatic productions, theories, concepts, texts and practitioners and outlines their significance
 | * identifies dramatic productions, theories, concepts and practitioners with little or no reference of their significance
 |
| * analyses the purpose of drama in personal, cultural, social and historical contexts
 | * discusses the purpose of drama in personal, cultural, social and historical contexts
 | * explains the purpose of drama in personal, cultural, social and historical contexts
 | * describes the purpose of drama in personal, cultural, social and historical contexts
 | * identifies the purpose of drama in personal, cultural, social and historical contexts
 |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) and [sustained](http://www.australiancurriculum.edu.au/Glossary?a=&t=Sustained) arguments with analysis of evidence, using appropriate language and accurate referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing
 |
| **Making** | * performs with control and authority, displaying problem solving and refinement of technical skills
 | * performs with control, effective problem solving and refinement of technical skills
 | * performs with control, displaying appropriate problem solving and technical skills
 | * performs with minimal control, displaying some practical problem solving and technical skills
 | * performs, displays minimal problem solving and technical skills
 |
| * creates imaginative and innovative drama performances, informed by insightful understanding of theories, concepts and practices
 | * creates imaginative drama performances, informed by detailed understanding of theories, concepts and practices
 | * creates imaginative drama performances, informed by understanding of concepts and practices
 | * creates drama performances which make some reference to concepts and practices
 | * creates drama performances with little or no reference to concepts and practices
 |
| * creates a range of drama performances, makes astute aesthetic choices, adapts forms, styles, processes, practices, stagecraft and technical resources discerningly for purpose and target
 | * creates a variety of drama performances, makes thoughtful aesthetic choices, selects forms, styles, processes, practices, stagecraft and technical resources effectively appropriate for purpose and audience
 | * creates drama performances, makes considered aesthetic choices, selects forms, styles, processes, practices, stagecraft and technical resources appropriate for purpose and audience
 | * creates a variety of drama performances, makes limited aesthetic choices, uses some forms, styles, processes, practices, stagecraft and technical resources for particular purposes
 | * creates a variety of drama performances, makes limited or no aesthetic choices, uses some forms processes and practices for particular purposes
 |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently
 | * explains and reflects in detail on the creative process, works safely, collaboratively and independently
 | * describes and reflects on the creative process and works safely, collaboratively and independently
 | * outlines the creative process with some reflection and works safely and independently
 | * documents with little or no reflection on the creative process, works safely under direct instruction
 |

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| Drama Achievement Standards for Year 12 A Course |
|  | *A student who achieves an* ***A*** *grade typically* | *A student who achieves a* ***B*** *grade typically* | *A student who achieves a* ***C*** *grade typically* | *A student who achieves a* ***D*** *grade typically* | *A student who achieves an* ***E*** *grade typically* |
| **Responding** | * analyses dramatic elements, styles, genres, forms, processes, practices and explains the representation of identity and culture
 | * explains dramatic elements, styles, genres, forms, processes, practices and describes the representation of identity and culture
 | * describes dramatic elements, styles, genres, forms, processes, practices and outlines the representation of identity and culture
 | * identifies dramatic elements, styles, genres, forms, processes, practices with some reference to the representation of identity and culture
 | * identifies some dramatic elements, styles, genres, forms, processes and practices with little or no reference to the representation of identity and culture
 |
| * analyses dramatic productions, theories, concepts and practitioners and explains their significance
 | * explains dramatic productions, theories, concepts and practitioners and describes their significance
 | * describes dramatic productions, theories, concepts and practitioners and outlines their significance
 | * identifies dramatic productions, theories, concepts and practitioners and outlines their significance
 | * identifies some dramatic productions, theories, concepts and practitioners with little or no reference of their significance
 |
| * analyses the purpose of drama in personal, cultural, social and historical contexts
 | * explains the purpose of drama in personal, cultural, social and historical contexts
 | * describes the purpose of drama in personal, cultural, social and historical contexts
 | * identifies the purpose of drama in personal, cultural, social and historical contexts
 | * identifies the purpose of drama in personal, cultural, social and historical contexts
 |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with minimal referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing
 |
| **Making** | * performs with control and authority, choices displaying problem solving and refinement of technical skills
 | * performs with control, displaying effective problem solving and refinement of technical skills
 | * performs with control, displaying appropriate problem solving and technical skills
 | * performs with minimal control, displaying some practical problem solving and technical skills
 | * performs, displays minimal problem solving and technical skills
 |
| * creates imaginative drama performances informed by insightful understanding of concepts and practices
 | * creates imaginative drama performances informed by detailed understanding of concepts and practices
 | * creates imaginative drama performances informed by understanding of concepts and practices
 | * creates drama performances informed by some practices
 | * creates drama performances with little or no understanding of practices
 |
| * creates drama performances, makes astute aesthetic, adapts forms, styles, processes, practices, stagecraft and technical resources effectively for purpose and target
 | * creates drama performances, makes thoughtful aesthetic choices, selects forms, styles, processes, practices, stagecraft and technical resources appropriate for purpose and audience
 | * creates drama performances, makes considered aesthetic choices, selects forms, styles, processes, practices, stagecraft and technical resources appropriate for purpose and audience
 | * creates drama performances, makes limited aesthetic choices, uses some forms, styles, processes, practices, stagecraft and technical resources for particular purposes
 | * creates drama performances, makes limited or no aesthetic choices, uses some forms processes and practices for a particular purpose
 |
| * analyses and reflects with insight on the creative process, works safely, collaboratively and independently
 | * explains and reflects in detail on the creative process, works safely, collaboratively and independently
 | * describes and reflects on the creative process and works safely, collaboratively and independently
 | * outlines the creative process with some reflection and works safely and independently
 | * documents with little or no reflection on the creative process, works safely under direct instruction
 |

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| Drama Achievement Standards for Year 12 T Course |
|  | *A student who achieves an* ***A*** *grade typically* | *A student who achieves a* ***B*** *grade typically* | *A student who achieves a* ***C*** *grade typically* | *A student who achieves a* ***D*** *grade typically* | *A student who achieves an* ***E*** *grade typically* |
| **Responding** | * critically analyses dramatic elements, styles, genres, forms, processes, practices and evaluates how they are integrated to represent identity and culture
 | * analyses dramatic elements, styles, genres, forms, processes, practices and explains how they are integrated to represent identity and culture
 | * explains dramatic elements, styles, genres, forms, processes, practices and describes how they are integrated to represent identity and culture
 | * describes dramatic elements, styles, genres, forms, processes, practices with some reference to the representation of identity and culture
 | * identifies dramatic elements, styles, genres, forms, processes, practices with little or no reference to the representation of identity and culture
 |
| * critically analyses dramatic productions, theories, concepts, texts and practitioners and evaluates their significance
 | * analyses dramatic productions, theories, concepts, texts and practitioners and explains their significance
 | * explains dramatic productions, theories, concepts, texts and practitioners and describes their significance
 | * describes dramatic productions, theories, concepts, texts and practitioners and outlines their significance
 | * identifies dramatic, productions, theories, concepts, texts and practitioners with little or no discussion of their significance
 |
| * critically analyses the nature and purpose of drama in personal, cultural, social and historical contexts and discusses values and attitudes
 | * analyses the nature and purpose of drama in personal, cultural and historical contexts and explains values and attitudes
 | * explains the nature and purpose of drama in personal, cultural and historical contexts and describes values and attitudes
 | * describes the nature and purpose of drama in personal, cultural and historical contexts and outlines values and attitudes
 | * identifies the nature and purpose of drama in personal, cultural and historical contexts with little or no reference to values and attitudes
 |
| * synthesises a range of interpretations of drama texts and ideas to present a coherent and independent response
 | * compares and analyses interpretations of drama texts to present a reasoned and independent response
 | compares and explains interpretations of drama texts to [develop](http://www.australiancurriculum.edu.au/Glossary?a=&t=Develop) an independent response | * outlines own and others’ responses to drama texts
 | * presents a limited response to drama texts
 |
| * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas with [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) and [sustained](http://www.australiancurriculum.edu.au/Glossary?a=&t=Sustained) arguments with analysis of evidence, using appropriate language and accurate referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) [complex](http://www.australiancurriculum.edu.au/Glossary?a=&t=Complex) ideas and [coherent](http://www.australiancurriculum.edu.au/Glossary?a=&t=Coherent) arguments using appropriate evidence, language and accurate referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments using appropriate evidence, language and accurate referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) ideas and arguments with referencing
 | * [communicates](http://www.australiancurriculum.edu.au/Glossary?a=&t=Communicates) limited ideas and information with minimal referencing
 |
| **Making** | * performs with control and authority, displaying problem solving and refinement of technical skills
 | * performs with control, displaying effective problem solving and refinement of technical skills
 | * performs with control displaying appropriate problem solving and technical skills
 | * performs with minimal control, displaying some practical problem solving and technical skills
 | * performs, displays minimal problem solving and technical skills
 |
| * creates imaginative and innovative drama performances informed by insightful understanding of theories, concepts and practices
 | * creates imaginative drama performances informed by detailed understanding of theories, concepts and practices
 | * creates imaginative drama performances informed by understanding of concepts and practices
 | * creates drama performances with some reference to concepts and practices
 | * creates drama texts with little or no reference to concepts and practices
 |
| * creates a wide range of drama performances, makes astute aesthetic choices, taking risks to adapt forms, styles, processes, practices, stagecraft and technical resources discerningly for purpose and target audience
 | * creates a variety of drama performances, makes thoughtful aesthetic choices, selects forms, styles, processes, practices, stagecraft and technical resources effectively appropriate for purpose and audience
 | * creates drama performances, , makes considered aesthetic choices, selects forms, styles, processes, practices, stagecraft and technical resources appropriate for purpose and audience
 | * creates a variety of drama performances, makes limited aesthetic choices, uses some forms, styles, processes, practices, stagecraft and technical resources for particular purposes
 | * creates a variety of drama performances, makes limited or no aesthetic choices, uses some forms processes and practices for particular purposes
 |
| * evaluates and reflects with insight on the creative process, works safely, collaboratively and independently
 | * analyses and reflects in detail on the creative process, works safely, collaboratively and independently
 | * explains and reflects on the creative process and works safely, collaboratively and independently
 | * describes the creative process with some reflection and works safely and independently
 | * documents with little or no reflection on the creative process, works safely under direct instruction
 |

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| Drama Achievement Standards for M Course |
|  | *A student who achieves an* ***A*** *grade typically* | *A student who achieves a* ***B*** *grade typically* | *A student who achieves a* ***C*** *grade typically* | *A student who achieves a* ***D*** *grade typically* | *A student who achieves an* ***E*** *grade typically* |
| **Responding** | * describes dramatic processes and practices with independence
 | * describes dramatic processes and practices with some assistance
 | * recounts dramatic processes and practices with occasional assistance
 | * identifies dramatic processes and practices with continuous guidance
 | * identifies dramatic processes and practices with direct instruction
 |
| * describes the purpose of drama in personal and cultural contexts with independence
 | * describes the purpose of drama in a personal context with some assistance
 | * recounts the purpose of drama in a personal context with occasional assistance
 | * identifies the purpose of drama in a personal context with continuous guidance
 | * identifies the purpose of drama in a personal context with direct instruction
 |
| **Making** | * creates drama performances that are informed by an understanding of processes and practices with independence
 | * creates drama performances that are informed by some understanding of practices with some assistance
 | * creates drama performances that are informed by some understanding of practices with occasional assistance
 | * creates drama performances that are informed by basic understanding of practices with continuous guidance
 | * creates drama performances that are informed by limited or no understanding of practices with direct instruction
 |
| * creates drama performances, selects processes and practices, stagecraft and technical resources appropriate for purpose and audience with independence
 | * creates drama performances, selects processes and practices, stagecraft and technical resources with some assistance
 | * creates drama performances, selects processes and practices, stagecraft and technical resources with occasional assistance
 | * creates drama performances, selects processes and practices, stagecraft and technical resources with continuous guidance
 | * creates drama performances, with direct instruction
 |
| * performs with control, reflects on the creative process and works collaboratively and independently
 | * performs with some control, reflects on the creative process and works collaboratively and independently
 | * performs, with some reflection on the creative process and works independently
 | * performs, with little reflection on the creative process
 | * performs, with little or no reflection on the creative process
 |

# Moderation

Moderation is a system designed and implemented to:

* provide comparability in the system of school-based assessment
* form the basis for valid and reliable assessment in senior secondary schools
* involve the ACT Board of Senior Secondary Studies and colleges in cooperation and partnership
* maintain the quality of school-based assessment and the credibility, validity and acceptability of Board certificates.

Moderation commences within individual colleges. Teachers develop assessment programs and instruments, apply assessment criteria, and allocate Unit Grades, according to the relevant Course Framework. Teachers within course teaching groups conduct consensus discussions to moderate marking or grading of individual assessment instruments and unit grade decisions.

### The Moderation Model

Moderation within the ACT encompasses structured, consensus-based peer review of Unit Grades for all accredited courses, as well as statistical moderation of course scores, including small group procedures, for T courses.

### Moderation by Structured, Consensus-based Peer Review

Review is a subcategory of moderation, comprising the review of standards and the validation of Unit Grades. In the review process, Unit Grades, determined for Year 11 and Year 12 student assessment portfolios that have been assessed in schools by teachers under accredited courses, are moderated by peer review against system wide criteria and standards. This is done by matching student performance with the criteria and standards outlined in the unit grade descriptors as stated in the Course Framework. Advice is then given to colleges to assist teachers with, and/or reassure them on, their judgments.

### Preparation for Structured, Consensus-based Peer Review

Each year, teachers teaching a Year 11 class are asked to retain originals or copies of student work completed in Semester 2. Similarly, teachers teaching a Year 12 class should retain originals or copies of student work completed in Semester 1. Assessment and other documentation required by the Office of the Board of Senior Secondary Studies should also be kept. Year 11 work from Semester 2 of the previous year is presented for review at Moderation Day 1 in March, and Year 12 work from Semester 1 is presented for review at Moderation Day 2 in August.

In the lead up to Moderation Day, a College Course Presentation (comprised of a document folder and a set of student portfolios) is prepared for each A, M and T course/units offered by the school, and is sent in to the Office of the Board of Senior Secondary Studies.

### The College Course Presentation

The package of materials (College Course Presentation) presented by a college for review on moderation days in each course area will comprise the following:

* a folder containing supporting documentation as requested by the Office of the Board through memoranda to colleges
* a set of student portfolios containing marked and/or graded written and non-written assessment responses and completed criteria and standards feedback forms. Evidence of all assessment responses on which the unit grade decision has been made is to be included in the student review portfolios.

Specific requirements for subject areas and types of evidence to be presented for each Moderation Day will be outlined by the Board Secretariat through memoranda and Information Papers.

### Visual evidence for judgements made about practical performances

### (also refer to BSSS Website Guidelines)

It is a requirement that schools’ judgements of standards to practical performances (A/T/M) be supported by visual evidence (still photos or video).

The photographic evidence submitted must be drawn from practical skills performed as part of the assessment process.

Teachers should consult the BSSS guidelines at <http://www.bsss.act.edu.au/grade_moderation/information_for_teachers> when preparing photographic evidence.

# Resources

For the latest resources within Drama education in Australia please visit;

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### DVDs

Absolute Wilson. (2006). [DVD] written, produced and directed by Katherine Otto Bernstein, Film Manufacturer’s Inc.

A Workshop in Biomechanics. (2003). [DVD] directed and edited by Kriszta Doczy camera by Kevin Saunders, Contemporary Arts Media.

*Babakiueria*, 1987 & 2007, ABC, Sydney, Directed by Don Featherstone.

*Box the pony*, 1999, Bungabura, Sydney, Written & presented by Scott Rankin & Leah Purcel, Student edition.

*Bran nue dae*, 2009, Roadshow, Sydney, Directed by Rachel Perkins.

*Bran nue dae: a film about the musical by Jimmy Chi and "Kuckles"*, 1991, Ronin Films, Canberra, Directed by Tom Zubrycki.

*Changing Stages*, 2000, BBC/Thirteen-WNET, London, Written and presented by Richard Eyre, The history of theatre, 160 min.

Director and Actor: Passions, Process and Intimacy. (2012). [DVD] Dalip Sondhi and Directed by Dean Butler, Contemporary Arts Media.

*Dr Faustus: An Exploration of Voice, Sound and Body*. (2008). [DVD] Melbourne: Robert Lewis, Contemporary Arts Media.

How to Teach Artaud; ARTAUD, practical Approaches to Artaud and the Theatre of Cruelty. (2011). [DVD] Contemporary Arts Media.

How to Use the Stanislavski System. (2003). [DVD] Peter Oyston, Contemporary Arts Media.

*In The Company Of Actors*, 2007, Video, Australia, Directed by Ian Darling.

*Jandamarra*, 2008, ABC, Perth, Directed by Tom Gutteridge.

*Ryszard Cieslak: The Body Speaks*. (1973). [DVD] United States: Creative Art Media.

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*The Goon Show*. (n.d.). Television Program, BBC, United Kingdom.

*Still the 12th Man*. (1992). Little Digger Productions, Sydney.

# Acting for Film and Television Value: 1.0

### Acting for Film and Television a Value 0.5

### Acting for Film and Television b Value 0.5

The focus of this unit is to provide students with an understanding of acting techniques for screen and television. Whilst the coursework will require a degree of technical understanding, assessment should emphasise individual acting to chosen camera angles/shots, not the use of editing techniques or ability to use the camera.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse acting performance, styles, processes and practices in film or television
 | * critically analyse acting performance, styles, processes and practices in film/television
 | * describe features of acting for film or television
 |
| * analyse film or television productions and explains their significance
 | * analyse film/television productions and evaluate their significance
 |  |
| * analyse the nature and purpose of acting in film or television
 | * critically analyse the nature and purpose of acting in film/television
 | * identify the nature and purpose of acting in film or television
 |
|  | * discuss values and attitudes conveyed in film/television
 |  |
|  | * synthesise film/television performance to present a response
 |  |
| * create and perform film and television performances
 | * create and perform acting in film/television performances
 | * create and perform acting in film or television performances
 |
| * analyse acting film and television performances
 | * evaluate acting in film/television performances
 | * reflect on acting in film or television
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * dramatic techniques in relation to screen
* a variety of technical and performance choices within the drama process
* stylistically appropriate and relevant production skills and techniques
 | * dramatic techniques in relation to screen
* a variety of technical and performance choices within the drama process
* stylistically appropriate and relevant production skills and techniques
 | * dramatic techniques in relation to screen
 |
| * the nature of the actor-camera relationship to communicate meaning to an intended audience
* film and television techniques to heighten dramatic impact/support stylistic choices
* devised/scripted/directed television or film performances
* a variety of techniques appropriate to different genres within film and television (e.g. children’s television, soap opera, advertising, news presentation, comedy, etc.)
* appropriate language and its application
 | * the nature of the actor-camera relationship to communicate meaning to an intended audience
* film and television techniques to heighten dramatic impact/support stylistic choices
* devised/scripted/directed television or film performances
* a variety of techniques appropriate to different genres within film and television (e.g. children’s television, soap opera, advertising, news presentation, comedy, etc.)
* appropriate language and its application
 | * the nature of the actor-camera relationship to communicate meaning to an intended audience
 |
| * the process and purpose of performance for film and television, as compared to stage
* how differing styles, forms and conventions shape and reflect values and attitudes
* the historical development of acting for film and television in Australia and abroad
 | * the process and purpose of performance for film and television, as compared to stage
* how differing styles, forms and conventions shape and reflect values and attitudes
* the historical development of acting for film and television in Australia and abroad
 | * identification of dramatic skills demonstrated by self or others
 |

## Teaching and Learning Strategies

see detailed Teaching and Learning Strategies on page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Actor and Director Value: 1.0

### Actor and Director a Value: 0.5

### Actor and Director b Value: 0.5

The focus of this unit is to explore the role, purpose and focus of the actor and the director and to understand their relationship in making theatre.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse a number of theories and practices of acting or directing
 | * critically analyse a number of theories and practices of acting and directing
 | * describe some features or practices of acting or directing
 |
| * analyse scripts that reflect the theories and practices studied in the unit
 | * analyse scripts that reflect the theories and practices studied in the unit
 |  |
| * analyse theatre as a forum for different personal, social, political or cultural realities
 | * critically analyse theatre as a forum for different personal, social, political and cultural realities
 | * identify the nature and purpose of theatre as a forum for different personal, social, political or cultural realities
 |
|  | * discuss the roles of actors and directors in performance
 |  |
|  | * synthesise social and personal influences that inspire directors in the development of artistic work
 |  |
| * create performances/ workshops initiated by the studies of these various practitioners
 | * create performances and workshops initiated by the studies of these various practitioners
 | * create performances workshops initiated by the studies of these various practitioners
 |
| * analyse social and personal influences that inspire directors in the development of artistic work
 | * evaluate social and personal influences that inspire directors in the development of artistic work
 | * reflect on social and personal influences that inspire directors in the development of artistic work
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
|  | * the process and purpose of performance
 | * a variety of technical and performance choices within the drama process
* the processes of creating original group theatre
 |
| * the dramatic techniques, approaches and theories of Stanislavski, Artaud, Brecht, and other significant practitioners
 | * dramatic techniques, approaches and theories of Stanislavski, Artaud, Brecht, and other significant practitioners
 |
| * production performance techniques to heighten dramatic impact/support stylistic choices
 | * production performance techniques to heighten dramatic impact/support stylistic choices
 | * production performance techniques to heighten dramatic impact
* communication about theatre in verbal or written form
* characterisation and the development of characters in performance
 |
| * devised/scripted theatre demonstrating the theories of the studied practitioners
 | * devised/scripted theatre demonstrating the theories of the studied practitioners
 |
| * stylistically appropriate, relevant production skill and techniques to communicate with an audience
 | * stylistically appropriate, relevant production skills and techniques to communicate with an audience
 |
| * the ways that differing styles, forms and conventions shape and reflect values and attitudes
 | * theatre as a forum for different personal, social, political and cultural realities and values
 | * the nature and purpose of theatre as a forum for different personal, social political or cultural realities
 |
| * the nature of the actor/director relationship
 | * the nature of the actor/director relationship in creating dramatic discourse
 | * the role of the actor and the director
 |

## Teaching and Learning Strategies

See page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

See page 31.

# Australian Theatre Value: 1.0

### Australian Theatre a Value: 0.5

### Australian Theatre b Value: 0.5

The focus of this unit is to develop an understanding of the relationship between theatre practices and content and Australian cultures, both historical and developing.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework*.

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse and interpret the works of some Australian playwrights
 | * critically analyse and interpret the works of some Australian playwrights
 | * describe features of the works of some Australian playwrights
 |
| * analyse and understand Indigenous contributions to Australian dramatic history
 | * analyse and understand Indigenous contributions to Australian dramatic history
 |  |
| * analyse the significant people and periods in Australian dramatic history
 | * critically analyse the significant people and periods in Australian dramatic history
 | * identify significant people and periods in Australian dramatic history
 |
|  | * discuss values and attitudes conveyed through Australian theatre e.g. Indigenous culture, identity, socio-cultural stereotypes etc.
 |  |
|  | * synthesise production, performance and theoretical practices to develop an original work for an audience
 |  |
| * create or workshop and perform in a variety of plays and extracts which identify with specific themes, characters and forms in Australian drama
 | * create, workshop and perform in a variety of plays and extracts which identify with specific themes, characters and forms in Australian drama
 | * create or workshop or perform in a variety of plays and extracts which identify with specific themes, characters and forms in Australian drama
 |
| * analyse production and performance techniques to heighten dramatic impact or support stylistic choices
 | * evaluate production and performance techniques to heighten dramatic impact and support stylistic choices
 | * reflect on production and performance techniques to heighten dramatic impact or support stylistic choices
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * history, characters, themes, genres and issues of Australian theatre from the late 19th century to the present time
* technical and performance choices within the drama process
 | * history, characters, themes, genre and issues of Australian theatre from the late 19th century to the present time
* technical and performance choices within the drama process
 | * basic themes and characterisation techniques and forms of Australian theatre
* the process of creating original work that uses techniques and approaches from Australian theatre
 |
| * historical and contemporary Indigenous theatre
 | * historical and contemporary Indigenous theatre
 | * Indigenous theatre
 |
| * theatre as conveying changing images, identities and cultures in Australian society
* stylistically appropriate, relevant production skills and techniques to communicate with an audience
 | * theatre as conveying changing images, identities and cultures in Australian society
 | * the nature of the actor audience relationship when presenting Australian theatre
 |
| * presentation of devised/scripted theatre demonstrating the Australian context.
* selection of performance and production elements to heighten dramatic impact
 | * performance of devised/scripted theatre critiquing the Australian context.
* selection and imaginative use of production and performance techniques to heighten dramatic impact/support stylistic choices
 | * presentation of devised/scripted theatre demonstrating the Australian context.
 |
| * how differing styles, forms and conventions shape and reflect values and attitudes
 | * how differing styles, forms and conventions shape and reflect values and attitudes of Australian society
 |  |
| * reflection on Australian theatre through research, analysis, discussion and improvisation
 | * reflection on Australian theatre through research, analysis, discussion and improvisation
 | * reflection on the history, style and themes within Australian theatre
 |

## Teaching and Learning Strategies

See page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

See page 31.

# Comedy Value: 1.0

### Comedy a Value: 0.5

### Comedy b Value: 0.5

The focus of this unit is to explore the many facets of comedy in performance. Students will develop a knowledge and understanding of theatrical styles such as Commedia dell’Arte and melodrama and experiment with techniques such as farce, satire, status and comic timing.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the practical and theoretical uses of comedy in terms of cultural and historical contexts such as Commedia dell’Arte, melodrama or pantomime
 | * critically analyse the practical and theoretical applications of comedy in terms of cultural and historical contexts such as Commedia dell’Arte, melodrama, pantomime
 | * describe features of comedy in terms of cultural and historical contexts such as Commedia dell’Arte, or melodrama, or pantomime
 |
| * analyse comedy resources that reflect these devices, elements and conventions and use them in dramatic performance
 | * critically analyse comedy resources that reflect these devices, elements and conventions and use them in dramatic performance
 |  |
| * analyse the nature and purpose of collaborative and individual work in the exploration of comedy
 | * critically analyse the nature and purpose of collaborative and individual work in the exploration of comedy
 | * identify the nature and purpose of collaborative and individual work in the exploration of comedy
 |
|  | * discuss values and attitudes conveyed through comedy
 |  |
|  | * synthesise resources that reflect the elements and conventions of comedy and use them in performance
 |  |
| * create and perform a range of comic devices and elements such as farce and satire to understand their purposes and effects
 | * create and perform a range of comic devices and elements such as farce and satire to understand their purposes and effects
 | * create or perform a range of comic devices and elements such as farce and satire to understand their purposes or effects
 |
| A course | T course | M course |
| * analyse production or performance techniques to heighten comedic impact or support stylistic choices
 | * evaluate a range of production and performance techniques to heighten comedic impact/ support stylistic choices
 | * reflect on production or performance techniques to heighten comedic impact/ support stylistic choice
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * elements of dramatic comedy such as status mimicry, exaggeration, spontaneity, timing and styles such as clowning, farce and satire
* historical and cultural contexts of comedy
 | * elements of dramatic comedy such as status mimicry, exaggeration, spontaneity, timing and styles such as clowning, farce and satire
* historical and cultural contexts of comedy
* engagement with and analysis of a variety of comic scripts, styles and comedians
 | * 2-3 elements of dramatic comedy such as status mimicry, exaggeration, spontaneity, timing and styles such as clowning, farce and satire
 |
| * the process and purpose of performing comedy
* technical and performance choices within the drama process
 | * the process and purpose of performing comedy
* technical and performance choices within the drama process
 | * participation in the process of creating theatre that uses voice and /or physical theatre to demonstrate comic character and ‘playing comedy’
 |
| * the nature of the actor audience relationship when presenting comedy including etiquette of comedy
 | * the nature of the actor audience relationship when presenting comedy including etiquette of comedy
 |
| * presentation of devised/scripted comedy performances,
 | * presentation of devised/scripted comedy performances, either in solo or ensemble format
 | * presentation of devised/scripted comedy performances,
 |
| * stylistically appropriate and relevant production skills and techniques to communicate with an audience
 | * stylistically appropriate and relevant production skills and techniques to communicate with an audience
 | * reflection on acquisition of their own dramatic skills in verbal or written form
 |
| * development of the language of comedy
 | * development of the language of comedy
 |
|  | * creation of theatre that uses voice and /or physical theatre to develop understanding of comic character and ‘playing comedy’
 |  |
| * how differing styles, forms and comic conventions shape and reflect attitudes and values
 | * how differing styles, forms and comic conventions shape and reflect attitudes and values
 |
| * reflection on acquisition of their own and others’ dramatic skills.
 | * reflection on acquisition of their own and others’ dramatic skills.
 |

## Teaching and Learning Strategies

See page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

See page 31.

# Community Theatre Value: 1.0

### Community Theatre a Value: 0.5

### Community Theatre b Value: 0.5

The focus of this unit is to investigate the ways in which theatre can be used by communities as a tool to express their concerns and seek resolution of these issues. Students studying this unit should have an opportunity to work directly with a specific community group or festival event in order to create an original theatrical work either in groups or as a whole ensemble in response to the specific needs of a particular community or event to achieve a targeted impact.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites: Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the nature of community theatre practice
 | * critically analyse the nature and philosophy of community theatre practice
 | * describe features of community theatre practice
 |
| * analyse community issues and theatrical approaches to the expression and resolution of these issues
 | * analyse community issues and theatrical approaches to the expression and resolution of these issues
 |  |
| * analyse theatrical conventions such as Verbatim Theatre or Theatre of the Oppressed to create community theatre works
 | * critically analyse theatrical conventions such as Verbatim Theatre or Theatre of the Oppressed to create community theatre works
 | * identify theatrical conventions such as Verbatim Theatre or Theatre of the Oppressed to create community theatre works
 |
|  | * discuss values, attitudes, impact and effectiveness of community theatre works
 |  |
|  | * synthesise knowledge of community theatre by gaining experience in and relating to a wide sector of the community through play building and performance at community events or drama festivals
 |  |
| * create or perform community theatre crafted for specific target audiences
 | * create and perform community theatre crafted for specific target audiences with technical proficiency
 | * create or perform community theatre crafted for specific target audiences
 |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the forms and conventions of community theatre and/or the social and ethical implication of such work
 | * evaluate the forms and conventions of community theatre and/or the social and ethical implication of such work
 | * reflect on the forms and conventions of community theatre and/or the social and ethical implication of such work
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * the examination of community issues
 | * the examination of community issues
 | * exploring community issues
 |
| * collaboration with target audiences to research and investigate issues specific to a particular community group
 | * collaboration with target audiences to research and investigate issues specific to a particular community group
 | * collaboration with target audiences to explore issues
 |
| * performance skills and theatre conventions relevant to particular styles of community theatre such as Verbatim Theatre and Forum Theatre
* current affairs as a stimulus for the development of original works
* how the actor/audience relationship achieves a specific response (for example consoles, provokes or educates)
 | * performance skills and theatre conventions relevant to particular styles of community theatre such as Verbatim Theatre and Forum Theatre
* current affairs as a stimulus for the development of original works
* how the actor/audience relationship achieves a specific response (for example consoles, provokes or educates)
 | * performance skills and theatre conventions relevant to particular styles of community theatre such as Verbatim Theatre and Forum Theatre
* current affairs as a stimulus for the development of original works
 |
| * selection and management of theatrical conventions and performance skills to present a performance reflecting local community issues
 | * selection and management of theatrical conventions and performance skills to present a performance reflecting local community issues
 | * using theatrical conventions and performance skills to present a performance reflecting local community issues
 |
| * observation, analysis and reflection on the process of creating and performing community theatre
 | * critical observation, analysis and reflection on the process of creating and performing community theatre
 | * reflection on the process of creating and performing community theatre
 |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
|  | * values, attitudes, impact and effectiveness of community theatre works
 | * how community theatre performances affected the audience for which they were created
 |
| * modern and historical uses of theatre as a tool for communication, healing and social understanding within the community
 | * modern and historical theatre as a tool for communication, healing and social understanding within the community
 |  |

## Teaching and Learning Strategies

see detailed Teaching and Learning Strategies on page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

See page 31.

# Design for the Stage Value: 1.0

### Design for the Stage a Value: 0.5

### Design for the Stage b Value: 0.5

The focus of this unit is to understand the importance of stage design, and the development and application of set, costume, props and makeup.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the practical and theoretical principles of stage design
 | * critically analyse the practical and theoretical principles of stage design
 | * describe features of stage design
 |
| * analyse appropriate design concepts and/or styles to create a unified stage vision that communicates effectively with an audience
 | * critically analyse appropriate design concepts and styles to create a unified stage vision that communicates effectively with an audience
 |  |
| * analyse or interpret or produce a unified design concept for a production based on research
 | * critically analyse and interpret to produce a unified design concept for a production based on research
 | * identify a unified design concept for a production
 |
|  | * discuss values and attitudes conveyed through a range of design concepts and styles
 |  |
|  | * synthesise various design concepts and styles and present them as an integral aspect of a performance
 |  |
| * create a range of designs for sets or costumes etc.
 | * create a range of practical designs for sets and costumes etc.
 | * create some designs for sets or costumes
 |
| * analyse their own work and the work of others
 | * evaluate and critically reflect on their own work and the work of others
 | * reflect on their own work or the work of others
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * theory, practical elements and principles of stage design
* the process and purpose of design for the stage
* an appreciation of theatre design in Australia and abroad
* application of a range of staging and design concepts
 | * theory, practical elements and principles of stage design
* the process and purpose of design for the stage
* an appreciation of theatre design in Australia and abroad
* application of a range of staging and design concepts
 | * ideas and/or styles that communicate effectively with an audience
* aspects of the role of the designer
 |
| * knowledge, understanding and practical application of the use of lighting/sound for mood and atmosphere, creation of appropriate stage spaces, set and prop design/creation, make-up and costume design
 | * knowledge, understanding and practical application of the use of lighting/sound for mood and atmosphere, creation of appropriate stage spaces, set and prop design/creation, make-up and costume design
* collaboration with other members of the production team to integrate design aspects
* analysis and interpretation of scripts and scenarios from a design perspective
 | * experimentation with a range of practical skills for creating the effects they have designed (sets, costumes etc.)
 |
| * technical and performance choices within the drama process
* how design elements create a specific impact upon the audience
 | * technical and performance choices within the drama process
* how design elements create a specific impact upon the audience
 |
| * selection and implementation of theatrical styles and staging requirements in creating and realizing a design for a production or performance
* the relationship between each element of stage design
 | * selection and implementation of theatrical styles and staging requirements in creating and realizing a design for a production or performance
* the language of critical analysis of stage design
 |
| * how differing styles, forms and conventions shape and reflect attitudes and values
 | * how values and attitudes are conveyed through a range of design concepts
 |
| A course | T course | M course |
| * reflection on acquisition of their own and others’ dramatic design skills
 | * reflection on their own and others’ dramatic design skills
 | * reflection on their own work and the work of others verbally or in written form
 |

## Teaching and Learning Strategies

Refer to page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Devising an Ensemble Production Value: 1.0

### Devising an Ensemble Production a Value: 0.5

### Devising an Ensemble Production b Value: 0.5

This unit is designed for students to work as an ensemble to create and present original theatrical work/s for an intended target audience either within the school community or for regional or interstate theatre festivals. The content studied will be determined by the production requirements and may draw on a wide range of both conventional play building techniques and/or specific art forms such as masked theatre, physical theatre or puppetry.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Whilst there are no formal prerequisites for this unit it is recommended as a continuing rather than a beginning unit due to the complexity required in devising original work as an ensemble.

## Specific Unit Goals

This unit should enable students to work as part of an ensemble to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse ideas for performance through workshops and improvisation
 | * critically analyse ideas for performance through workshops and improvisation
 | * describe ideas for performance through workshops and improvisation
 |
| * analyse specific rehearsal approaches and play-building techniques to the devising process
 | * analyse specific rehearsal approaches and play-building techniques to the devising process
 |  |
| * analyse the process of developing devised performances
 | * critically analyse the process of developing devised performances
 | * identify the process of developing devised performances
 |
|  | * discuss values and attitudes to their own devised works and those of others
 |  |
|  | * synthesise performance and/or production skills in the creation and presentation of devised works
 |  |
| * create and perform original works at public performance standard that draw on specific theatrical styles and conventions
 | * create and perform original works at public performance standard that draw on specific theatrical styles and conventions
 | * create and perform original work
 |
| * analyse devised theatre through historical and/or cultural contexts
 | * evaluate devised theatre through historical and/or cultural contexts
 | * reflect on devised theatre experiences
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * topics and material relevant to intended target audience
 | * topics and material relevant to intended target audience
 |  |
| * improvisation and experimentation with devised theatre styles such as Anne Bogart’s ‘Viewpoints’, the work of Jacques Lecoq or Augusto Boal to explore characters and scenarios
 | * improvisation, interpretation and experimentation with devised theatre styles such as Anne Bogart’s ‘Viewpoints’, the work of Jacques Lecoq or Augusto Boal to explore characters and scenarios
 | * participating in ensemble activities to improvise character and story
 |
| * using the dramatic elements, play building techniques and stylistic conventions to develop characters and scenarios
 | * manipulation of dramatic elements, play building techniques and stylistic conventions to develop characters and scenarios
 | * using voice and movement skills to present characters and scenarios in performances
 |
| * structuring characters and scenarios as a whole ensemble to create cohesive devised works
* using feedback from target audience or ensemble members to refine and polish devised theatre works
* performance in devised theatre as part of an ensemble for target audiences
 | * structuring characters and scenarios as a whole ensemble to create cohesive devised works
* using feedback from target audience or ensemble members to refine and polish devised theatre works
* performance in devised theatre as part of an ensemble for target audiences
 | * working in a group to contribute to the creation and development of characters and/or stories
 |
| * reflection upon the success of devised theatre works in achieving performance outcomes and intended audience impact
* devised theatre works within social and historical contexts
 | * evaluation of the success of devised theatre works in achieving performance outcomes and intended audience impact
* devised theatre works within social and historical contexts
 | * reflection on the process of working in a group to create and present devised theatre
 |

## Teaching and Learning Strategies

Refer to page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# The Director Value: 1.0

### The Director a Value: 0.5

### The Director b Value: 0.5

The focus of this unit is to provide students with an opportunity to develop and experiment with directing performances. This unit is intended for experienced students to work in conjunction with performance classes.

T and A units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Students must have undertaken at least one semester of Drama prior to undertaking this unit. Selection for this unit must be in consultation with the Drama teacher, due to the nature of the work. This unit is not recommended for a student enrolled in a modified course due to the demands of the unit.

## Specific Unit Goals

This unit should enable students to:

|  |  |
| --- | --- |
| A course | T course |
| * analyse and confidently implement the responsibilities associated with the role of Director
 | * critically analyse and confidently implement the responsibilities associated with the role of Director
 |
| * analyse and interpret a script and communicate concepts to cast and crew
 | * analyse and interpret a script and communicate concepts to cast and crew
 |
| * analyse a broad range of directing philosophies
 | * critically analyse a broad range of directing philosophies
 |
|  | * discuss values and attitudes conveyed throughout a script
 |
|  | * synthesise the practical and theoretical practices of theatre direction
 |
| * create a vision for the realisation of a dramatic performance and make appropriate choices, effectively communicating these to cast and crew
 | * create a vision for the realisation of a dramatic performance and make appropriate choices, effectively communicating these to cast and crew
 |
| * analyse historical influences and performance styles related to the development of theatre both nationally and internationally
 | * evaluate historical influences and performance styles related to the development of theatre both nationally and internationally
 |

## Content

|  |  |
| --- | --- |
| A course | T course |
| * use improvisation to explore the theories of a variety of Directors
* conduct activities designed to explore important elements of casting, staging and management of the rehearsal process
* plan, make choices and implement a rehearsal schedule and activities relevant to the given text or source material
* devise activities to allow actors to fully explore characterisation
* research the context and history of the playwright, text and/or source material to assist in the creation of performance
* attend to dramatic problems and be responsible for the shape and style of the performance
 | * use improvisation to explore the theories of a variety of Directors
* conduct activities designed to explore important elements of casting, staging and management of the rehearsal process
* plan, make choices and implement a rehearsal schedule and activities relevant to the given text or source material
* devise activities to allow actors to fully explore characterisation
* research the context and history of the playwright, text and/or source material to assist in the creation of performance
* attend to dramatic problems and be responsible for the shape and style of the performance
 |
| * interpret and evaluate scripts for performance
* analyse performances for the influence of directorial decisions including their own
* review a theatre performance
* reflect upon and analyse class and performance work
* reflect upon dramatic problems to shape and style the performance
* guide, facilitate and prepare performance/s
 | * interpret and evaluate scripts for performance
* analyse performances for the influence of directorial decisions including their own
* review a theatre performance
* reflect upon and analyse class and performance work
* reflect upon dramatic problems to shape and style the performance
* guide, facilitate and prepare performance/s
 |

## Teaching and Learning Strategies

Refer to page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Dramatic Explorations Value: 1.0

### Dramatic Explorations a Value: 0.5

### Dramatic Explorations b Value: 0.5

The focus of this unit is to provide students with an understanding of the fundamental elements of Drama as well as the historical influences and styles such as Stanislavski, Brecht, and Artaud on the development of theatre.

T and A units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the function of the Drama processes and understand the techniques and skills involved in developing a performance
 | * critically analyse the function of Drama processes and understand the techniques and skills involved in developing a performance
 | * describe features of techniques and skills involved in developing a performance
 |
| * analyse the use of role/characterisation when devising and demonstrating theatre
 | * analyse the use of role/characterisation when devising and demonstrating theatre
 |  |
| * analyse the elements: structure, conflict, dialogue and style when devising or demonstrating theatre
 | * critically analyses the elements: structure, conflict, dialogue and style when devising or demonstrating theatre
 | * identify the elements: structure, conflict, dialogue and style when devising or demonstrating theatre
 |
|  | * discuss values and attitudes of historical and contemporary influences in Drama performance
 |  |
|  | * synthesises the theoretical understanding of the elements of Drama to performance
 |  |
| * create/perform works that demonstrate the use of dramatic techniques and skills involved in developing a performance
 | * create and perform works that demonstrate the use of dramatic techniques and skills involved in developing a performance
 | * create/perform works that demonstrate the use of some dramatic techniques and skills involved in developing a performance
 |
| A course | T course | M course |
| * analyse some historical influences and styles on the development of theatre
 | * evaluate historical influences and styles on the development of theatre
 | * reflect on some historical influences and styles on the development of theatre
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * improvisation to explore dramatic techniques
* exploration of a variety of technical and performance choices within the Drama process
* the process and purpose of performance
* the process of creating original group or solo theatre that uses voice and/or physical theatre
* communication with an audience using stylistically appropriate and relevant production skills and techniques
* the nature of the actor/audience relationship in various dramatic and theatrical styles and movements
* presentation of devised/scripted theatre either in solo or ensemble format
* selection and imaginative use of production performance techniques to heighten dramatic impact/ support stylistic choices
* the ways that differing styles, forms and conventions shape and reflect attitudes and values
 | * improvisation to explore dramatic techniques
* exploration of a variety of technical and performance choices within the Drama process
* the process and purpose of performance
* the process of creating original group or solo theatre that uses voice and/or physical theatre
* communication with an audience using stylistically appropriate and relevant production skills and techniques
* the nature of the actor/audience relationship in various dramatic and theatrical styles and movements including audience etiquette
* presentation of devised/scripted theatre either in solo or ensemble format
* selection and imaginative use of production performance techniques to heighten dramatic impact/ support stylistic choices
* the ways that differing styles, forms and conventions shape and reflect attitudes and values
 | * the techniques and skills involved in developing a performance
* exploration of the use of role, characterisation, structure, conflict, dialogue and style when devising and demonstrating theatre
* experimentation with the use of dramatic techniques and skills involved in developing a performance
* exploration of some historical influences and styles on the development of theatre
 |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * the language of critical analysis through a number of forms
* reflection on acquisition of dramatic skills, their own and others
 | * the language of critical analysis through a number of forms
* reflection on acquisition of dramatic skills, their own and others
 |  |

## Teaching and Learning Strategies

Refer to page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Experimental Theatre Value: 1.0

### Experimental Theatre a Value: 0.5

### Experimental Theatre b Value: 0.5

This unit provides an in-depth study of a range of theatre styles that have deviated radically from Realism in the 20th century such as Absurdism, Poor Theatre, Cruel Theatre, Epic Theatre and Forum Theatre. Students will have opportunities to explore the purpose and nature of theatre by experimenting with the actor/ audience relationship, space, narrative conventions and acting styles and apply these in the creation of innovative theatrical works.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse a range of performance techniques appropriate to specific Experimental Theatre styles
 | * critically analyse a range of performance techniques appropriate to specific Experimental Theatre styles
 | * describe features of performance techniques appropriate to specific Experimental Theatre styles
 |
| * analyse and interpret scripted or devised material in order to challenge the conventional boundaries of theatre
 | * critically analyse and interpret scripted or devised material in order to challenge the conventional boundaries of theatre
 |  |
| * analyse the philosophies of some innovative and influential practitioners within historical and social contexts
 | * critically analyse the philosophies of some innovative and influential practitioners within historical and social contexts
 | * identify some innovative and influential practices within historical and social contexts
 |
|  | * discuss values and attitudes in response to experimentation with theatrical conventions
 |  |
|  | * synthesise understanding of theory and practice when structuring Experimental Theatre works
 |  |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * create and perform with technical proficiency according to the style and purpose of Experimental Theatre
 | * create and perform with technical proficiency according to the style and purpose of Experimental Theatre
 | * create and perform according to the style and purpose of Experimental Theatre
 |
| * analyse and reflect upon relevant styles and practices through written and/or verbal responses
 | * evaluate and reflect upon relevant styles and practices through written and/or verbal responses
 | * reflect on relevant styles and practices through written and/or verbal responses
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * improvisation and exploration of a range of innovative theatrical styles such as forum theatre, street theatre, site-specific, absurdism and ‘happenings’
 | * improvisation, interpretation and experimentation with a range of innovative theatrical styles such as forum theatre, street theatre, site-specific, absurdism and ‘happenings’
 | * improvisation with a range of theatrical styles appropriate to Experimental Theatre
 |
| * manipulation of performance techniques relative to the genre, such as physical theatre, abstract, representational or symbolic characterisation
 | * manipulation of a range of performance techniques relative to the genre, such as physical theatre, abstract, representational or symbolic characterisation
 | * performance techniques as appropriate to style and genre Experimental Theatre
 |
| * performance techniques specific to experimental theatre forms and conventions
 | * performance techniques specific to experimental theatre forms and conventions
 | * engaging the audience through experimental theatre performances
 |
| * theatrical and design elements of Experimental Theatre forms to manipulate audience response
* performance of devised and/or scripted drama informed by specific Experimental Theatre styles.
 | * theatrical and design elements of Experimental Theatre forms to manipulate audience response
* interpretation and performance of devised and/or scripted drama informed by specific Experimental Theatre styles.
 | * discussion and reflection upon Experimental theatre practitioners in verbal or written form
 |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * how the forms, conventions and performance styles of Experimental Theatre convey meaning and aesthetic effect
 | * examination, analysis and evaluation of how the forms, conventions and performance styles of Experimental Theatre convey meaning and aesthetic effect
 |  |
| * Experimental Theatre forms within social and historical contexts
 | * analysis, interpretation and investigation of a range of Experimental Theatre forms within social and historical contexts
 |

## Teaching and Learning Strategies

Refer to page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Independent Study Unit (T Unit Only) Value: 1.0

### Independent Study Unit (T Unit Only) a Value: 0.5

### Independent Study Unit (T Unit Only) b Value: 0.5

The focus of this unit is to provide experienced and high achieving Year 12 students the opportunity to negotiate, devise and implement their own project to extend and shape their understanding of dramatic processes.

The design of appropriate assessment tasks will be weighted and align with the requirements of *The Arts Framework.*

## Prerequisites

A high level of achievement in at least two standard units of Drama must have been achieved before commencing this unit. Selection for this unit must be in consultation with the Drama teacher, due to the nature of the work. This unit is not recommended for a student enrolled in a modified course due to the demands of the unit.

## Specific Unit Goals

This unit should enable students to:

|  |
| --- |
| T Course |
| * critically analyse, initiate, negotiate and participate in the design of their own course of study
 |
| * analyse at an advanced level the creating and presenting of a completed Drama project
 |
| * critically analyse the nature and purpose of their project
 |
| * discuss values and attitudes that formulate and influence their work
 |
| * synthesise the project in terms of cultural, sociological, and historical perspectives
 |
| * create and present/perform a Drama project
 |
| * evaluate the practical application of Drama concepts
 |

## Content

|  |
| --- |
| T Course |
| * engaging in the planning process and implementation phases of a unique Drama project
* using workshops and improvisation to experiment with concepts, ideas and forms
* exploring the conventions of theatre through the processes of writing, rehearsing and performing
* scheduling rehearsals,
* preproduction tasks and deadlines to ensure effective completion of the project
* presenting a play script or set design (either three dimensional model or computer model) or other negotiated outcome for public scrutiny
* presenting a devised piece of theatre as performance
* presenting a negotiated major work as a performer, director, designer or writer/producer
* objectively observing, reflecting on and analysing the creative process, and one’s own level of performance skill and communication through a journal, log book or blog
* researching areas of significance in relation to the chosen focus
* discussing and critically responding to professional and/or relevant live performances and electronic recordings of such performances
* submit a rationale or original script or scenario for the project
* submit an essay, report or thesis
 |

## Teaching and Learning Strategies

Teaching strategies will vary for this unit depending on the students chosen area of focus. Please use previous units teaching and learning strategies to cater for the students chosen area of study.

Also, see detailed Teaching and Learning Strategies on page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

Assessment tasks will vary for this unit depending on the students chosen area of focus. Please use previous unit’s assessment suggestions to cater for the students chosen area of study.

## Resources

Refer to page 31.

# Self-Directed Production Value: 1.0

### Self-Directed Production a Value: 0.5

### Self-Directed Production b Value: 0.5

The focus of this unit is to provide students with an opportunity to generate their own performance event. The unit allows students to explore and apply new skills as part of a cohesive self-directed production and performance team. The progression encompasses pre-production, casting and rehearsing, providing opportunities to create work specifically designed for performance in front of a live audience.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Students must have completed one semester of Drama prior to undertaking this unit.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the principles of creating a theatre production
 | * critically analyse the principles of creating a theatre production
 | * describe features of the principles of creating a theatre production
 |
| * analyse creative and artistic decision making related to the process associated with rehearsals and production/performance
 | * analyse creative and artistic decision making related to the process associated with rehearsals and production/performance
 |  |
| * analyse the responsibilities of production roles in the collaborative process of developing a production
 | * critically analyse and take responsibility for production roles in the collaborative process of developing a production
 | * identify production roles in the collaborative process of developing a production
 |
|  | * discuss values and attitudes that emerge through the collaborative process
 |  |
|  | * synthesise practical and theoretical knowledge for performance
 |  |
| * create/perform in their own production
 | * create and perform acting in film and television performances
 | * create and perform acting in film and television performances
 |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the entrepreneurial skills required to support the collaborative production process
 | * evaluate the entrepreneurial skills required in support of the collaborative production process
 | * reflect on the collaborative production process
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * development of workshops to explore and analyse a variety of roles within the production process
* application of a variety of technical and performance choices throughout the production process; such as direction, character, design, costume, lighting, sound, props
* reading, analysis and interpretation of scripts and scenarios for the purpose of the performance project
 | * development of workshops to explore and analyse a variety of roles within the production process
* application of a variety of technical and performance choices throughout the production process; such as direction, character, design, costume, lighting, sound, props
* reading, analysis and interpretation of scripts and scenarios for the purpose of the performance project
* negotiation and facilitation of venue, staging and publicity requirements of the production
 | * participation in workshops to explore a variety of roles with the production process
* development of an understanding of various technical and performance choices throughout the production process; such as direction, character, design, costume, lighting, sound, props
* application of skills taking on a production role (technical or performance) with assistance
 |
| * development and adherence to a production timeline
 | * development and adherence to a production timeline
 |  |
| * presentation of a performance with the intent of communicating effectively with the intended audience
* presentation of a polished piece of theatre to a specific audience
* responsibility for particular aspect(s) of the production (technical or performance)
 | * presentation of a performance with the intent of communicating effectively with the intended audience
* presentation of a polished piece of theatre to a specific audience
* responsibility for a particular aspect(s) of the production (technical or performance)
 | * presentation of a performance with the intent of communicating effectively with the intended audience
 |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
|  | * reflection on the effectiveness of production decisions
 |  |
| * reflection on the process and final outcome of the production
 | * reflection on the process and final outcome of the production
* demonstration of an awareness of the requirements of each aspect of the production process and their impact on the final outcome
 | * reflection on production processes and outcomes during and after the final performance
 |
| * recognition of the ways that differing styles, forms and conventions shape and reflect attitudes and values
 | * recognition of the ways that differing styles, forms and conventions shape and reflect attitudes and values
 |  |

## Teaching and Learning Strategies

Refer to page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Lighting and Sound Design Value: 1.0

### Lighting and Sound Design a Value: 0.5

### Lighting and Sound Design b Value: 0.5

The focus of this unit is to design and operate lighting and sound for performances.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse practice/theory of the principles of lighting and sound design
 | * critically analyse the practical and theoretical understanding principles of lighting and sound design
 | * describe features of lighting and sound design
 |
| * analyse design concepts and/or styles to create a unified stage vision that communicates effectively with an audience
 | * analyse design concepts and styles to create a unified stage vision that communicates effectively with an audience
 |  |
| * analyses the role of the designer in relation to the director’s overall vision
 | * critically analyse the role of the designer in relation to the director’s overall vision
 | * identify the role of the designer in relation to the director’s overall vision
 |
|  | * discuss values and attitudes relating to sound and lighting concepts and issues
 |  |
|  | * synthesise an understanding of the theoretical, contextual and historical development of lighting and sound design technology
 |  |
| * create a design concept and/or style to create a unified stage vision that communicates effectively with an audience
 | * create and engage with an appropriate design concept and/or style to create a unified stage vision that communicates effectively with an audience
 | * create and design a stage concept
 |
| * analyse the specific OH&S issues relating to rigging and patching a lighting network or set-up of a sound system
 | * evaluate and reflect critically on the specific OH&S issues relating to rigging and patching a lighting network or set-up of a sound system
 | * reflect on OH&S issues relating to rigging and patching a lighting network or set-up of a sound system
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * identification and use of a range of lighting and sound equipment
* the theory, principles and practical application of lighting and sound design
* using lighting/sound for mood and atmosphere, creating appropriate stage spaces and impact of lighting upon other design elements
* collaboration with other members of the production team to create a unified stage vision
* reading, analysis and interpretation of scripts and scenarios from a design perspective
* exploration of a variety of technical and performance choices within the drama process and the relationship between elements
 | * identification and use of a range of lighting and sound equipment
* the theory, principles and practical application of lighting and sound design
* using lighting/sound for mood and atmosphere, creating appropriate stage spaces and impact of lighting upon other design elements
* collaboration with other members of the production team to create a unified stage vision
* reading, analysis and interpretation of scripts and scenarios from a design perspective
* exploration of a variety of technical and performance choices within the drama process and the relationship between elements
* selection and implementation of theatrical styles and staging requirements in creating and realizing a design for a performance or event
 | * practical and theoretical principles of lighting and/or sound design
* design ideas and/or styles to create elements of design that communicate effectively with an audience
* aspects of the role of the designer and the historical development of light and sound design in theatre
* experimentation with a range of practical skills for creating the effects they have designed (lighting and/or sound design)
* exploration and response to their own work and the work of others
 |
| * application of design elements to engage the audience to respond in a specific way
 | * application of design elements to engage the audience to respond in a specific way
* exploration of the different design techniques appropriate for a variety of purposes
 |
| * how to document the design process of lighting and sound
 | * how to document the design process of lighting and sound
 |  |
| * historical, modern and emerging technologies for sound and lighting design
 | * historical, modern and emerging technologies for sound and lighting design
 |  |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * an appreciation of lighting and sound design in Australia and abroad
 | * an appreciation of lighting and sound design in Australia and abroad
 |  |
| * reflection on acquisition of lighting and sound design skills, their own and others
 | * reflection on acquisition of lighting and sound design skills, their own and others
 |  |

## Teaching and Learning Strategies

Refer to page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Modern and Classical Tragedy Value: 1.0

### Modern and Classical Tragedy a Value: 0.5

### Modern and Classical Tragedy b Value: 0.5

The focus of this unit is to explore, examine and journey through the changing face of the tragedy form. This includes consideration of the essential questions of life, death and suffering.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the concept of the tragedy form in dramatic expression
 | * critically analyse the concept of the tragedy form in dramatic expression
 | * describe features of the tragedy form in dramatic expression
 |
| * analyse and develop techniques of performance through the creation of student devised tragedies or the interpretation of scripted tragedy
 | * analyse and develop techniques of performance through the creation of student devised tragedies or the interpretation of scripted tragedy
 |  |
| * analyse the basis of tragedy in society, families and history
 | * critically analyse the basis of tragedy in society, families and history
 | * identify the basis of tragedy in society, families and history
 |
|  | * discuss values and attitudes of the tragedy genre as a forum for the expression of human values, ideas and social issues
 |  |
|  | * synthesise and experiment with the tragedy form derived from real-life observation and experience
 |  |
| * create and perform using appropriate physical technique reflecting the style and genre in performance
 | * create and perform using appropriate physical technique reflecting the style and genre in performance
 | * create and perform using appropriate techniques reflecting the style and genre in performance
 |
| * analyse and then vocalise heightened language in the performance of tragedy
 | * evaluate and then vocalise heightened language in the performance of tragedy
 | * reflect on and then vocalise heightened language in the performance of tragedy
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * performances of devised and/or published excerpts of tragedies in order to illustrate key aspects of the form
* investigation of scenes based on observations of “the fatal flaw” and circumstances beyond the control of the individual
 | * performances of devised and/or published excerpts of tragedies in order to illustrate key aspects of the form
* investigation of scenes based on observations of “the fatal flaw” and circumstances beyond the control of the individual
 | * performances of devised and/or excerpts to explore some elements of dramatic tragedy
 |
| * observations of the “tragic hero” in contemporary society
* the basis of tragedy in society, families and history
 | * observations of the “tragic hero” in contemporary society
* the basis of tragedy in society, families and history
 | * 2-3 technical and performance choices within the drama process
 |
| * exploration of the heightened use of voice in the reading and preparation of a classical tragedy
* contemporary and classic scripts that highlight contrasting forms, styles and techniques for performance
 | * exploration of the heightened use of voice in the reading and preparation of a classical tragedy
* contemporary and classic scripts that highlight contrasting forms, styles and techniques for performance
 | * participation in the process of creating theatre exploring the use of the heightened voice of classical tragedy
 |
| * communication with an audience using stylistically appropriate, relevant production skills and techniques
 | * communication with an audience using stylistically appropriate, relevant production skills and techniques
 | * communication with an audience
 |
| * the nature of the actor audience relationship in the theatrical style studied
* values and attitudes of the tragedy genre as a forum for the expression of human values, ideas and social issues
 | * the nature of the actor audience relationship in the theatrical style studied
* values and attitudes of the tragedy genre as a forum for the expression of human values, ideas and social issues
 | * responding to their own work and the work of others
 |
| * development and presentation of selections from classical and modern tragedies
 | * development and presentation of selections from classical and modern tragedies
 |  |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * themes, conventions and techniques of tragedy from different historical and cultural contexts
* excerpts and/or complete modern adaptations of classical texts
 | * themes, conventions and techniques of tragedy from different historical and cultural contexts
* excerpts and/or complete modern adaptations of classical texts
 |  |

## Teaching and Learning Strategies

Refer to page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Performing Shakespeare Value: 1.0

### Performing Shakespeare a Value: 0.5

### Performing Shakespeare b Value: 0.5

The focus of this unit is to enable students to engage in a range of workshops, improvisations and performances to develop a deep understanding of the acting skills required to perform Shakespeare for a contemporary audience. The emphasis of this unit is on the development of practical skills that assist students to interpret text and perform characters in order to heighten their appreciation of Shakespeare’s plays and language. It may also be used as a production unit to develop a Shakespearean play to production standard.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse Shakespearean texts through improvisations and workshops
 | * critically analyse Shakespearean texts through improvisations and workshops
 | * describe features of Shakespearean texts through improvisations and workshops
 |
| * analyse the language, structure, themes and characters of a range of Shakespeare’s works through workshops and performances
 | * analyse the language, structure, themes and characters of a range of Shakespeare’s works through workshops and performances
 |  |
| * analyse Shakespearean works in traditional and/or contemporary contexts through performance
 | * critically analyse Shakespearean works in traditional and/or contemporary contexts through performance
 | * identify Shakespearean works in traditional and/or contemporary contexts through performance
 |
|  | * discuss values, attitudes and significance of Shakespeare’s work and his contribution to Western culture
 |  |
|  | * synthesise performance skills and theatrical conventions specific to Shakespearean Theatre for contemporary audiences
 |  |
| A course | T course | M course |
| * create and perform Shakespeare’s works with an understanding of language and character
 | * create and perform Shakespeare’s works with an understanding of language and character
 | * create and perform Shakespeare’s works with some understanding of language and character
 |
| * analyse adaptations of Shakespearean works
 | * evaluate adaptions of Shakespearean works
 | * reflect on adaptations of Shakespearean works
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * exploration of Shakespearean language through workshops and improvisations
 | * investigation of the way in which language shapes meaning and character in Shakespearean Theatre through workshops and improvisations
 |  |
| * exploration of character, theme and narrative in Shakespearean plays through performance
 | * interpretation of Shakespearean character, theme and narrative through performance
 | * workshop activities to explore Shakespeare’s stories and characters
 |
| * voice and movement techniques specific to Shakespearean Theatre
 | * voice and movement techniques specific to Shakespearean Theatre
 | * development of scenarios and characters relevant to Shakespearean Theatre
 |
| * manipulation of dramatic and design elements and theatrical conventions to interpret Shakespeare for a contemporary audience
 | * manipulation of dramatic and design elements and theatrical conventions to interpret or adapt Shakespeare for a contemporary audience
 |
| * performance of Shakespeare’s plays or excerpts of his work
 | * performance of Shakespeare’s plays or excerpts of his work
 | * performance of modified works using voice and movement expressively
 |
| * the relevance and significance of Shakespeare’s work to modern audiences through play readings and/or live or recorded viewings of his plays
 | * the relevance of Shakespeare’s work to modern audiences through play readings and/or live or recorded viewings of his plays
* values, attitudes and significance of Shakespeare’s work and his contribution to Western culture
 | * interpretation of modified versions of Shakespeare’s plays working as part of an ensemble
* reflection upon how the stories and characters in Shakespeare's plays relate to today in either written or verbal tasks
 |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * performance skills, theatrical conventions and design elements of Elizabethan Theatre
 | * performance skills, theatrical conventions and design elements of Elizabethan Theatre
 |  |

## Teaching and Learning Strategies

Refer to page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Realism & Expressionism Value: 1.0

### Realism & Expressionism a Value: 0.5

### Realism & Expressionism b Value: 0.5

The focus of this unit is to investigate the expressionist movement as a reaction to realism, and the performance styles appropriate to each.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse realistic and expressionistic theatrical movements
 | * critically analyse realistic and expressionistic theatrical movements
 | * describe features of realistic and expressionistic theatrical movements
 |
| * analyse the social and historical contexts and development of realistic and expressionistic theatrical styles
 | * analyse the social and historical contexts and development of realistic and expressionistic theatrical styles
 |  |
| * analyse the theory and practice in approaching character and other Dramatic Elements through realism and expressionism
 | * critically analyse the theory and practice in approaching character and other dramatic elements through realism and expressionism
 | * identify the development of character and other dramatic elements through realism and expressionism
 |
|  | * discuss values and attitudes of realistic and expressionistic theatrical movements
 |  |
|  | * synthesise the theory and practice to develop characters
 |  |
| * create/perform in realistic and expressionistic styles
 | * create and perform in realistic and expressionistic styles
 | * create/perform in realistic and expressionistic styles
 |
| * analyse the contribution of key practitioners across each performance style and demonstrate an understanding of their contribution to the development of modern theatre
 | * evaluate the contribution of key practitioners across each performance style and demonstrate an understanding of their contribution to the development of modern theatre
 | * reflect on the contribution of some practitioners across each performance style and demonstrate an understanding of their contribution to the development of modern theatre
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * improvisation to explore the performance styles of Realism and Expressionism
 | * improvisation to explore the performance styles of Realism and Expressionism
 | * improvisation to explore some elements of Realism & Expressionism
 |
|  | * exploration of for example, Stanislavski, Lee Strasberg, Henrik Ibsen, Emile Zola, George Bernard Shaw, Chekov, Strindberg, Nikolai Gogol
 |  |
| * interpretation of scripts and development of characters for realistic and/or expressionistic performances
 | * interpretation of scripts and development of characters for realistic and/or expressionistic performances
 | * reading of scripts and development of characters for realistic and/or expressionistic performances
 |
| * the nature of the actor/audience relationship in various dramatic and theatrical styles and movements
 | * the nature of the actor/audience relationship in various dramatic and theatrical styles and movements
 |
| * presentation of devised/scripted theatre
* analysis, selection and employment of a variety of elements of staging and rehearsing in realistic and expressionistic theatre
 | * presentation of devised/scripted theatre
* analysis, selection and employment of a variety of elements of staging and rehearsing in realistic and expressionistic theatre
 | * presentation of devised/scripted comedy performances, either in solo or ensemble format as appropriate
 |
| * communication with an audience using stylistically appropriate and relevant production skills and techniques
 | * communication with an audience using stylistically appropriate and relevant production skills and techniques
 | * communication with an audience using appropriate production skills and techniques
 |
| * production performance techniques to heighten dramatic impact/ support stylistic choices
 | * production performance techniques to heighten dramatic impact/ support stylistic choices
 | * 2-4 production performance techniques to heighten dramatic impact
 |
| * the process and purpose of the Realism and Expressionism performance styles
 | * the process and purpose of the Realism and Expressionism performance styles
* the language of the forms of Realism and Expressionism, and reflecting upon the acquisition of dramatic skills, their own and others
 | * discussion of the process and purpose of the Realism and Expressionism performance styles and stylistic choices
 |
| A course | T course | M course |
| * evaluation of a variety of scripts through an Expressionism and/or Realism frame of reference
 | * evaluation of a variety of scripts through an Expressionism and/or Realism frame of reference
 |  |
| * analysis of the ways that the forms and conventions of Realism and Expressionism shape and reflect attitudes and values
 | * how the forms and conventions of Realism and Expressionism shape and reflect attitudes and values
 |
|  | * the purpose of Realism and Expressionism in terms of social, personal & historical context
 |

## Teaching and Learning Strategies

Refer to page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Recorded Voice Value: 1.0

### Recorded Voice a Value: 0.5

### Recorded Voice b Value: 0.5

The focus of this unit is to investigate how the recorded voice is used to communicate character, meaning and stories. Students will explore this through studying radio, television and audio book voice overs. Performance work will focus on the development of vocal skills and IT skills necessary to record and manipulate the voice.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

It will be a prerequisite for students and teachers to have access to recording equipment and computer software that allows for the voice to be recorded and manipulated.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse recorded voice techniques
 | * critically analyse recorded voice techniques
 | * describe features of recorded voice techniques
 |
| * analyse basic recording software, as relevant to recorded voice performances
 | * analyse basic recording software, as relevant to recorded voice performances
 |  |
| * analyse the historical and social importance of radio and television voice overs and/or audio books as a creative means of communication
 | * critically analyse the historical and social importance of radio and television voice overs and/or audio books as a creative means of communication
 | * identify the historical and social importance of radio and television voice overs and/or audio books as a creative means of communication
 |
|  | * discuss values and attitudes conveyed through recorded material
 |  |
|  | * synthesise historical knowledge with interesting and entertaining scripts for voice recording performances
 |  |
| * create original material for a recorded voice performance or adapt existing material e.g. audio books, radio plays, television advertising
 | * create/perform original material for a recorded voice performance or adapt existing material e.g. audio books, radio plays, television advertising
 | * create/perform original material for a recorded voice performance or adapt existing material e.g. audio books, radio plays, television advertising
 |
| * analyse material written for radio, television and audio book voice overs
 | * evaluate material written for radio, television and audio book voice overs
 | * reflect on material written for radio, television and audio book voice overs
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * improvisation to explore dramatic techniques in relation to recorded voice performances
 | * improvisation to explore dramatic techniques in relation to recorded voice performances
 | * improvisation techniques to experiment with voice
 |
| * exploration of a variety of technical choices within the drama process to highlight the voice
 | * exploration of a variety of technical choices within the drama process to highlight the voice
 |  |
| * creation of original radio, television and audio book voice overs
 | * creation of original radio, television and audio book voice overs
 | * creation of a radio/ television and/ or an audio book voice over
 |
| * interpretation of text to create a sustained piece of theatre that focuses on the actors voice
 | * interpretation of text to create a sustained piece of theatre that focuses on the actors voice
 | * use of editing software to heighten the dramatic impact of the voice
 |
| * communication with an audience using stylistically appropriate and relevant production skills and techniques
 | * communication with an audience using stylistically appropriate and relevant production skills and techniques
 |  |
| * selection and imaginative use of editing software to heighten dramatic impact/support stylistic choices
 | * selection and imaginative use of editing software to heighten dramatic impact/support stylistic choices
 |  |
| * presentation of devised/scripted/directed recorded voice performances
 | * presentation of devised/scripted/directed recorded voice performances
 | * presentation of devised/scripted/directed recorded voice performances in solo or ensemble
 |
| * exploration of the different vocal techniques appropriate to different genres within recorded voice performances (e.g. children’s radio, soap opera, advertising, news presentation, comedy, audio books of various genres etc.)
 | * exploration of the different vocal techniques appropriate to different genres within recorded voice performances (e.g. children’s radio, soap opera, advertising, news presentation, comedy, audio books of various genres etc.)
 | * exploration of the different vocal techniques appropriate to different genres within recorded voice performances (e.g. children’s radio, soap opera, advertising, news presentation, comedy, audio books of various genres etc.)
 |
| * reflection on the process and purpose of voice overs for radio, television and audio books
 | * reflection on the process and purpose of voice overs for radio, television and audio books
 | * reflection on the process and purpose of voice overs for radio, television and audio books
 |
| * how differing styles, forms and conventions shape and reflect attitudes and values
 | * how differing styles, forms and conventions shape and reflect attitudes and values
 |  |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
|  | * an appreciation of the history and development of the recorded voice industry within Australia and abroad
 |  |
| * exploration of the nature of voice overs in radio, television and audio books to communicate meaning to an intended audience
 | * exploration of the nature of voice overs in radio, television and audio books to communicate meaning to an intended audience
 | * exploration of the nature of voice overs in radio, television and audio books
 |

## Teaching and Learning Strategies

Refer to page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Theatre Around the World Value: 1.0

### Theatre Around the World b Value: 0.5

### Theatre Around the World b Value: 0.5

The focus of this unit is to experience dramatic performance, storytelling styles and contextual impacts of performance in a variety of cultures other than our own.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the themes, concerns and ideology of other cultures, using appropriate performance styles
 | * critically analyse the themes, concerns and ideology of other cultures, using appropriate performance styles
 | * describe features of the themes, concerns and ideology of other cultures, using appropriate performance styles
 |
| * analyse the forms and conventions from diverse cultures and apply these to dramatic contexts in workshops and improvisations
 | * analyse the forms and conventions from diverse cultures and apply these to dramatic contexts in workshops and improvisations
 |  |
| * analyse the nature and purpose of acting in film and television
 | * critically analyse the nature and purpose of acting in film and television
 | * identify the nature and purpose of acting in film and television
 |
|  | * discuss values and attitudes conveyed through cross-cultural contexts and explorations
 |  |
|  | * synthesise performance techniques relevant to specific cultural performance styles
 |  |
| * create, select, manipulate and/or blend forms and conventions in dramatic statements to communicate effectively with an audience
 | * create, select, manipulate and/or blend forms and conventions in dramatic statements to communicate effectively with an audience
 | * create and/or blend forms and conventions in dramatic statements to communicate effectively with an audience
 |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the purpose and meaning of performances within a variety of cultural contexts
 | * evaluate the purpose and meaning of performances within a variety of cultural contexts
 | * reflect on the purpose and meaning of performances within a variety of cultural contexts
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * exploration of cultural performance styles, for example, Japanese Noh, Indonesian puppetry, Indian Kathakali, a variety of indigenous ritual and story-telling, folk theatre such as Yoruba from Nigeria, as well as contemporary world film and television styles
 | * exploration of cultural performance styles ,for example, Noh, Indonesian puppetry, Kathakali, (India) a variety of indigenous ritual and story-telling, folk theatre such as Yoruba from Nigeria, as well as contemporary world film and television styles
 | * exploration of 2-3 cultural performance styles
 |
| * communication with an audience using stylistically appropriate and relevant production skills and techniques
* exploration of the nature of the actor/audience relationship in various cultural forms
 | * communication with an audience using stylistically appropriate and relevant production skills and techniques
* exploration of the nature of the actor/audience relationship in various cultural forms
 | * communication with an audience using appropriate production skills and technique
 |
| * presentation of devised/scripted theatre either in solo or ensemble format
* selection and imaginative use of production performance techniques to heighten dramatic impact/support stylistic choices
 | * presentation of devised/scripted theatre either in solo or ensemble format
* selection and imaginative use of production performance techniques to heighten dramatic impact/support stylistic choices
 | * presentation of devised/scripted theatre either in solo or ensemble format
 |
| * improvisation to explore dramatic techniques of different cultural performance styles
* exploration of technical and performance choices from a variety of different cultures
 | * improvisation to explore dramatic techniques of different cultural performance styles
* exploration of technical and performance choices from a variety of different cultures
 | * improvisation to explore some dramatic techniques of different cultural performance styles
 |

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * engagement in the process of creating original theatre utilising a variety of culturally-specific performance techniques
 | * engagement in the process of creating original theatre utilising a variety of culturally-specific performance techniques
* development of the language of critical analysis through comparative and/or exploration of cultural context
 | * participation in the process of creating original work using a variety of culturally-specific performance techniques
 |
| * reflection on the process and purpose of performance in its cultural context
 | * reflection on the process and purpose of performance in its cultural context
 | * describe the history, style and purpose of performance in its cultural context
 |
| * the ways that differing styles, forms and conventions shape and reflect cultural attitudes and values
 | * the ways that differing styles, forms and conventions shape and reflect cultural attitudes and values
 |  |
| * reflection on World Theatre
 | * reflection on World Theatre
 | * reflection on World Theatre
 |

## Teaching and Learning Strategies

Refer to page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Theatre for Young People Value: 1.0

### Theatre for Young People a Value: 0.5

### Theatre for Young People b Value: 0.5

The focus of this unit is to explore and appreciate the value of theatre designed and intended for young people. Students are provided with the opportunity to devise and perform theatre to inform, entertain and educate their audience. The unit will explore the importance of establishing interaction and rapport between the young performers and their audience.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the practical purposes of children’s theatre, youth theatre and/or theatre-in-education
 | * critically analyse the practical purposes of children’s theatre, youth theatre and/or theatre-in-education
 | * describe some of the practical purposes of children’s theatre, youth theatre and/or theatre-in-education
 |
| * analyse theatre created specifically for and by children or young people
 | * analyse theatre created specifically for and by children or young people
 |  |
| * analyse the nature of children’s theatre, youth theatre and/or theatre-in-education
 | * critically analyse the nature of children’s theatre, youth theatre and/or theatre-in-education
 | * identify the nature of children’s theatre or youth theatre or theatre-in-education
 |
|  | * discuss values and attitudes, and identify issues relevant to specific target audiences
 |  |
|  | * synthesise appropriate stylistic theories and conventions for performance
 |  |
| * create stylistically appropriate performance for specific target audiences
 | * create stylistically appropriate performance for specific target audiences
 | * create and perform stylistically appropriate performance
 |
| * analyse themes and stories to create theatre for age specific groups of young people
 | * evaluate themes and stories to create theatre for age specific groups of young people
 | * reflect on stories to create theatre for age specific groups of young people
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * exploration of dramatic techniques and relevant thematic concerns
 | * exploration of dramatic techniques and relevant thematic concerns
 | * improvisation to explore dramatic techniques
 |
| * structuring or interpretation of narratives to create cohesive, engaging and relevant performances for target audiences
* performance skills relevant to children’s and/or youth theatre
 | * structuring or interpretation of narratives to create cohesive, engaging and relevant performances for target audiences
* performance skills relevant to children’s and/or youth theatre
 | * participation in the process of creating/devising theatre that uses relevant themes and issues directly related to young people
* different styles of performance and presentation when presenting to children of varying ages
 |
| * selection and manipulation of design production elements appropriate to children’s theatre and/or youth theatre
 | * selection and manipulation of design production elements appropriate to children’s theatre and/or youth theatre
 | * communication with an audience using relevant production skills and techniques
 |
| * perform devised/scripted theatre for targeted child or youth audiences
 | * performance of devised/scripted theatre for targeted child or youth audiences
* analysis of the impact of children’s theatre/youth theatre on target audiences
 | * describe how children’s theatre affects the audience
 |
| * reflection on the process and purpose of performance in theatre in education
 | * reflection on the process and purpose of performance in theatre in education
 |  |
| * the history and concepts of theatre in education, youth theatre and children’s theatre through research, analysis, discussion and improvisation
 | * the history and concepts of theatre in education, youth theatre and children’s theatre through research, analysis, discussion and improvisation
 | * describe some of the theatrical conventions and performance skills of children’s theatre/youth theatre
 |

## Teaching and Learning Strategies

Also, see detailed Teaching and Learning Strategies on page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Theatre Production and Performance Value: 1.0

### Theatre Production and Performance a Value: 0.5

### Theatre Production and Performance b Value: 0.5

The focus of this unit is to work collaboratively to develop a polished theatrical production. The unit explores and practically applies general principles of a production from all perspectives: performing, directing, design and technical production. The unit provides opportunities to create work specifically designed for performance in front of a live audience. Focus is on team/ensemble work as part of a cohesive production team.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the general principles of creating a theatre production
 | * critically analyse the general principles of creating a theatre production
 | * describe the general features of creating a theatre production
 |
| * analyse and evaluate both their own and professional productions
 | * analyse and evaluate both their own and professional productions
 |  |
| * analyse the nature and purpose of successful and cohesive production work
 | * critically analyse the nature and purpose of successful and cohesive production work
 | * identify some features of successful and cohesive production work
 |
|  | * discuss values and attitudes associated with artistic decision making
 |  |
|  | * synthesise research, to interpret and produce a unified design concept for a production
 |  |
| * create or develop competency in various production roles and stagecraft required for the process of developing a production
 | * create and develop competency in various production roles and stagecraft required for the process of developing a production
 | * create or develop competency in a production role
 |
| * analyse their own work and the work of others
 | * evaluate their own work and the work of others
 | * reflect on their own work and the work of others
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * exploration and analysis of role and dramatic context in relation to production and performance through workshops and improvisation
 | * exploration and analysis of role and dramatic context in relation to production and performance through workshops and improvisation
 | * participation in workshops to explore roles and dramatic context in relation to production or performance
 |
| * technical and performance choices when creating a drama production; such as direction, character, design, costume, lighting, sound, props
 | * technical and performance choices when creating a drama production; such as direction, character, design, costume, lighting, sound, props
 | * basic technical and performance choices when creating a drama production; such as direction, character, design, costume, lighting, sound, props
 |
| * analysis of scripts and scenarios from a production perspective
* development of and adherence to a production timeline
* communication with an audience using stylistically appropriate and relevant production skills and techniques
 | * analysis of scripts and scenarios from a production perspective
* development of and adherence to a production timeline
* communication with an audience using stylistically appropriate and relevant production skills and techniques
 | * exploration of a script/ scenarios from a production perspective
* using a basic production timeline to organise participation for production/performance role and responsibilities
 |
| * the nature of the actor/audience relationship as part of the production process
 | * the nature of the actor/audience relationship as part of the production process
 | * the actor/audience relationship during production
 |
| * presentation of a polished piece of theatre to an audience
 | * presentation of a polished piece of theatre to an audience
 | * presentation of a piece of theatre to an audience
 |
| * responsibility for particular aspect(s) of the production (technical or performance)
 | * responsibility for particular aspect(s) of the production (technical or performance)
 | * responsibility for an appropriate aspect of the production (technical or performance) with support
 |
| * reflection on the acquisition of their own and others dramatic skills
 | * reflection on the acquisition of their own and others dramatic skills
 |  |
| * the process and purpose of performance
 | * the process and purpose of performance
* the relationship between each production and performance role
 | * the basic process and purpose of performance
 |
| * the ways that differing styles, forms and conventions shape and reflect attitudes and values
 | * the ways that differing styles, forms and conventions shape and reflect attitudes and values
 |

## Teaching and Learning Strategies

Also, see detailed Teaching and Learning Strategies on page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Theatre Visionaries Value: 1.0

### Theatre Visionaries a Value: 0.5

### Theatre Visionaries b Value: 0.5

The focus of this unit is an in depth study of a few significant theatre movements and practitioners from classic to modern times that have had a profound impact on the development of Western Theatre.

A and T units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework*.

## Prerequisites

This unit is designed to enable students to explore content not covered in previous units. As such it would generally be offered as a second semester unit or a final unit in Year 12.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse main forms and conventions of at least two major theatrical movements that have shaped the development of western theatre
 | * critically analyse main forms and conventions of at least two major theatrical movements that have shaped the development of western theatre
 | * describe features of some forms and conventions that have shaped the development of western theatre
 |
| * analyse staging conventions specific to at least two significant theatrical styles
 | * analyse staging conventions specific to at least two significant theatrical styles
 |  |
| * analyse the nature of historical and cultural movements on western theatre
 | * critically analyse the nature of historical and cultural movements on western theatre
 | * identify some of the features of historical and cultural movements on western theatre
 |
|  | * discuss values and attitudes conveyed through the works of practitioners such as, Stanislavski, Brecht, Artaud, Grotowski, Brook and Anne Bogart
 |  |
| * create performances from at least two different theatrical styles explored throughout the semester
 | * create performances from at least two different theatrical styles explored throughout the semester
 | * create and perform in the theatrical styles explored throughout the semester
 |
| * analyse the practices, works or theories of at least one key figure in the development of western theatre
 | * evaluate the practices, works or theories of at least one key figure in the development of western theatre
 | * reflect on the practices, or works of at least one key figure in the development of western theatre
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * explore a range of theatrical styles instrumental in shaping western theatre
 | * exploration of a range of theatrical styles instrumental in shaping western theatre through improvisation
 | * exploration of a range of western theatre styles through improvisation
 |
| * range of performance techniques relative to the specific theatrical styles explored
* performance techniques of specific theatrical styles
 | * application of a range of performance techniques relative to the specific theatrical styles explored
* performance techniques of specific theatrical styles
 | * performance techniques appropriate to particular western theatre styles
 |
| * selection of and structuring the theatrical and design elements of historically significant theatre styles to engage a contemporary audience
 | * selection of and structuring the theatrical and design elements of historically significant theatre styles to engage a contemporary audience
 | * engagement with an audience through performances in a particular style
 |
| * performance of scripted drama informed by an understanding of the conventions of at least two major western theatre styles
 | * performance of scripted drama informed by an understanding of the conventions of at least two major western theatre styles
 | * discuss/reflection upon why at least two major theatre movements were formed
 |
| * the historical and cultural contexts out of which at least two significant western theatre movements were formed
* how the forms, conventions and performance skills of important western theatre styles have shaped and influenced contemporary theatre
 | * historical and cultural contexts out of which least two significant western theatre movements were formed
* how the forms, conventions and performance skills of important western theatre styles have shaped and influenced contemporary theatre
 | * discussion/reflection upon why at least two western theatre styles are important to contemporary theatre
 |

## Teaching and Learning Strategies

See detailed Teaching and Learning Strategies on page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Voice and Movement Value: 1.0

### Voice and Movement a Value: 0.5

### Voice and Movement b Value: 0.5

The focus of this unit is to provide students with an understanding of a range of voice and movement techniques and opportunities to utilise these in a variety of practical contexts.

T and A units will be differentiated through the design of appropriate assessment tasks that are weighted to the requirements of *The Arts Framework.*

## Prerequisites

Nil.

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * analyse the use of the voice and the body as instruments to create sound, shape, atmosphere and character
 | * critically analyse the use of the voice and the body as instruments to create sound, shape, atmosphere and character
 | * describe the use of the voice and the body as instruments to create sound, shape, atmosphere and character
 |
| * analyse the connection between the voice and the body
 | * analyse the connection between the voice and the body
 |  |
| * analyse how the voice and body work in specific dramatic contexts to convey meaning
 | * critically analyse how the voice and body work in specific dramatic contexts to convey meaning
 | * identify how the voice and body work in specific dramatic contexts to convey meaning
 |
|  | * discuss values and attitudes conveyed through the application of effective vocal and movement techniques
 |  |
|  | * synthesise and evaluate the works of various voice/movement practitioners into an original work
 |  |
| * create works which use voice and movement skills to heighten dramatic impact
 | * create and perform works which use voice and movement skills to heighten dramatic impact
 | * create or perform works which use voice and movement skills to heighten dramatic impact
 |
| * analyse the importance of specific voice and movement techniques, practices and/or practitioners
 | * evaluate the importance of specific voice and movement techniques, practices and/or practitioners
 | * reflect on the importance of specific voice and movement techniques, practices and/or practitioners
 |

## Content

|  |  |  |
| --- | --- | --- |
| A course | T course | M course |
| * creation of mood, atmosphere and character through improvisation with the voice
 | * creation of mood, atmosphere and character through improvisation with the voice
 | * improvisation of different vocal techniques
 |
| * appropriate OH and S practices when using voice and movement
 | * appropriate OH and S practices when using voice and movement
 | * appropriate OH and S practices
 |
| * manipulation of voice and movement techniques to present character
* presentation of a devised piece of physical theatre
* employment of appropriate voice and movement techniques in the presentation of scripted works such as; performance poetry, Greek Theatre or Shakespeare
 | * manipulation of voice and movement techniques to present character
* presentation of a devised piece of physical theatre
* employing appropriate voice and movement techniques in the presentation of scripted works such as; performance poetry, Greek Theatre or Shakespeare
 | * different voice and movement techniques theory and practice
 |
| * the dramatic process of creating a performance without a script
 | * the dramatic process of creating a performance without a script
 | * reflect on the process of creating a performance without a script
 |
|  | * evaluation of amateur and/or professional performances or workshops
 | * reflection on amateur and/or professional performances or workshops
 |
| * how the voice works and the basic use of resonators and breathing
* movement techniques
* exploration of the history, theory and development of physical theatre and/or vocal techniques
 | * how the voice works and the basic use of resonators and breathing
* movement techniques
* exploration of the history, theory and development of physical theatre and/or vocal techniques
 | * some understanding of how the voice works and the basic use of resonators and breathing
 |

## Teaching and Learning Strategies

See detailed Teaching and Learning Strategies on page 20.

## Assessment

Refer to Assessment Task Types Guide on page 22.

## Resources

Refer to page 31.

# Appendix A - Common Curriculum Elements

Common curriculum elements assist in the development of high quality assessment tasks by encouraging breadth and depth and discrimination in levels of achievement.

|  |  |  |
| --- | --- | --- |
| Organisers | Elements | Examples |
| create, compose and apply | apply  | ideas and procedures in unfamiliar situations, content and processes in non-routine settings  |
| compose  | oral, written and multimodal texts, music, visual images, responses to complex topics, new outcomes |
| represent | images, symbols or signs |
| create | creative thinking to identify areas for change, growth and innovation, recognise opportunities, experiment to achieve innovative solutions, construct objects, imagine alternatives |
| manipulate | images, text, data, points of view |
| analyse, synthesise and evaluate | justify  | arguments, points of view, phenomena, choices |
| hypothesise | statement/theory that can be tested by data |
| extrapolate | trends, cause/effect, impact of a decision |
| predict | data, trends, inferences |
| evaluate  | text, images, points of view, solutions, phenomenon, graphics |
| test | validity of assumptions, ideas, procedures, strategies |
| argue | trends, cause/effect, strengths and weaknesses  |
| reflect | on strengths and weaknesses |
| synthesise  | data and knowledge, points of view from several sources  |
| analyse | text, images, graphs, data, points of view  |
| examine | data, visual images, arguments, points of view |
| investigate | issues, problems |
| organise, sequence and explain | sequence | text, data, relationships, arguments, patterns |
| visualise | trends, futures, patterns, cause and effect |
| compare/contrast | data, visual images, arguments, points of view |
| discuss | issues, data, relationships, choices/options  |
| interpret  | symbols, text, images, graphs |
| explain | explicit/implicit assumptions, bias, themes/arguments, cause/effect, strengths/weaknesses |
| translate | data, visual images, arguments, points of view |
| assess  | probabilities, choices/options |
| select | main points, words, ideas in text |
| identify, summarise and plan | reproduce | information, data, words, images, graphics |
| respond | data, visual images, arguments, points of view |
| relate | events, processes, situations |
| demonstrate | probabilities, choices/options |
| describe | data, visual images, arguments, points of view |
| plan | strategies, ideas in text, arguments |
| classify | information, data, words, images |
| identify  | spatial relationships, patterns, interrelationships |
| summarise | main points, words, ideas in text, review, draft and edit |

# Appendix B - Glossary of Verbs

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| Verbs | Definition |
| Analyse | Consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities and differences |
| Apply | Use, utilise or employ in a particular situation |
| Argue | Give reasons for or against something |
| Assess | Make a Judgement about the value of |
| Classify | Arrange into named categories in order to sort, group or identify |
| Compare | Estimate, measure or note how things are similar or dissimilar |
| Compose | The activity that occurs when students produce written, spoken, or visual texts |
| Contrast | Compare in such a way as to emphasise differences |
| Create | Bring into existence, to originate |
| Demonstrate | Give a practical exhibition an explanation |
| Describe | Give an account of characteristics or features |
| Discuss | Talk or write about a topic, taking into account different issues or ideas |
| Evaluate | Examine and judge the merit or significance of something |
| Examine | Determine the nature or condition of |
| Explain | Provide additional information that demonstrates understanding of reasoning and /or application |
| Extrapolate | Infer from what is known |
| Hypothesise | Put forward a supposition or conjecture to account for certain facts and used as a basis for further investigation by which it may be proved or disproved  |
| Identify | Recognise and name |
| Interpret | Draw meaning from |
| Investigate | Plan, inquire into and draw conclusions about |
| Justify | Show how argument or conclusion is right or reasonable |
| Manipulate | Adapt or change |
| Plan | Strategies, develop a series of steps, processes |
| Predict | Suggest what might happen in the future or as a consequence of something |
| Reflect | The thought process by which students develop an understanding and appreciation of their own learning. This process draws on both cognitive and affective experience |
| Relate | Tell or report about happenings, events or circumstances |
| Represent | Use words, images, symbols or signs to convey meaning |
| Reproduce | Copy or make close imitation |
| Respond | React to a person or text |
| Select | Choose in preference to another or others |
| Sequence | Arrange in order |
| Summarise | Give a brief statement of the main points |
| Synthesise | Combine elements (information/ideas/components) into a coherent whole |
| Test | Examine qualities or abilities |
| Translate | Express in another language or form, or in simpler terms |
| Visualise | The ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words |