

# Drama 2019 v1.1

## General Senior Syllabus

This syllabus is for implementation with Year 11 students in 2019.

# Contents

<b>1</b>	<b>Course overview</b>	<b>1</b>
1.1	Introduction	1
1.1.1	Rationale	1
1.1.2	Learning area structure	3
1.1.3	Course structure	4
1.2	Teaching and learning	5
1.2.1	Syllabus objectives	5
1.2.2	Underpinning factors	7
1.2.3	Aboriginal perspectives and Torres Strait Islander perspectives	11
1.2.4	Pedagogical and conceptual frameworks	12
1.2.5	Subject matter	16
1.2.6	Dramatic languages	19
1.3	Assessment — general information	22
1.3.1	Formative assessments — Units 1 and 2	22
1.3.2	Summative assessments — Units 3 and 4	22
1.4	Reporting standards	24
<b>2</b>	<b>Unit 1: Share</b>	<b>26</b>
2.1	Unit description	26
2.2	Unit objectives	26
2.3	Area of study: How does drama promote shared understandings of the human experience?	27
2.4	Assessment guidance	29
<b>3</b>	<b>Unit 2: Reflect</b>	<b>30</b>
3.1	Unit description	30
3.2	Unit objectives	30
3.3	Area of study: How is drama shaped to reflect lived experience?	31
3.4	Assessment guidance	33

<b>4</b>	<b>Unit 3: Challenge</b>	<b>34</b>
4.1	Unit description.....	34
4.2	Unit objectives .....	34
4.3	Area of study: How can we use drama to challenge our understanding of humanity? .....	35
4.4	Assessment.....	37
4.4.1	Summative internal assessment 1 (IA1): Performance (20%).....	37
4.4.2	Summative internal assessment 2 (IA2): Project — dramatic concept (20%) .....	40
4.4.3	Summative external assessment (EA): Examination — extended response (25%) .....	44
<b>5</b>	<b>Unit 4: Transform</b>	<b>45</b>
5.1	Unit description.....	45
5.2	Unit objectives .....	45
5.3	Area of study: How can you transform dramatic practice? .....	46
5.4	Assessment.....	49
5.4.1	Summative internal assessment 3 (IA3): Project — practice-led project (35%) .....	49
5.4.2	Summative external assessment (EA): Examination — extended response (25%) .....	54
<b>6</b>	<b>Glossary</b>	<b>56</b>
<b>7</b>	<b>References</b>	<b>82</b>
<b>8</b>	<b>Version history</b>	<b>83</b>

# 1 Course overview

## 1.1 Introduction

### 1.1.1 Rationale

The arts are an intellectually engaging intersection of lateral thought and practice. They interrogate the human experience and challenge our understandings by encouraging and provoking alternative ways of seeing, thinking and doing. They enable us to know and observe our world collectively and as individuals. They reveal a sense of who we are and might become as we make connections and new meaning of the world around us and our place in it.

Creative and expressive communication is central to the arts. Students learn to pose and solve problems, work independently and in collaboration, and create and convey meaning from various viewpoints. New skills are learnt and knowledge is created through the investigation and experience of valued traditions and practices across various art forms.

The arts encourage unity through active involvement in building cultural literacy by respecting and valuing the meaningful and unique impact of Aboriginal people's and Torres Strait Islander people's contribution to Australia's arts knowledge, traditions and experience. Australia's multicultural identity, cultural inheritance and contemporary arts practice is enhanced through this recognition and the shared inspirations of the broader Asia-Pacific community.

Drama interrogates the human experience by investigating, communicating and embodying stories, experiences, emotions and ideas that reflect the human experience. It allows students to look to the past with curiosity, and explore inherited traditions of artistry to inform their own artistic practice and shape their world as global citizens. Drama is created and performed in diverse spaces, including formal and informal theatre spaces, to achieve a wide range of purposes. Drama engages students in imaginative meaning-making processes and involves them using a range of artistic skills as they make and respond to dramatic works. The range of purposes, contexts and audiences provides students with opportunities to experience, reflect on, understand, communicate, collaborate and appreciate different perspectives of themselves, others and the world in which they live.

Across the course of study, students will develop a range of interrelated skills of drama that will complement the knowledge and processes needed to create dramatic action and meaning. They will learn about the dramatic languages and how these contribute to the creation, interpretation and critique of dramatic action and meaning for a range of purposes. A study of a range of forms, styles and their conventions in a variety of inherited traditions, current practice and emerging trends, including those from different cultures and contexts, forms a core aspect of the learning. Drama provides opportunities for students to learn how to engage with dramatic works as both artists and audience through the use of critical literacies.

In Drama, students engage in aesthetic learning experiences that develop the 21st century skills of critical thinking, creative thinking, communication, collaboration and teamwork, personal and social skills, and information & communication technologies (ICT) skills. They learn how to reflect on their artistic, intellectual, emotional and kinaesthetic understanding as creative and critical thinkers and curious artists. Additionally, students will develop personal confidence, skills of inquiry and social skills as they work collaboratively with others.

The objectives of the Drama course are to develop students' knowledge, skills and understanding in the making of and responding to dramatic works to help them realise their creative and expressive potential as individuals. The unique learning that takes place in Drama promotes a deeper and more empathetic understanding and appreciation of others and communities.

Innovation and creative thinking are at the forefront of this subject, which contributes to equipping students with highly transferable skills that encourage them to imagine future perspectives and possibilities.

A course of study in Drama establishes a basis for further education and employment across many fields, both inside the arts and culture industries and beyond. The knowledge, understanding and skills built in Drama connect strongly with careers in which it is important to understand different social and cultural perspectives in a range of contexts, and to communicate meaning in functional and imaginative ways.

### **Assumed knowledge, prior learning or experience**

The key ideas of making and responding identified in the P–10 Australian Curriculum: The Arts continue in senior syllabuses throughout The Arts learning area. Prior experience in any or all of The Arts subjects will provide students with an understanding of making and responding as learning and assessment in Drama.

Through making, students 'learn about and use knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions' (Australian Curriculum 2017). Making is working *in* the art form as artist. Through responding, students 'explore, respond to, analyse and interpret artworks' (Australian Curriculum 2017). Responding is working *about* the art form as audience.

### **Pathways**

Drama is a General subject suited to students who are interested in pathways beyond school that lead to tertiary studies, vocational education or work. A course of study in Drama can establish a basis for further education and employment in the field of drama and to broader areas in creative industries and cultural institutions.

The demand for creativity in employees is rising in a world of rapid technological change. As more organisations value work-related creativity and diversity, the processes and practices of Drama develop transferable 21st century skills essential for many areas of employment. As people are asked to think innovatively and differently, unconventionally and from new perspectives, the role of 'the creative' across many workplaces is increasingly in demand. Diverse pathways may include fields such as psychology, social work, counselling, law, journalism and human relations.

Tertiary studies, vocational education or work experience in the area of drama can lead to and benefit careers in diverse fields such as:

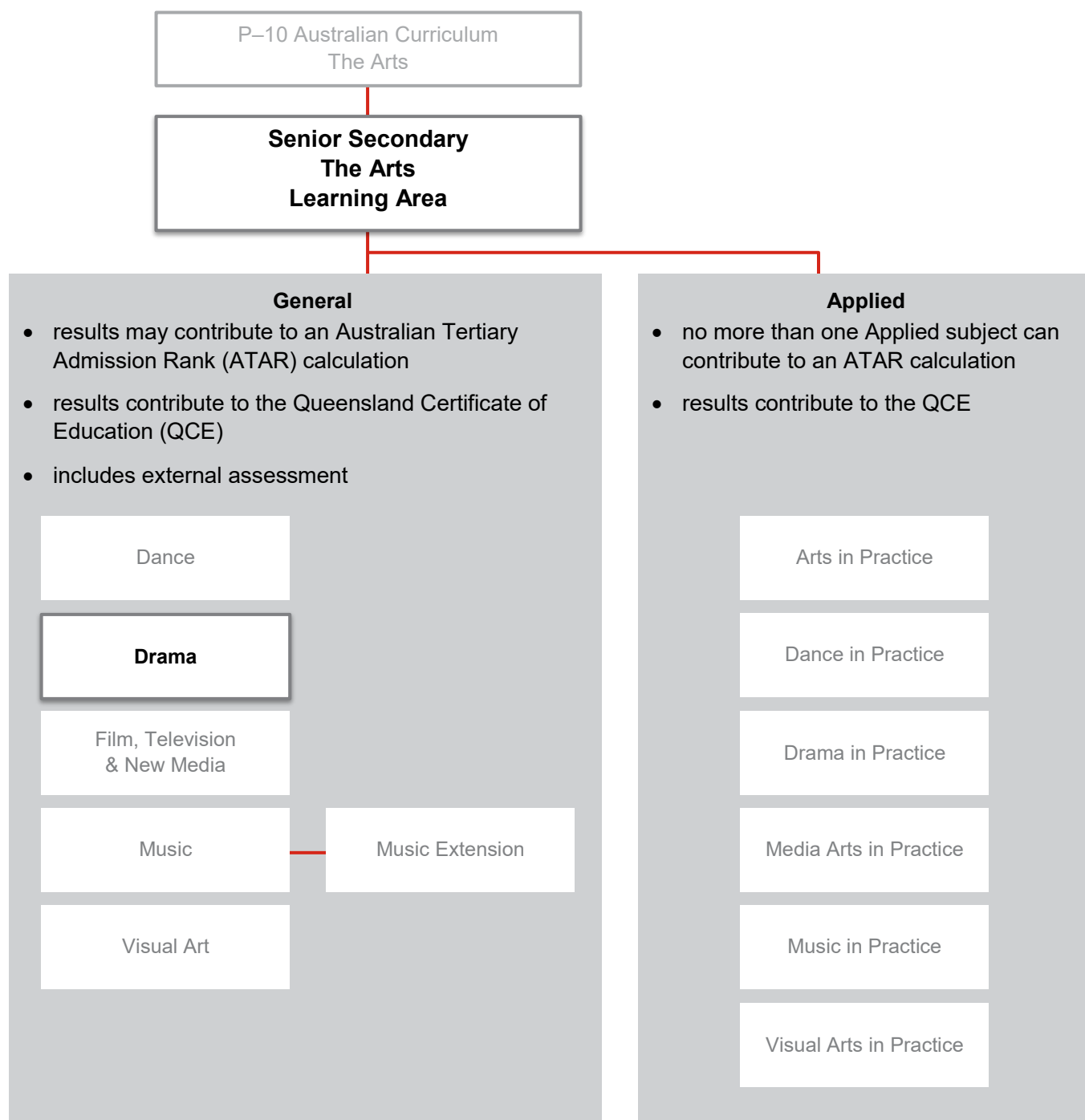
- arts administration and management, e.g. artist manager, arts administrator, booking agent, copyright/royalties manager, tour manager, venue manager, events and festivals manager/producer, arts and cultural advisor/administrator
- communication, e.g. writer, communication strategist, arts editor, blogger/vlogger
- creative industries, e.g. professional performer, actor, director, dramaturge, independent artist, artistic director, costume designer, producer, rehearsal director, theatre technician, stage manager, dialect coach, radio presenter
- education, e.g. educator in schools, corporate, private studios, community, universities and professional drama company education programs
- public relations, e.g. campaign manager, publicist, creative director

- research, e.g. researcher and academic, journalist/critic
- science and technology, e.g. drama health professional with further specialised training in areas of medicine, health, therapy.

## 1.1.2 Learning area structure

All learning areas build on the P–10 Australian Curriculum.

Figure 1: Learning area structure



## 1.1.3 Course structure

Drama is a course of study consisting of four units. Subject matter, learning experiences and assessment increase in complexity from Units 1 and 2 to Units 3 and 4 as students develop greater independence as learners.

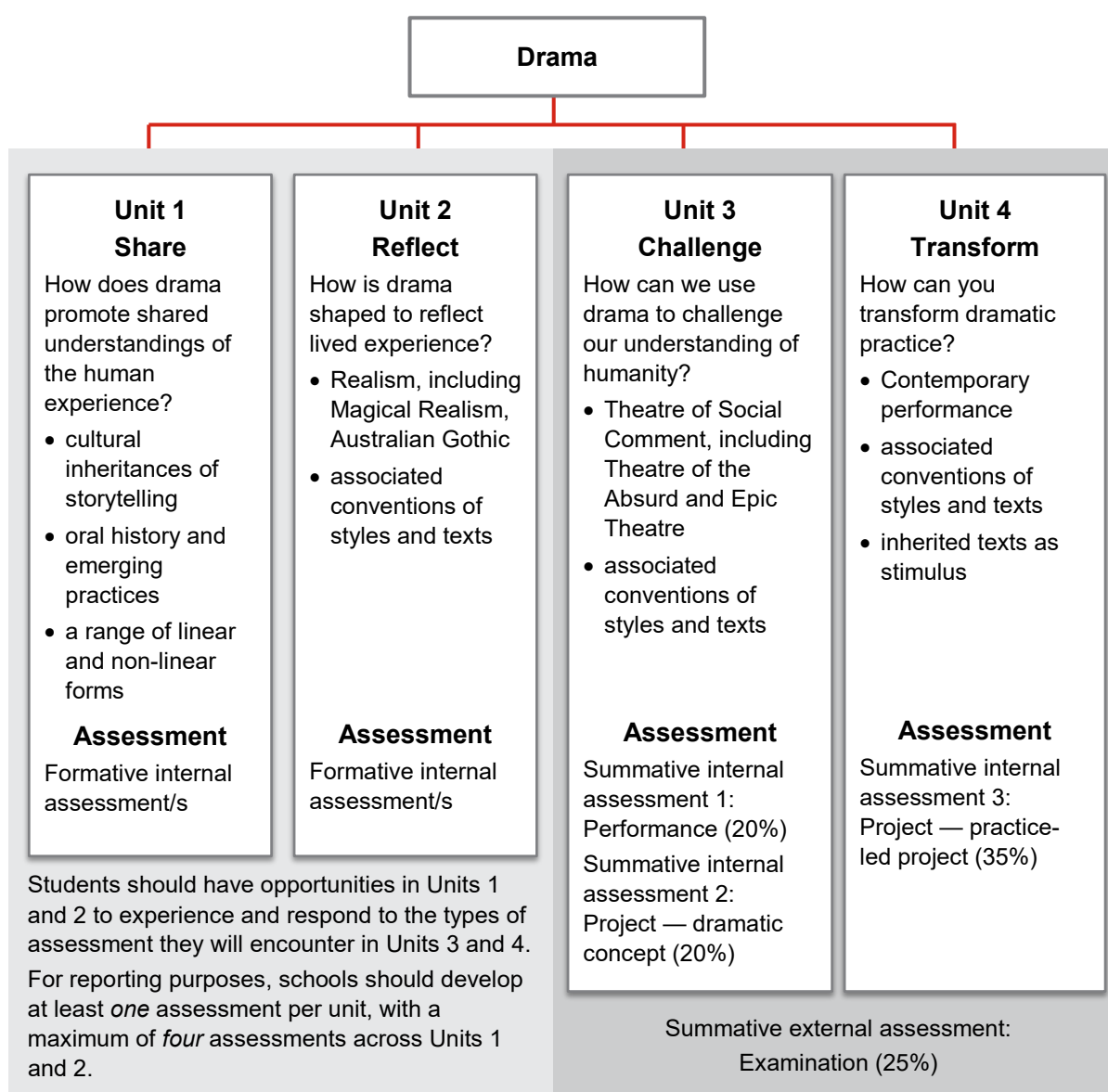
Units 1 and 2 provide foundational learning, which allows students to experience all syllabus objectives and begin engaging with the course subject matter. Students should complete Units 1 and 2 before beginning Unit 3. It is recommended that Unit 3 be completed before Unit 4.

Units 3 and 4 consolidate student learning. Only the results from Units 3 and 4 will contribute to ATAR calculations.

Figure 2 outlines the structure of this course of study.

Each unit has been developed with a notional time of 55 hours of teaching and learning, including assessment.

Figure 2: Course structure



## 1.2 Teaching and learning

### 1.2.1 Syllabus objectives

The syllabus objectives outline what students have the opportunity to learn. Assessment provides evidence of how well students have achieved the objectives.

Syllabus objectives inform unit objectives, which are contextualised for the subject matter and requirements of the unit. Unit objectives, in turn, inform the assessment objectives, which are further contextualised for the requirements of the assessment instruments. The number of each objective remains constant at all levels, i.e. Syllabus objective 1 relates to Unit objective 1 and to Assessment objective 1 in each assessment instrument.

Syllabus objectives are described in terms of actions that operate on the subject matter. Students are required to use a range of cognitive processes in order to demonstrate and meet the syllabus objectives. These cognitive processes are described in the explanatory paragraph following each objective in terms of four levels: retrieval, comprehension, analytical processes (analysis), and knowledge utilisation, with each process building on the previous processes (see Marzano & Kendall 2007, 2008). That is, comprehension requires retrieval, and knowledge utilisation requires retrieval, comprehension and analytical processes (analysis).

By the conclusion of the course of study, students will:

Syllabus objective	Unit 1	Unit 2	Unit 3	Unit 4
1. <u>demonstrate</u> an understanding of <u>dramatic languages</u>	•	•	•	•
2. <u>apply</u> literacy skills	•	•	•	•
3. <u>apply</u> and <u>structure</u> dramatic languages	•	•	•	•
4. <u>analyse</u> how dramatic languages are used to create <u>dramatic action</u> and meaning	•	•	•	•
5. <u>interpret purpose, context</u> and text to communicate <u>dramatic meaning</u>	•	•	•	•
6. <u>manipulate</u> dramatic languages to create dramatic action and meaning	•	•	•	•
7. <u>evaluate</u> and <u>justify</u> the use of dramatic languages to communicate dramatic meaning	•	•	•	•
8. <u>synthesise</u> and <u>argue</u> a <u>position</u> about dramatic action and meaning.	•	•	•	•

#### 1. demonstrate an understanding of dramatic languages

When students demonstrate an understanding of the dramatic languages, they give a physical exhibition when devising or presenting drama, or a written or oral response when responding. They recognise the function of the dramatic languages and explain the practical application of elements of drama, skills of drama and conventions of forms and styles in the communication of dramatic action and meaning.



## 2. apply literacy skills

When students apply literacy skills in Drama, they select appropriate language conventions for particular purposes and contexts. They use appropriate grammar and systematically arrange words, phrases, clauses and sentences to express meaning in texts. Students recognise, distinguish and apply genre-specific features appropriate to the text. They use and understand appropriate referencing conventions that acknowledge the expertise of others, sourced information, and ideas. When students apply literacy skills, they also comprehend and use their knowledge and understanding of other critical literacies — kinaesthetic (body), visual, oral, aural and digital literacies — in particular circumstances to communicate dramatic action and meaning.

## 3. apply and structure dramatic languages

When students apply the dramatic languages, they use their knowledge and understanding of the elements of drama, skills of drama and conventions of forms and styles. When students structure the dramatic languages, they plan and construct dramatic action using the elements of drama, skills of drama and conventions of forms and styles.

## 4. analyse how dramatic languages are used to create dramatic action and meaning

When students analyse the use of the dramatic languages, they identify and examine the essential characteristics that contribute to the creation of dramatic action and meaning. They examine and consider how the components of the dramatic languages are integrated and interpret their use in creating dramatic meaning.

## 5. interpret purpose, context and text to communicate dramatic meaning

When students interpret, they decipher the meaning and find the interrelationships between purpose, context and text in the dramatic action. When students communicate, they share their understanding of dramatic meaning with others.

## 6. manipulate dramatic languages to create dramatic action and meaning

When students manipulate dramatic languages, they adapt and shape them to create dramatic action and meaning. When students create a new dramatic work, they make meaningful links between the dramatic languages, drawing together ideas and texts in a context for a purpose. This involves exploring new ways of communicating meaning through the planning, trialling and refining of dramatic action using the dramatic languages. When students create dramatic action and meaning, they synthesise the dramatic languages, purpose, context and text to create a new understanding and interpretation, or they use ideas and their thoughts and imagination to produce a new dramatic work.

## 7. evaluate and justify the use of dramatic languages to communicate dramatic meaning

When students evaluate, they make judgments to determine the effectiveness of the use of the dramatic languages in creating dramatic action and meaning, in their own work and that of others. They assess how effectively dramatic meaning is communicated to an audience. They justify by providing examples or evidence of the use of dramatic languages in the creation of dramatic action and meaning. They evaluate the dramatic works of others and the dramatic action and meaning they have created.

## 8. synthesise and argue a position about dramatic action and meaning

When students synthesise, they draw together their analysis and evaluation of the dramatic languages to argue a position in response to dramatic action and meaning created by themselves and others in dramatic works. In communicating their position and justifying their argument, they use language conventions and drama terminology.

## 1.2.2 Underpinning factors

There are three skill sets that underpin senior syllabuses and are essential for defining the distinctive nature of subjects:

- literacy — the set of knowledge and skills about language and texts essential for understanding and conveying Drama content
- numeracy — the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations, to recognise and understand the role of mathematics in the world, and to develop the dispositions and capacities to use mathematical knowledge and skills purposefully
- 21st century skills — the attributes and skills students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

These skill sets, which overlap and interact, are derived from current education, industry and community expectations. They encompass the knowledge, skills, capabilities, behaviours and dispositions that will help students live and work successfully in the 21st century.

Together these three skill sets shape the development of senior subject syllabuses. Although coverage of each skill set may vary from syllabus to syllabus, students should be provided with opportunities to learn through and about these skills over the course of study. Each skill set contains identifiable knowledge and skills that can be directly assessed.

### Literacy in Drama

Ongoing systematic teaching and learning focused on the literacy knowledge and skills specific to Drama is essential for student achievement.

Students need to learn and use knowledge and skills of reading, viewing and listening to understand and learn the content of Drama. Students need to learn and use the knowledge and skills of writing, composing and speaking to convey the Drama content they have learnt.

To understand and use Drama content, teaching and learning strategies include:

- breaking the language code to make meaning of Drama language and texts
- comprehending language and texts to make literal and inferred meanings about Drama content
- using Drama ideas and information in classroom, real-world and/or lifelike contexts to progress students' learning.

To analyse and evaluate Drama content, teaching and learning strategies include:

- drawing conclusions about the purpose and audience of Drama language and texts
- analysing the ways language is used to convey ideas and information in Drama texts
- transforming language and texts to convey Drama ideas and information in particular ways to suit audience and purpose.

These aspects of literacy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and instrument-specific marking guides (ISMGs) for Drama.

Suggestions for developing literacy in Drama include:

- drawing on sources of information such as observations, demonstrations, discussions, lectures, interviews, live and recorded live productions, books, playscripts, computer software, journal articles, magazines, newspapers, broadcast media, advertisements, videos or films, online resources and soundscapes
- using language for various purposes such as developing ideas, expressing a personal aesthetic, devising symbolism, describing processes, interpreting and analysing still and moving images, explaining relationships, narrating visual stories, evaluating arguments, synthesising information, arguing and justifying positions, researching concepts/foci, reporting results, proposing actions, interpreting theories and persuading
- presenting information in various forms such as sketches, photographs, commentary on live and recorded productions, extended writing, short responses, letters, reviews, oral presentations, seminars, demonstrations, websites, podcasts, blogs, interviews, visual journal notes and critiques.

### Critical literacy

Critical literacy involves the active analysis and interpretation of codes and conventions of aural, digital, kinaesthetic, oral, visual and written texts. Students engage critical literacy skills to identify and challenge representations in texts, and think flexibly about how meaning is contextual and influenced by both the maker and the audience. Students should be taught to identify and use the distinctive literacy skills that are appropriate for particular contexts.

- **Aural literacy** is the ability to actively use critical listening skills to interpret, analyse and evaluate sounds, dialogue and argument to make decisions. It also involves creating messages using selected sounds and dialogue, and the purposeful integration of sound into the design of products.
- **Digital literacy** is the ability to use technologies to find, apply and share information in order to solve a problem or create knowledge.
- **Kinaesthetic literacy** is the ability to use body movement to communicate and interpret meaning.
- **Oral literacy** is the ability to use and interpret language, voice and expression to communicate meaning.
- **Visual literacy** is the ability to look closely at visual texts, observing and describing visual elements to analyse and interpret form, symbols, ideas and meaning. It is also the ability to use materials, elements and symbols to create visual texts.
- **Written literacy** is the ability to select appropriate language and written features to express meaning in response to particular purposes and contexts. This involves using correct grammar and systematically arranging words, phrases, clauses and sentences. It is also the capacity to correctly interpret and comprehend meaning, genre and structure of written texts.

### Critical literacies through live performance

Attending a live performance is an opportunity for students to be exposed to an authentic realisation of the subject of Drama. Being part of an audience develops 'theatre literacy' by enhancing the ability to respond critically to a performance and deconstruct both the text and the performance in depth. Performance texts are open to creative interpretation dependent on purpose, context, text and audience. Authentic performance experiences build understanding of the complex nature of the director's role and other members of the creative team's role in constructing meaningful dramatic action and the endless possibilities of performance spaces. Due

to the ephemeral nature of drama, the live experience allows students to engage with the immediacy and performance energy of the cast, to witness the transformation of character, the quality of language, and the effect and meaning of complex visual imagery including multimedia, costumes and symbolic sets. The centrality of the relationship between the actor, the audience and the performance text is realised and celebrated through the live medium. As students engage with the art form of drama as active theatre practitioners, they share responses with other audience members and can make immediate visceral and intellectual connections between their own developing practice and that of professionals.

## Numeracy in Drama

Although much of the explicit teaching of numeracy skills occurs in Mathematics, being numerate involves using mathematical skills across the curriculum. Therefore, numeracy development is an essential component of teaching and learning across the curriculum and a responsibility for all teachers.

To understand and use Drama content, teaching and learning strategies include:

- identifying the specific mathematical information in the learning area and applying mathematical knowledge and problem-solving processes such as
  - comprehending basic concepts and terms underpinning the areas of numerical, spatial and measurement concepts and techniques
  - extracting, converting or translating information given in numerical or algebraic forms, into plans, designs, diagrams, maps, graphs or tables
  - using calculators and computers
- providing learning experiences and opportunities that support the application of students' general mathematical knowledge and problem-solving processes
- using information and digital technologies
- communicating and representing the language of numeracy in teaching, as appropriate.

These aspects of numeracy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Drama.

## 21st century skills

The 21st century skills identified in the following table reflect a common agreement, both in Australia and internationally, on the skills and attributes students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

21st century skills	Associated skills	21st century skills	Associated skills
critical thinking	<ul style="list-style-type: none"> <li>analytical thinking</li> <li>problem-solving</li> <li>decision-making</li> <li>reasoning</li> <li>reflecting and evaluating</li> <li>intellectual flexibility</li> </ul>	creative thinking	<ul style="list-style-type: none"> <li>innovation</li> <li>initiative and enterprise</li> <li>curiosity and imagination</li> <li>creativity</li> <li>generating and applying new ideas</li> <li>identifying alternatives</li> <li>seeing or making new links</li> </ul>
communication	<ul style="list-style-type: none"> <li>effective oral and written communication</li> <li>using language, symbols and texts</li> <li>communicating ideas effectively with diverse audiences</li> </ul>	collaboration and teamwork	<ul style="list-style-type: none"> <li>relating to others (interacting with others)</li> <li>recognising and using diverse perspectives</li> <li>participating and contributing</li> <li>community connections</li> </ul>
personal and social skills	<ul style="list-style-type: none"> <li>adaptability/flexibility</li> <li>management (self, career, time, planning and organising)</li> <li>character (resilience, mindfulness, open- and fair-mindedness, self-awareness)</li> <li>leadership</li> <li>citizenship</li> <li>cultural awareness</li> <li>ethical (and moral) understanding</li> </ul>	information & communication technologies (ICT) skills	<ul style="list-style-type: none"> <li>operations and concepts</li> <li>accessing and analysing information</li> <li>being productive users of technology</li> <li>digital citizenship (being safe, positive and responsible online)</li> </ul>

Drama helps develop the following 21st century skills:

- critical thinking
- creative thinking
- communication
- collaboration and teamwork
- personal and social skills
- information & communication technologies (ICT) skills.

These elements of 21st century skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Drama.

### 1.2.3 Aboriginal perspectives and Torres Strait Islander perspectives

The QCAA is committed to reconciliation in Australia. As part of its commitment, the QCAA affirms that:

- Aboriginal peoples and Torres Strait Islander peoples are the first Australians, and have the oldest living cultures in human history
- Aboriginal peoples and Torres Strait Islander peoples have strong cultural traditions and speak diverse languages and dialects, other than Standard Australian English
- teaching and learning in Queensland schools should provide opportunities for students to deepen their knowledge of Australia by engaging with the perspectives of Aboriginal peoples and Torres Strait Islander peoples
- positive outcomes for Aboriginal students and Torres Strait Islander students are supported by successfully embedding Aboriginal perspectives and Torres Strait Islander perspectives across planning, teaching and assessing student achievement.

Guidelines about Aboriginal perspectives and Torres Strait Islander perspectives and resources for teaching are available at [www.qcaa.qld.edu.au/k-12-policies/aboriginal-torres-strait-islander-perspectives](http://www.qcaa.qld.edu.au/k-12-policies/aboriginal-torres-strait-islander-perspectives).

Where appropriate, Aboriginal perspectives and Torres Strait Islander perspectives have been embedded in the subject matter.

Through engagement with Aboriginal drama and Torres Strait Islander drama, Aboriginal students and Torres Strait Islander students are able to see themselves, their identities and their cultures reflected in Drama. In addition, all students develop respect for and recognition of the world's oldest continuous living culture, and understand the significant contribution of Australia's First Peoples to drama, through both contemporary and historical traditions and practices. The inclusion and acknowledgement of Aboriginal drama and Torres Strait Islander drama, and broader arts content and practices, will assist the education of all students in building intercultural understanding. This understanding helps support learning at the cultural interface, encouraging students to make connections between their own worlds and the worlds of others, build on shared interests and commonalities, and develop empathy with others and insight into themselves as part of a diverse, global community.

*Protocols* are appropriate ways of interacting with performers, artists, communities and the cultural material of Aboriginal peoples and Torres Strait Islander peoples. The protocols encourage ethical conduct and promote interaction based on good faith and mutual respect.

Teachers should:

- view Aboriginal culture and Torres Strait Islander culture as living and evolving, and not historical phenomena, with new forms of expression as an important part of contemporary Aboriginal communities and Torres Strait Islander communities
- be mindful that there is not one Aboriginal culture and one Torres Strait Islander culture, and there is great diversity among different communities; each community has its own unique collection of stories, cultural values, customs and languages
- accept that there are diverse styles and identities belonging to language groups across the mainland and the islands, and respect the diversity of contributions of Aboriginal arts makers and performers and Torres Strait Islander arts makers and performers

- recognise the ownership and control of cultural heritage, including Aboriginal peoples' and Torres Strait Islander peoples' body painting, images, motifs, stories and other forms of cultural expression, and consult with communities on the use and representation of their cultural heritage
- maintain respectful relationships with Aboriginal artists and communities, and Torres Strait Islander artists and communities to ensure that the practice and transmission of Aboriginal people's cultural expressions and Torres Strait Islander people's cultural expressions are continued for future generations
- provide Aboriginal arts makers and their communities, and Torres Strait Islander arts makers and their communities control over how their cultural heritage is presented to ensure the interpretation, integrity and authenticity of a performance work is not presented out of context in a way that affects the cultural meaning
- use appropriate cultural protocols when accessing cultural material to value and respect arts makers and their works, and use appropriate terminology and current perspectives
- recognise language groups of artists when acknowledging and attributing artistic works, cultural heritage material, sources and images
- undertake extensive consultation before interpreting or adapting literary, dramatic, musical and artistic works to acknowledge important elements of cultural material that belong to particular language groups; permission from language group owners is required to perform any works
- seek consent of Aboriginal owners and Torres Strait Islander owners of the traditional work prior to any performance or recording of a dramatic work, ensuring that all relevant details of the performance or recording have been disclosed
- understand that Aboriginal peoples and Torres Strait Islander peoples have the right to maintain confidentiality about secret and sacred aspects of their personal and cultural heritage
- consider interpretation, context and integrity when discussing the cultural value of subject matter, styles and imagery, sensitive materials, stereotypes and the use of biographical materials
- recognise copyright ownership of artists in the reproduction and distribution of work, and how this affects the use of imagery and artworks
- allow opportunities for re-interpretation of historical records through a contemporary context, particularly in representations in historical arts forms
- discuss issues such as payment, transport and other services when arranging workshops, speaking engagements and interviews with Aboriginal artists and Torres Strait Islander artists.

## 1.2.4 Pedagogical and conceptual frameworks

### Making and responding

Making and responding are interconnected. When students engage in meaning-making processes, they are informed by their knowledge and experiences as audience with the dramatic works and practices of others. Making in drama involves the processes of forming or devising and presenting drama. Making helps students to reach their creative and expressive potential and helps them experience and appreciate a deeper understanding of the human condition. When students respond, they are informed by their knowledge and experiences as both artist and audience. Responding in drama involves reflection and critique of the dramatic action of their own and others' work, including professional practice.

The syllabus objectives in Drama reflect this connection by integrating the knowledge, understanding and skills acquired through both making and responding. The objectives recognise that when students work as artist and audience, making involves work *in* the art form, while responding involves work *about* the art form. Engagement in Drama develops students' knowledge, skills and understanding of the interrelated dramatic languages and how they are applied to shape and communicate dramatic action and meaning.

The objectives for each unit and the subject matter are drawn from the syllabus objectives. These specify the concept and subject matter of the unit through a continued integration of making and responding learning activities.



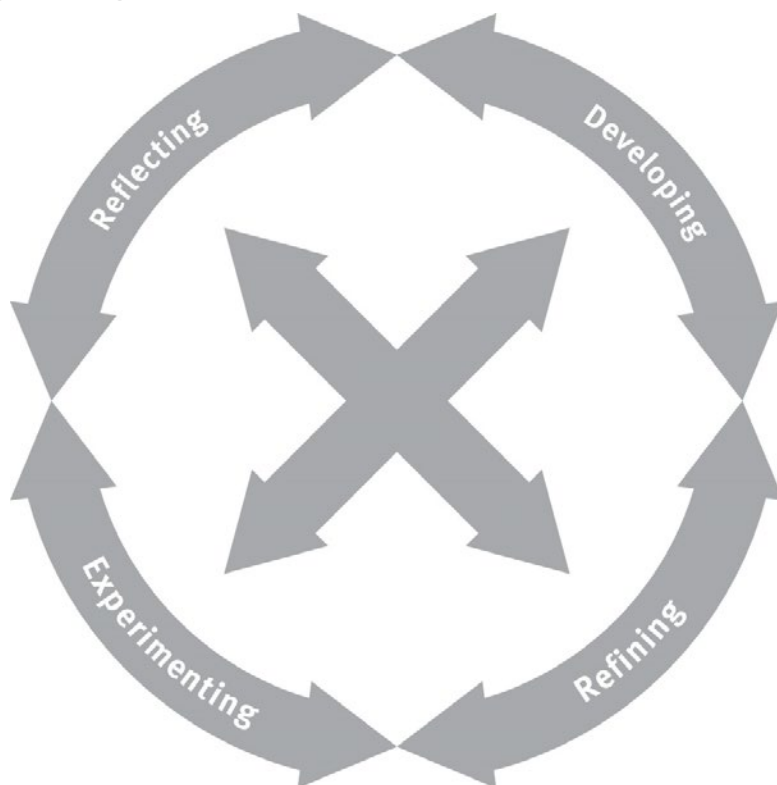
## Inquiry learning

Inquiry learning in Drama is a creative process that places equal emphasis on content and processes. The meaning of *knowing* in Drama not only requires students to experience and remember, but also considers and interrogates possible questions and answers. This enables young people to use their knowledge and understanding and apply them across a range of contexts to achieve different purposes. It requires students, through making (devising and performing) and responding, to solve problems through questions that have more than one possible resolution. This develops students' critical and creative thinking skills, and contributes to their ability to participate in aesthetic processes. Through a creative inquiry process, students learn from each other, learn together with others and learn from those outside the classroom. Inquiry is recursive in nature as understandings in drama are continually reviewed and refined based on new learning and questions. Inquiry learning includes four processes: developing, researching, resolving and refining. The processes are interrelated, non-hierarchical and non-sequential, as illustrated in Figure 3.

Inquiry learning can include:

- experimenting with, exploring, experiencing, imagining and generating dramatic ideas
- developing, planning and creating dramatic action and meaning, structuring and organising solutions to problems
- refining and resolving ideas, sharing through devising, performing and responding to drama
- reflecting, evaluating answers and possibilities, justifying choices and decisions in their own and others' works.

Figure 3: Inquiry learning in Drama



## Reverse chronology for historical understanding

Within each unit, reverse chronology is an effective approach to investigate arts practice. This approach begins with a contemporary focus and follows logical pathways backwards to learn about relevant historical, cultural and traditional styles and art forms. Reverse chronology follows a cause-and-effect pathway to understanding influences on artists, styles and practices. This differs from a customary chronological approach that would begin in the past and follow a sequential path to the present. The benefits of a reverse-chronology approach to learning about historical traditions of the art form of drama include:

- helping an understanding of ourselves, and the decisions and choices made by artists in the present, by examining and acknowledging the influences and events that affected previous generations
- fostering research skills in an inquiry learning model in which students pose questions about the causes and effects of influences and compare dramatic forms of past and present times
- ensuring enough time is dedicated to focus on relevant historical practices
- engaging students who are more interested in ideas that relate to themselves and the time they inhabit, which enables them to follow connecting pathways more effectively
- understanding how knowledge of historical forms and practices helps an understanding of those of the current day.

## 1.2.5 Subject matter

Subject matter is the body of information, mental procedures and psychomotor procedures (see Marzano & Kendall 2007, 2008) that are necessary for students' learning and engagement with Drama. It is particular to each unit in the course of study and provides the basis for student learning experiences.

Subject matter has a direct relationship to the unit objectives, but is of a finer granularity and is more specific. These statements of learning are constructed in a similar way to objectives. Each statement:

- describes an action (or combination of actions) — what the student is expected to do
- describes the element — expressed as information, mental procedures and/or psychomotor procedures
- is contextualised for the topic or circumstance particular to the unit.

### Organisation of subject matter

Subject matter in Drama is organised under an inquiry learning process, with each unit guided by inquiry questions. The inquiry questions that frame each unit in this syllabus place the student voice at its centre. Prior knowledge from inherited artistic traditions is built on, while significant concepts and essential questions are identified in each unit, unifying knowledge and understandings in Drama.

The inquiry questions are realised through the processes of making (devising and performing) and responding to drama. They are listed below.

- Unit 1: **Share** focus question: How does drama promote shared understandings of the human experience?
  - Inquiry questions
    - How can we use drama to celebrate, document, empower and share understandings of the human experience?
    - How can we recreate people's stories in linear and non-linear dramatic forms?
    - How can people's stories be shared through making and responding to drama as ensemble and audience?
- Unit 2: **Reflect** focus question: How is drama shaped to reflect lived experience?
  - Inquiry questions
    - How can we use representational dramatic traditions to inform, empathise, chronicle and document lived experiences?
    - How can we manage dramatic languages to reflect the human condition?
    - How can we reflect contemporary and inherited styles of Realism through making and responding?
- Unit 3: **Challenge** focus question: How can we use drama to challenge our understanding of humanity?
  - Inquiry questions
    - How can drama help to educate, challenge and empower us to question society at this time and advocate change?

- How can we shape dramatic languages to communicate and challenge an understanding of humanity at this time?
- How can we make and respond to dramatic works to explore challenges and demands of the human experience?
- Unit 4: **Transform** focus question: How can you transform dramatic practice?
  - Inquiry questions
    - How can drama be used to reframe purpose, context and meaning through contemporising texts?
    - How can you manipulate and shape dramatic languages to communicate to 21st century audiences?
    - How can drama reshape and transform meaning of inherited texts through skills of drama, including devising, directing and acting?

## Purpose, context and text

Teaching and learning in Drama always has a purpose, is located in a context and uses and creates text. Purpose, context and text work together to inform the creation of dramatic action and meaning.

Students are provided with opportunities to learn the dramatic languages in and across a range of purposes, contexts and texts representing a range of cultural and sociological perspectives. These include Aboriginal perspectives, Torres Strait Islander perspectives, other Australian perspectives, and broader global perspectives. In Drama, students are asked to define and work with dramatic purpose to create dramatic action and meaning.

### Purpose

Purpose refers to the intent of the creator/s or interpreter/s of the dramatic action and meaning. In Drama, teaching and learning may include a combination of a range of dramatic purposes. This range of purposes may include to:

- empathise
- challenge or provoke
- educate or inform
- chronicle or document
- empower
- celebrate
- entertain.

### Context

Contexts provide the lens and frame through which dramatic action and meaning are viewed and created. Particular perspectives or viewpoints can be explored. When engaging in drama, the dramatic, real and general contexts that need to be considered include:

- dramatic context: in roleplay, improvisation and play text, the dramatic context is created by the choices of the elements of drama, specifically roles, relationships and situations, to frame dramatic action

- real context: the live situation for which the drama is produced and/or performed. This includes participants' skills, attitudes and backgrounds, the performance space, the purpose/s and the intended audience, e.g. community theatre, theatre for young people
- general context: may include real or imagined factors, beliefs and values that influence dramatic meaning and action.

These contexts may include factors that are:

- philosophical: relating to the fundamental nature of knowledge, reality, and existence
- sociological: relating to human social behaviour, especially cultural and environmental factors
- historical: relating to moods, attitudes, influences and conditions that existed in a certain time period
- political: relating to government or public affairs of a country or organisation
- personal: relating to emotions, sensory experiences, personal philosophy, beliefs and ideas
- geographical: relating to physical or natural features of regions
- cultural: relating to social influences and representations of time, place, politics, purpose, ethnicity, gender, spiritual and secular beliefs, and how these contribute to engagement, communication and meaning of drama
- environmental: relating to the natural world, as a whole or in a particular geographical area, as affected by human activity
- technological: relating to techniques, skills, methods and processes used to produce products or services.

## Text

Throughout a course of study in Drama, teaching and learning provides students with opportunities to use and create different types of texts. Texts in Drama are developed to achieve different purposes, are drawn from a variety of contexts, and embody the dramatic languages.

Examples of texts that students use in Drama include:

- performances, e.g. live performances, recorded live performances
- playscripts, e.g. published, unpublished
- student-devised texts, e.g. scripts, performances
- stimulus texts, e.g. pre-texts, stories, poetry, songs, newspaper articles, interviews, music.

Examples of texts that students make/create in Drama include:

- performances
- improvisations
- playscripts
- devised concepts
- directorial folios
- dramatic treatments.

## Selecting texts

When selecting texts for study in Drama, teachers consider the needs and interests of individuals and class groups to determine which texts will best meet their students' learning needs.

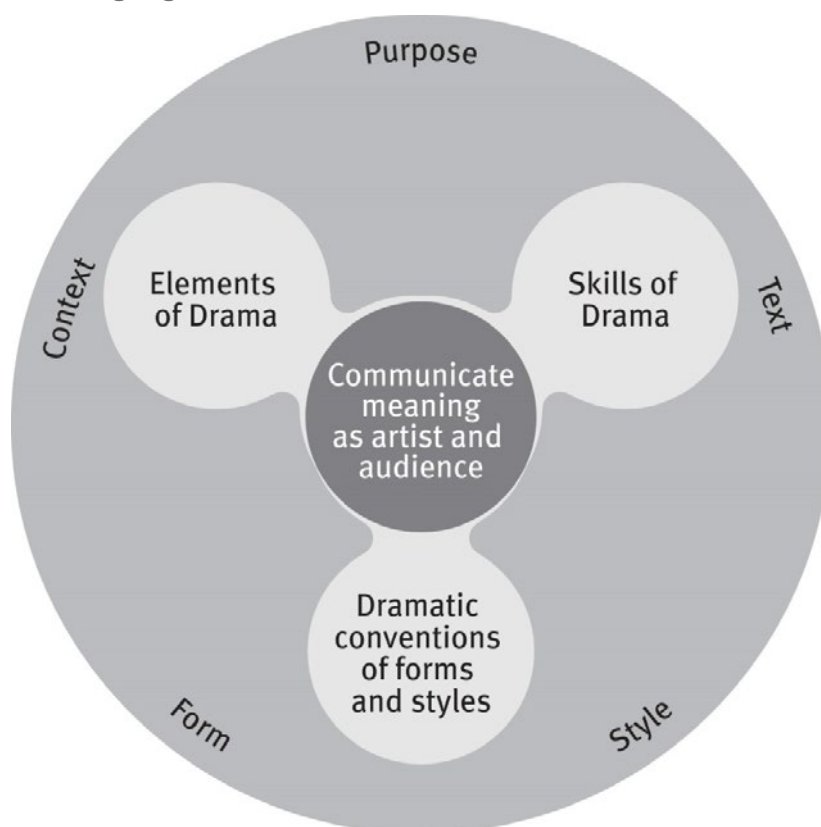
Teachers have an ethical responsibility to deal with the subject matter of Drama in ways that are age-appropriate, and that respect their students' values, and those of their families and community. To meet this responsibility, teachers give careful consideration to the selection of texts for study and the ways selected texts may be perceived, interpreted and treated in class. Teachers can work collaboratively with the school community to ensure the subject matter of performances and texts studied in the Drama classroom suits students' needs.

These considerations influence:

- selection of performances, texts and resources for teaching and learning
- planning for and implementation of teaching and learning.

## 1.2.6 Dramatic languages

Figure 4: Dramatic languages



In Drama, a course of study interconnects the dramatic languages in texts and contexts to achieve purposes, as illustrated in Figure 4.

Dramatic languages consist of:

- dramatic forms and styles
- conventions of forms and styles
- elements of drama
- skills of drama.

The dramatic languages are the foundations and working materials of drama. The dramatic languages are interconnected and embedded in contexts across the course of study. Throughout the course of study, students learn to select, manage, manipulate, analyse and evaluate the dramatic languages in a range of contexts for different purposes. Students use these knowledges, understandings and skills to respond to and make dramatic action and meaning.

Across the course of study, the teaching and learning establishes a strong focus that identifies the distinct forms and styles, specific elements of drama, skills of drama and conventions of forms and styles that are to be explicitly taught in relation to context and purpose.

Students understand, manage, manipulate, analyse and evaluate the dramatic languages when responding to and making dramatic action and meaning.

## **Dramatic forms and styles**

Across the course of study, students are provided with opportunities to work with dramatic languages in and across a range of forms, styles, texts and contexts selected from a diversity of dramatic traditions. Students learn about and work with a variety of dramatic traditions, including those from a range of cultural and social inheritances, and those created in recent times. Students also have opportunities to learn about the connections and relationships between and across these traditions.

The dramatic forms and styles include:

- Storytelling
- Verbatim
- Collage drama
- Documentary drama
- Realism
- Magical Realism, including Australian Gothic Theatre
- Theatre of Social Comment, including Contemporary Political Theatre
- Epic Theatre
- Theatre of the Absurd
- Elizabethan theatre
- Greek theatre
- Neoclassicism
- Contemporary performance.

## **Conventions of forms and styles**

Conventions are dramatic techniques. Conventions of forms and styles are applied to produce dramatic action and meaning. Form and style are interrelated and often overlap. Conventions characterise particular forms and styles of drama. The selection and combination of conventions create form and style. Form is the way dramatic action is structured, organised and shaped. Style is the way in which dramatic action is expressed or performed. Styles have particular characteristics that can be identified, used and manipulated to create, shape and evaluate drama. Most styles are placed in the structure of a form.

## Elements of drama

Elements of drama are discrete but interrelated. Dramatic action and meaning are created when these elements are integrated and applied to a specific context.

Elements of drama may include the following:

- character
- contrast
- dramatic focus
- language
- mood
- movement
- place
- relationship
- role
- situation
- space
- symbol
- tension
- time.

## Skills of drama

Skills of drama are interrelated and underpin the knowledge and processes needed to create/make and respond to dramatic action and meaning. They include:

- acting, including movement, voice, working with stagecraft, and working as an ensemble
- devising, including planning, trialling, structuring, refining and creating dramatic action, documenting and scriptwriting
- directing, including articulating vision, observing, interpreting text, questioning and shaping dramatic action and stagecraft
- critiquing, including analysing, synthesising, evaluating and justifying.

## Suggested texts

Subject matter draws on the diversity of drama practices and processes, but the pedagogy of reverse chronology focuses learning on current approaches to devising and performing drama to make links to relevant and influential past practices, traditions, forms and styles.

Teachers should use the suggested texts as a guide for suitable choices of practice, and may use, add to, or replace the suggestions to suit local needs.



## 1.3 Assessment — general information

Assessments are formative in Units 1 and 2, and summative in Units 3 and 4.

Assessment	Unit 1	Unit 2	Unit 3	Unit 4
Formative assessments	•	•		
Summative internal assessment 1			•	
Summative internal assessment 2			•	
Summative internal assessment 3				•
Summative external assessment			•	•

### 1.3.1 Formative assessments — Units 1 and 2

Formative assessments provide feedback to both students and teachers about each student's progress in the course of study.

Schools develop internal assessments for each senior subject, based on the learning described in Units 1 and 2 of the subject syllabus. Each unit objective must be assessed at least once.

For reporting purposes, schools should devise at least *two* but no more than *four* assessments for Units 1 and 2 of this subject. At least *one* assessment must be completed for *each* unit.

The sequencing, scope and scale of assessments for Units 1 and 2 are matters for each school to decide and should reflect the local context.

Teachers are encouraged to use the A–E descriptors in the reporting standards (Section 1.4) to provide formative feedback to students and to report on progress.

### 1.3.2 Summative assessments — Units 3 and 4

Students will complete a total of *four* summative assessments — three internal and one external — that count towards their final mark in each subject.

Schools develop *three* internal assessments for each senior subject, based on the learning described in Units 3 and 4 of the syllabus.

The three summative internal assessments will be endorsed and the results confirmed by the QCAA. These results will be combined with a single external assessment developed and marked by the QCAA. The external assessment results for Drama will contribute 25% towards a student's result.

#### Summative internal assessment — instrument-specific marking guides

This syllabus provides ISMGs for the three summative internal assessments in Units 3 and 4.

The ISMGs describe the characteristics evident in student responses and align with the identified assessment objectives. Assessment objectives are drawn from the unit objectives and are contextualised for the requirements of the assessment instrument.

#### Criteria

Each ISMG groups assessment objectives into criteria. An assessment objective may appear in multiple criteria, or in a single criterion of an assessment.

## **Making judgments**

Assessment evidence of student performance in each criterion is matched to a performance-level descriptor, which describes the typical characteristics of student work.

Where a student response has characteristics from more than one performance level, a best-fit approach is used. Where a performance level has a two-mark range, it must be decided if the best fit is the higher or lower mark of the range.

## **Authentication**

Schools and teachers must have strategies in place for ensuring that work submitted for internal summative assessment is the student's own. Authentication strategies outlined in QCAA guidelines, which include guidance for drafting, scaffolding and teacher feedback, must be adhered to.

## **Summative external assessment**

The summative external assessment adds valuable evidence of achievement to a student's profile. External assessment is:

- common to all schools
- administered under the same conditions at the same time and on the same day
- developed and marked by the QCAA according to a commonly applied marking scheme.

The external assessment contributes 25% to the student's result in Drama. It is not privileged over the school-based assessment.

## 1.4 Reporting standards

Reporting standards are summary statements that succinctly describe typical performance at each of the five levels (A–E). They reflect the cognitive taxonomy and objectives of the course of study.

The primary purpose of reporting standards is for twice-yearly reporting on student progress. These descriptors can also be used to help teachers provide formative feedback to students and to align ISMGs.

### Reporting standards

#### A

The student, in making and responding, demonstrates an understanding of relevant dramatic languages in selected forms and styles, making clear the interconnected nature of dramatic action and dramatic meaning when retrieving and comprehending information.

The student uses analytical processes by: applying literacy skills through articulated ideas and controlled structure to enhance communication of meaning; applying and structuring nuanced and complex dramatic action and meaning that shows the interrelationship between purpose, context and conventions of style/form; analysing dramatic action by deconstructing and distinguishing choices made to communicate dramatic meaning; and interpreting by showing a nuanced synthesis of dramatic languages in style/form.

The student uses knowledge by: manipulating and integrating conventions of form/style, skills of acting and elements of drama to create engaging dramatic action; evaluating and justifying using discerning examples that reveal the interrelationship between purpose, context and meaning; and synthesising ideas to argue a position that reveals well-reasoned relationships between purpose, context and dramatic languages.

#### B

The student, in making and responding, demonstrates an understanding of the relevant dramatic languages in the selected forms and styles, identifying connections between dramatic action and meaning when retrieving and comprehending information.

The student uses analytical processes by: applying literacy skills through sequenced and connected ideas to express meaning; applying and structuring drama to show interrelationship between the chosen purpose and context that enriches text and dramatic meaning; analysing to show consideration of relationships between elements of drama and conventions of selected form/style; and interpreting purpose, context and text by showing exploitation of time, place and symbol to engage an audience.

The student uses knowledge by: manipulating conventions of form/style and skills of acting in a controlled, purposeful manner to focus dramatic action and meaning; evaluating and justifying using examples that link purpose, context and meaning; and synthesising ideas to argue a position that reveals clear connections between purpose and context.

#### C

The student, in making and responding, demonstrates an understanding of dramatic languages in the selected forms and styles when retrieving and comprehending information.

The student uses analytical processes by: applying literacy skills; using relevant drama terminology, referencing and language conventions to communicate ideas and meaning; applying and structuring dramatic languages using skills of devising and directing; analysing dramatic action and meaning to examine elements of drama and conventions of selected style/form; and interpreting purpose, context and text to communicate dramatic meaning.

The student uses knowledge by: manipulating the elements of drama, conventions of form/style and skills of acting to create dramatic action and meaning; evaluating and justifying using the skill of critiquing the use of elements of drama and conventions of style/form to communicate dramatic meaning; and synthesising ideas and arguing a position about choices regarding dramatic action and meaning.

## D

The student, in making and responding, demonstrates an understanding of dramatic languages when retrieving and comprehending information.

The student uses analytical processes by: applying literacy skills to describe ideas; organising dramatic ideas to suit context or purpose; analysing dramatic action and meaning to explain elements of drama or conventions of selected form/style; and interpreting text to show an understanding of situation, role and relationship.

The student uses knowledge of dramatic conventions to create action, describing the elements of drama and conventions of selected forms and styles, and offering opinions or statements about choices regarding dramatic action and meaning.

## E

The student, in making and responding, identifies isolated dramatic languages when retrieving and comprehending information.

The student uses analytical processes by reciting text, indicating dramatic ideas, identifying elements of drama or conventions, and using terminology to identify dramatic action.

The student uses knowledge by using voice to deliver text, describing isolated elements or conventions, and providing an opinion or statement about dramatic action.

## 2 Unit 1: Share

### 2.1 Unit description

In Unit 1, students explore the importance of drama as a means to tell stories and share understandings of the human experience in a range of cultures, including those of Aboriginal peoples and Torres Strait Islander peoples, and/or those from the Asia–Pacific region. They will engage with foundational content, skills and processes of drama to develop and share their unique artistic voice and develop an aesthetic awareness.

Students study this unit with the purposes of celebrating, documenting, empowering and informing audiences through storytelling as a dramatic form. Engaging with the skills of acting, critiquing and devising, students work independently and as an ensemble to structure dramatic action and meaning. They manipulate and shape the dramatic languages to explore a range of linear dramatic forms and non-linear dramatic forms through scripted and non-scripted texts. They explore hybridity of conventions and forms in storytelling practices.

In this unit, students develop the knowledge, understanding and skills required to make and respond to dramatic works that use a wide range of dramatic conventions to tell stories in linear and non-linear forms.

#### Unit requirements

Suggestions for texts are incorporated in subject matter.

### 2.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

1. demonstrate an understanding of the dramatic languages of selected dramatic forms and styles
2. apply literacy skills to communicate dramatic meaning
3. apply and structure the dramatic languages of selected dramatic forms and styles
4. analyse how the dramatic languages of selected forms and styles are used to create dramatic action and meaning
5. interpret purpose and context in selected published texts to communicate dramatic meaning
6. manipulate dramatic languages of selected dramatic forms and styles to create dramatic action and meaning
7. evaluate and justify the use of dramatic languages of selected dramatic forms and styles
8. synthesise and argue a position about dramatic action and meaning in the selected forms and styles.

## 2.3 Area of study: How does drama promote shared understandings of the human experience?

### Inquiry questions

- How can we use drama to celebrate, document, empower and share understandings of the human experience?
- How can we recreate people's stories in linear and non-linear dramatic forms?
- How can people's stories be shared through making and responding to drama as ensemble and audience?

### Subject matter

In this area of study, students will:

- discuss and reflect on the process of storytelling and its value in diverse cultural contexts, including Aboriginal cultures, Torres Strait Islander cultures and/or Asia-Pacific cultures, in contemporary and historical contexts, and from a range of perspectives
- describe, using a reverse chronology approach, how drama is used to document and celebrate, and empower and inform audiences in a range of contexts and linear and non-linear forms of drama
- demonstrate and apply skills of acting, encompassing stagecraft, including a knowledge of stage areas, awareness of stage direction, sightlines, responding to cues, and strategies to document blocking (such as script annotation) through text- and non-text-based learning experiences
- demonstrate and apply safe and effective vocal practices, including warm-up techniques and effective application of pitch, pace, pause, intonation, inflection and projection through text- and non-text-based learning experiences
- demonstrate and apply safe and effective movement skills in performance, including use of energy and control through text- and non-text-based learning experiences
- demonstrate and apply individual and ensemble skills (turn-taking, listening, group awareness, energy levels) to present dramatic action through text- and non-text-based making activities
- use a structured play-building or rehearsal process to progress from a 'work in progress' to a polished performance
- document the demonstration of their dramatic work through digital records, such as photographs, including the selection of key moments to demonstrate the manipulation of dramatic action and to best communicate the intended meaning
- interpret and analyse, using a reverse chronology approach, a range of linear and non-linear scripted drama and professional live or recorded live theatre, from contemporary practices to inherited traditions, to identify and evaluate meaning and purpose, applying their knowledge and understanding of the dramatic languages, considering
  - elements of drama (e.g. character, contrast, dramatic focus, language, mood, movement, place, relationship, role, situation, space, symbol, tension, time)
  - linear and non-linear form (e.g. still image, soundscape, movement sequence, monologue, enactment, flashback/flashforward, dreamscape, parallel action, juxtaposition, montage)
  - conventions of a range of forms and styles appropriate for storytelling, such as Verbatim, Documentary drama and Collage drama (e.g. transcribed dialogue, voice prints, fluid characterisation, integration of multimedia, monologue, minimalism, linking devices)
- explain and interpret, through annotating digital images, the use of the elements of drama and a range of linear and non-linear forms to communicate dramatic meaning and purpose
- apply literacy knowledge and skills, through written, kinaesthetic and oral communication to consider
  - forms and structure of extended paragraphs and annotations
  - drama terminology
  - language conventions to construct responses
  - a range of critical literacies to assist learning when analysing, evaluating and making dramatic works
- apply the conventions of improvisation such as offering, accepting, extending, advancing, commitment to dramatic context, Lecoq's principles of le jeu (playfulness), complicité (togetherness) and disponibilité (openness) and roleplay to create and share dramatic action and meaning, for a range of

## Subject matter

contexts and purposes

- devise and share stories (personal and belonging to varying cultures, times or people) informed by oral history and emerging practices and conventions such as narration, freeze-frame and movement sequence
- devise dramatic action through improvisation, process drama and play-building in linear and non-linear forms (such as cyclic and episodic structures) in response to given context/s and purpose/s
- devise and present individual and ensemble dramatic action, making choices in relation to the purpose and context
- devise and present dramatic action in response to engaging pre-texts and stimulus, including live or recorded performance of a professional standard, for a range of contexts and purposes
- justify choices in structuring and devising dramatic action in achieving purpose and context
- evaluate the realisation of purpose and dramatic meaning in their own and others' work, through written, kinaesthetic and oral communication
- evaluate the use of a range of linear and non-linear forms in scripted drama and professional live or recorded live theatre (from both inherited traditions and contemporary practices) to document and celebrate, and empower and entertain audiences in specific contexts
- document the devising process using strategies such as scriptwriting
- create and present dramatic action and meaning through the spoken mode (language-based), visual modes (image, movement) and digital modes (projection, film, still image) by
  - exploring hybridity through a combination of scripted, devised, visual and spoken (mode) texts
  - using ICT skills and techniques to enhance dramatic action, such as projected image, edited soundtrack, sequences of edited images/film
  - responding to given context/s and purpose/s.

### Suggested texts

**Note:** The following are examples only and are not mandatory.

Linear and non-linear forms:

- Helen Howard & Michael Fitcher: *A Beautiful Life*
- Wesley Enoch and Deborah Mailman: *The 7 Stages of Grieving*
- Mark Sheppard (co-devised with Liz Skitch): *Chasing the Lollyman*
- Sally McKenzie: *Scattered Lives*
- David Burton: *April's Fool*
- Anna Yen: *Chinese Take Away*
- Alana Valentine: *Run Rabbit Run; Parramatta Girls; Cyberbible; Grounded*
- Margery Forde and Michael Forde: *Cribbie*
- Margery Forde: *Snapshots from Home*
- Roslyn Oades: *I'm Your Man*
- Linden Wilkinson: *Today We're Alive*
- Paul Brown: *Aftershocks*
- Matthew Ryan and Lucas Stibbard: *Boy Girl Wall*
- Robert Kronk with Howard Cassidy: *Fly-In, Fly-Out*
- Robert Kronk: *Snagged*
- Bridget Boyle, Liz Skitch: *The Clown from Snowy River*
- Stefo Nantsou, Tom Lycos: *The Stones*
- Tom Wright: *Black Diggers*
- Sue Rider: *Matilda Women; My Story Your Story*

## 2.4 Assessment guidance

In constructing assessment instruments for Unit 1, schools should ensure that the objectives cover, or are chosen from, the unit objectives. If one assessment instrument is developed for a unit, it must assess all the unit objectives. If more than one assessment instrument is developed, the unit objectives must be covered across those instruments.

Students should have opportunities in Units 1 and 2 to experience and respond to the types of assessment they will encounter in Units 3 and 4.

The following techniques are suggestions for assessment for Unit 1:

- performance — published text
- project — dramatic concept.



## 3 Unit 2: Reflect

### 3.1 Unit description

In Unit 2, students explore the power of drama to reflect lived experience. The unit introduces students to the dominant paradigm of drama that embraces notions of truth and authenticity in performance.

Over the course of the unit, students explore the representational dramatic traditions of Realism, then investigate more contemporary dramatic styles associated with the realist style, such as Magical Realism, including Australian Gothic Theatre. The unit engages with the purposes of informing and challenging audiences, understanding and empathising with the truth of others' experiences, and chronicling/documenting and celebrating what it is to be human. Students apply, manipulate and interpret the dramatic languages and realise these purposes in contexts that include the dramatic, personal, generational, sociological and cultural. This unit is informed by a study of Australian and World drama texts, including texts by Aboriginal peoples and Torres Strait Islander peoples.

In this unit, students develop the knowledge, understanding and skills required to make and respond to dramatic works that aspire to be authentic and truthful reflections of the human condition.

#### Unit requirements

Suggestions for texts are incorporated in subject matter.

### 3.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

1. demonstrate an understanding of the dramatic languages of selected forms and styles
2. apply literacy skills to communicate dramatic meaning
3. apply and structure the dramatic languages of selected forms and styles
4. analyse how dramatic languages of selected forms and styles are used to create dramatic action and meaning
5. interpret purpose and context in selected texts to communicate dramatic meaning
6. manipulate dramatic languages to create dramatic action and meaning in the selected forms and styles
7. evaluate and justify the use of the dramatic languages of selected forms and styles to communicate dramatic meaning
8. synthesise and argue a position about dramatic action and meaning created within the selected forms and styles.

## 3.3 Area of study: How is drama shaped to reflect lived experience?

### Inquiry questions

- How can we use representational dramatic traditions to inform, empathise, chronicle and document lived experiences?
- How can we manage dramatic languages to reflect the human condition?
- How can we reflect contemporary and inherited styles of Realism through making and responding?

#### Subject matter

In this area of study, students will:

- discuss and reflect on the purposes of celebrating, informing and empathising in Realism and contemporary styles of Realism, including Magical Realism (encompassing Australian Gothic)
- discuss and reflect on the impacts on the development of Australian drama using a reverse chronology approach, with a focus on the development of contemporary styles of Realism and playwrights; consider
  - analysis of the references to Australia’s colonial history in Australian Gothic texts
  - problematisation of the process of colonisation and aspects of Australian history, including its intricate connection with Aboriginal experiences and Torres Strait Islander experiences
- demonstrate and apply acting skills encompassing stagecraft, including a knowledge of stage areas, awareness of stage direction and strategies to document blocking (such as script annotation) through text- and non-text-based learning experiences
- demonstrate and apply safe and effective vocal practices including warm-up techniques and effective application of pitch, pace, pause, intonation, inflection and projection through text- and non-text-based learning experiences
- demonstrate and apply safe and effective movement skills in performance, including use of energy and control through text- and non-text-based learning experiences
- demonstrate and apply individual performance skills in the ensemble (turn-taking, listening, group awareness, energy levels) to present dramatic action through text- and non-text-based making activities
- use a structured rehearsal process to progress from a ‘work in progress’ to a polished performance
- apply the conventions of improvisation such as offering, accepting, extending, advancing, commitment to dramatic context, Lecoq’s principles of le jeu (playfulness), complicité (togetherness) and disponibilité (openness) to build role and character for a range of contexts and purposes
- interpret and analyse, using a reverse chronology approach, scripted drama, and professional live or recorded live theatre, from contemporary practices to inherited traditions, to identify and evaluate meaning and relevance to a contemporary audience, applying knowledge and understanding of the dramatic languages of the selected styles, considering
  - elements of drama (e.g. character, contrast, dramatic focus, language, mood, movement, place, relationship, role, situation, space, symbol, tension, time)
  - conventions of Realism (e.g. fourth wall, three-dimensional characterisations, subtext and the inner-life/psychologically motivated action, objective and super-objective and beats and units of action, magic-if, the given circumstances)
  - conventions of Magical Realism (e.g. supernatural intrusions into the fourth wall, surreal transformations, breaking out of realist action, fluidity of space, time and characterisation)
  - use of technology (e.g. digital projection in Realism and contemporary styles of Realism)
- interpret scripted Realism and Magical Realism texts for performance as an ensemble
- apply acting skills in presenting scripted Realism and Magical Realism texts
- apply the skill of directing in articulating a vision to interpret a published text
- apply literacy knowledge and skills, through written, kinaesthetic and oral communication to
  - understand purpose, forms and structure of a multimodal directorial pitch, using a digital visual presentation and an extended analytical essay

## Subject matter

- use drama terminology
- use language conventions to construct responses
- use critical literacies to assist learning when analysing, evaluating and making dramatic works
- **justify** directorial choices in structuring and shaping dramatic action in relation to chosen purposes, contexts, and dramatic meaning
- apply critiquing skills by
  - analysing and evaluating the relationship between text, purpose, context and dramatic meaning in their own and others' work, including professional live and recorded theatre, through written, kinaesthetic and oral communication
  - analysing and evaluating how dramatic conventions of Realism and Magical Realism are used in professional live or recorded theatre to engage a contemporary audience
- **synthesise** analysis and evaluation to argue a position in response to known and unfamiliar excerpts of recorded theatre
- **devise** and present dramatic action
  - by manipulating the elements of drama (situation, role, character, relationship, dramatic focus, tension, movement, language, time, place, space, contrast)
  - by manipulating and structuring a range of dramatic forms and conventions of Realism and Magical Realism
  - through improvisation, process drama and play-building
  - for selected purposes and contexts
- **create** and present dramatic action that manipulates the elements of drama (e.g. situation, role, character, relationship, dramatic focus, tension, movement, language, time, place, space, contrast) and conventions of Realism and Magical Realism for a range of contexts and purposes
- create and present dramatic action and meaning, in response to selected contexts and purposes, manipulating the conventions of Realism, and using ICT skills and **techniques** to enhance dramatic action, e.g. through using mediated drama conventions such as
  - actual place
  - narrative
  - transitions — segue and multiple narratives
  - visual conventions — perspective, special effects, mind's eye.

### Suggested texts

**Note:** The following are examples only and are not mandatory.

Realism:

- Hannie Rayson: *Hotel Sorrento*
- Sam Shepard: *True West*
- Kate Mulvany: *Jasper Jones* (adapted from Craig Silvey's novel of the same name)
- Nick Enright: *A Property of the Clan*
- Louis Nowra: *Cosi*
- Matthew Ryan: *Kelly*
- Nick Payne: *Constellations*
- Patricia Cornelius: *Boy Overboard (The play)* (adapted from Morris Gleitzman's novel of the same name)
- Joanna Murray-Smith: *Love Child; Fury*
- Dorothy Hewett: *Collected Plays — This Old Man Comes Rolling Home; Mrs Porter and the Angel; Chapel Perilous; Tatty Hollow Story*
- Ray Lawler: *Summer of the Seventeenth Doll*
- Alan Seymour: *One Day of the Year*
- Henrik Ibsen: *A Doll's House; Hedda Gabler; Ghosts*
- Anton Chekhov: *Uncle Vanya, Three Sisters, or Cherry Orchard* (a new version by Mike Poulton)
- Tennessee Williams: *The Glass Menagerie; A Streetcar Named Desire*

## Subject matter

Magical Realism, including Australian Gothic:

- Angela Betzien: *Children of The Black Skirt; Hoods; War Crimes*
- Errol O'Neill: *The Mayne Inheritance*
- Kathryn Ash, Stephen Carlton, Gail Evans and Anne Harris: *Surviving Jonah Salt*
- Andrew McGahan and Shaun Charles: *The White Earth* (adapted from Andrew McGahan's novel of the same name)
- Stephen Carleton: *Constance Drinkwater and The Final Days of Somerset*
- Eva Di Cesare and Sandra Eldridge: *Thursdays Child* (adapted from Sonya Hartnett's novel of the same name)
- Michael Fitcher and Helen Howard: *A Beautiful Life*
- Hilary Bell: *Wolf Lullaby*

### 3.4 Assessment guidance

In constructing assessment instruments for Unit 2, schools should ensure that the objectives cover, or are chosen from, the unit objectives. If one assessment instrument is developed for a unit, it must assess all the unit objectives. If more than one assessment instrument is developed, the unit objectives must be covered across those instruments.

Students should have opportunities in Units 1 and 2 (see Section 1.3.1) to experience and respond to the types of assessment they will encounter in Units 3 and 4.

The following techniques are suggestions for assessment for Unit 2:

- extended analytical response under examination conditions
- practice-led project — [directorial vision](#) and performance.

# 4 Unit 3: Challenge

## 4.1 Unit description

In Unit 3, students explore how drama can be used to challenge our understanding of humanity over time. Students investigate dramatic styles that are united by social commentary, and that question their world and advocate change. Students explore how dramatic form can be used to express philosophical and political viewpoints in action in society.

Students apply, manipulate, structure and interpret the dramatic languages through dramatic contexts that include political, social, philosophical or economic frames. They engage with the purposes of educating, challenging, empowering and informing audiences. Students engage in exploratory drama processes and workshop the conventions contributing to the Theatre of Social Comment styles such as Epic Theatre or Theatre of the Absurd. They manipulate and shape the dramatic languages through published texts and student-devised texts that communicate their unique viewpoint. An exploration of Australian and World drama texts, including texts by Aboriginal peoples and Torres Strait Islander peoples, informs this unit.

In this unit, students develop the knowledge, understanding and skills required to make and respond to dramatic works that aspire to voice the difficult questions of human conscience and challenge our understanding of humanity.

### Unit requirements

Suggestions for texts are incorporated in subject matter.

## 4.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

Unit objective	IA1	IA2	EA
1. <u>demonstrate</u> an understanding of <u>dramatic languages</u> of selected <u>dramatic forms and styles</u>	•	•	•
2. <u>apply</u> literacy skills to communicate <u>dramatic meaning</u>		•	•
3. <u>apply</u> and <u>structure</u> the dramatic languages of selected dramatic forms and styles		•	
4. <u>analyse</u> how the dramatic languages of selected dramatic forms and styles are used to create dramatic action and meaning		•	•
5. <u>interpret purpose</u> and <u>context</u> within texts of selected forms and styles to communicate dramatic meaning	•		
6. <u>manipulate</u> dramatic languages of selected forms and styles to create dramatic action and meaning	•		
7. <u>evaluate</u> and <u>justify</u> the use of the dramatic languages of selected forms and styles to communicate dramatic meaning		•	•
8. <u>synthesise</u> and <u>argue</u> a <u>position</u> about dramatic action and meaning in selected forms and styles.		•	•

## 4.3 Area of study: How can we use drama to challenge our understanding of humanity?

### Inquiry questions

- How can drama help to educate, challenge and empower us to question society at this time and advocate change?
- How can we shape dramatic languages to communicate and challenge an understanding of humanity at this time?
- How can we make and respond to dramatic works to explore challenges and demands of the human experience?

### Subject matter

In this area of study, students will:

- discuss and reflect on how philosophy and ideology underpin drama that challenges our understanding of humanity, which may include concepts such as Marxism, socialism, capitalism or existentialism
- discuss and reflect on the social power of theatre and its value in diverse cultural contexts, including Aboriginal cultures, Torres Strait Islander cultures and/or Asia-Pacific cultures
- describe how drama is used to educate, challenge, empower and entertain audiences in political and/or sociological and/or philosophical contexts to make clear dramatic action and meaning
- demonstrate and apply acting skills, encompassing stagecraft, including a knowledge of stage areas, awareness of stage direction, sightlines, responding to cues and strategies to document blocking (such as script annotation) through text- and non-text-based learning experiences
- demonstrate and apply safe and effective vocal practices, including warm-up techniques and effective application of pitch, pace, pause, intonation, inflection and projection through text- and non-text-based learning experiences
- demonstrate and apply safe and effective movement skills in performance, including use of energy and control through text- and non-text-based learning experiences
- demonstrate and apply individual and ensemble performance skills (turn-taking, listening, group awareness, energy levels) to present dramatic action through text- and non-text-based making activities
- use a structured rehearsal process to progress from a 'work in progress' to a polished performance
- document the demonstration of their dramatic work through digital records, such as photographs, including the selection of key moments to demonstrate the manipulation of dramatic action and to best communicate the intended meaning
- interpret and analyse, using a reverse chronology approach, scripted drama and professional live or recorded live theatre, from contemporary practices to inherited traditions that make a social comment, to identify and evaluate meaning and purpose, applying their knowledge and understanding of the dramatic languages of selected Theatre of Social Comment styles, considering
  - elements of drama (e.g. character, contrast, dramatic focus, language, mood, movement, place, relationship, role, situation, space, symbol, tension, time)
  - conventions of selected styles such as
    - Epic Theatre (e.g. didacticism, alienation, narration, historication, use of song, *gestus*, direct address, multiple role-taking, projected image/placard) or
    - Theatre of the Absurd (e.g. word-play, sound and noise used as spectacle, disconnected and non-communicative speech, unusual use of silence and pause, combining real and non-real techniques, dexterity and precise timing, extreme variation from serious to comic, vaudevillian) or
    - Contemporary Political Theatre including Satire (e.g. irony, parody, exaggeration, juxtaposition, double entendre, reversal of normal order, allegory, intertextuality)
- explain and interpret, through annotating digital images, the use of the elements of drama and conventions of Epic Theatre or Theatre of the Absurd or other contemporary Theatre of Social Comment texts to communicate dramatic meaning and purpose
- apply literacy knowledge and skills, through written, kinaesthetic and oral communication to:
  - understand forms and structure of extended paragraphs and annotations

## Subject matter

- use drama terminology
- use language conventions to construct responses
- use critical literacies to assist learning when analysing, evaluating and making dramatic works
- apply the skills of acting in presenting scripted drama of selected styles of Theatre of Social Comment
- apply the skill of devising
  - by manipulating the elements of drama (e.g. symbol, role, time, focus, place, movement, language)
  - by manipulating and structuring with the conventions of the chosen Theatre of Social Comment styles (e.g. Epic Theatre or Theatre of the Absurd)
  - through improvisation, process drama and play-building in linear and non-linear forms (cyclic and episodic structures)
  - to educate, challenge, empower and entertain audiences and to explore political, social and philosophical contexts
- apply critiquing skills by
  - evaluating the achievement of purpose and dramatic meaning in their own and others' work, through written, kinaesthetic and oral communication
  - evaluating how dramatic conventions of Theatre of Social Comment styles such as Epic Theatre or Theatre of the Absurd are used in scripted drama and professional live or recorded live theatre from contemporary practices and inherited traditions to educate, challenge, empower and entertain audiences in specific contexts
- justify choices in structuring and devising dramatic action in addressing purpose and context
- create and present dramatic action using ICT skills and techniques to enhance dramatic meaning, such as through using mediatised drama and visual theatre conventions (e.g. interactive environment, transitions, montage, symbolism, narration; perspective, special effects).

### Suggested texts

**Note:** The following are examples and are not mandatory.

Theatre of the Absurd:

- Matt Cameron: *Mr Melancholy: Footprints on Water*
- Matt Cameron: *Ruby Moon*
- Nick Payne: *Constellations*
- Daniel Evans: *Opening a Fuzzwallop's Frame of Mind*
- Samuel Beckett: *Waiting for Godot; End Game; Happy Days*
- Jean Genet: *The Maids*
- Edward Albee: *The Zoo Story*
- Eugene Ionesco: *Rhinoceros*
- Harold Pinter: *The Birthday Party*

Epic theatre:

- John Hodge: *Collaborators*
- Bertolt Brecht: *Caucasian Chalk Circle; Mother Courage and Her Children; Man Equals Man; The Elephant Calf, Galileo; Good Woman of Szechuan; Fear and Misery of the Third Reich; The Resistable Rise of Arturo Ui; Baal*

Other texts for Theatre of Social Comment:

- Caryl Churchill: *The Skriker; Top Girls; Far Away*
- Robin Soans: *Talking to Terrorists*
- Angela Betzien: *Hoods; Egg*
- Staging Asylum collection, edited by Emma Cox, includes
  - *CMI (A Certain Maritime Incident)* by Version 1.0
  - *The Rainbow Dark* by Victoria Carless
  - *The Pacific Solution* by Ben Eltham
  - *Halal-el-Mashakel* by Linda Jaivin
  - *Journey of Asylum: Waiting* by Catherine Simmonds
  - *Nothing But Nothing* by Towfig Al-Qady

## 4.4 Assessment

### 4.4.1 Summative internal assessment 1 (IA1): Performance (20%)

#### Description

This assessment is the demonstration of a range of cognitive, creative and expressive skills, and to apply theoretical and conceptual understandings through the psychomotor domain (see Marzano & Kendall 2007, 2008). It requires students to apply identified skills when responding to a task that involves communicating dramatic meaning.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a performance.

#### Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

1. demonstrate an understanding of the elements of drama in the chosen form/style
5. interpret purpose and context within the chosen text to communicate dramatic meaning
6. manipulate the elements of drama and conventions of a selected Theatre of Social Comment style to create dramatic action and meaning.

**Note:** Objectives 2, 3, 4, 7 and 8 are not assessed in this instrument.

#### Specifications

##### Description

Students work as actor to collaboratively create a polished performance of a published text that makes social comment for a chosen audience. The text must draw on the inherited practices in the Absurd or Epic styles of theatre or an appropriate text that makes social comment. Working as actor, students will interpret and rehearse a published text to realise the dramatic purpose inherent in the selected text.

##### Supporting evidence

Supporting evidence is required to substantiate teacher decisions. Evidence includes:

- text with role highlighted and brief annotations about manipulation and demonstration of the dramatic languages in performance
- audiovisual recording of the performance as a recording of the response (as appropriate) requiring only basic recording techniques and performance space. The following guidelines are strongly advised
  - the camera should, wherever possible
    - remain directly in front of the performance with panning only to keep the performer/s in view
    - film full-body views of the performer/s
    - be placed at a distance and in appropriate lighting for ease of identification of the performers



- the completed audiovisual record should be a continuous recording of the performance with no pausing or editing.

### Conditions

- Preparation time: 9–12 hours (rehearsal and presentation); this will involve class time and students' own time
- Performance time: 3–5 minutes (all students must be actively engaged on stage for a minimum of 3 minutes and no more than 5 minutes)
- Other: presented as a group (recommendation 2–10 people), but assessed individually
- Submission
  - performance – .mov, .mp4, .pptx or .avi for dynamic files
  - text with role highlighted with brief annotations – pdf or .pptx.

### Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the performance.

Criterion	Objectives	Marks
Demonstrating understanding of the elements of drama	1	3
Interpreting purpose and context	5	8
Manipulating dramatic conventions	6	9
<b>Total</b>		<b>20</b>

**Note:** Unit objectives 2, 3, 4, 7 and 8 are not assessed in this instrument.

### Instrument-specific marking guide

#### Criterion: Demonstrating understanding of the elements of drama

Assessment objective

1. demonstrate an understanding of the elements of drama in the chosen form/style

The student work has the following characteristics:	Marks
• demonstration of an understanding of the connections between relevant and identified <u>elements of drama</u> for the chosen form/style	3
• demonstration of an understanding of the elements of drama in the chosen form/style	2
• interaction with other <u>role/s</u> in the <u>performance</u>	1
• does not satisfy any of the descriptors above.	0

## Criterion: Interpreting purpose and context

Assessment objective

### 5. interpret purpose and context within the chosen text to communicate dramatic meaning

The student work has the following characteristics:	Marks
• interpretation is enhanced by a synthesis of dramatic languages within the chosen text that reveal subtleties of meaning	7–8
• interpretation shows exploitation of <u>time</u> , <u>place</u> and <u>symbol</u> to communicate a clear <u>purpose</u> and engage an <u>audience</u>	5–6
• interpretation of <u>purpose</u> and <u>context</u> within the chosen text to communicate <u>dramatic meaning</u>	4
• interpretation shows an understanding of <u>situation</u> , <u>role</u> and relationship in chosen text	2–3
• text is recited	1
• does not satisfy any of the descriptors above.	0

## Criterion: Manipulating dramatic conventions

Assessment objective

### 6. manipulate the elements of drama and conventions of a selected Theatre of Social Comment style to create dramatic action and meaning

The student work has the following characteristics:	Marks
• manipulation shows a sustained integration of the use of conventions, the skills of acting and the elements of drama to create engaging dramatic action	8–9
• manipulation creates belief, energy and <u>focus</u> through the use of space, reacting to cues, rhythms of <u>performance</u> and <u>ensemble</u> (as appropriate)	7
• manipulation of conventions of a selected Theatre of Social Comment style through voice and movement is <u>controlled</u> , purposeful and focuses <u>dramatic action and meaning</u>	6
• manipulation shows clear connections between <u>purpose</u> and <u>context</u> through conventions of a selected Theatre of Social Comment style	5
• manipulation of the elements of drama and conventions of a selected Theatre of Social Comment style to create dramatic action and meaning	4
• manipulation demonstrates the use of dramatic conventions to create action	3
• use of vocal and movement qualities to communicate <u>role</u> and language to an audience	2
• use of voice or movement to deliver text	1
• does not satisfy any of the descriptors above.	0

## 4.4.2 Summative internal assessment 2 (IA2): Project — dramatic concept (20%)

### Description

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. The response is a coherent work that documents the iterative process undertaken to develop a solution to a dramatic stimulus.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

### Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

1. demonstrate an understanding of the elements of drama in a dramatic concept
2. apply written literacy skills using drama terminology and language conventions to communicate dramatic concept
3. apply and structure the conventions of a selected Theatre of Social Comment style using the skill of devising
4. analyse how the convention of the selected form/style are used to create dramatic action and meaning
7. evaluate and justify the use of a convention of a selected Theatre of Social Comment to communicate dramatic meaning
8. synthesise and argue a position about choices regarding dramatic action and meaning in the dramatic concept.

**Note:** Objectives 5 and 6 are not assessed in this instrument.

### Specifications

#### Description

Theatre across the ages has been used to comment on society, question the world and advocate change. In this task, students as emerging practitioners will use the dramatic languages of a selected Theatre of Social Comment style such as Epic Theatre or Theatre of the Absurd to express a point of view on society. To articulate their social commentary, students will apply the skills of critiquing and devising.

Students will work as deviser to create a dramatic concept in response to a live or recorded live performance of a theatrical work expressing a clear social comment. The dramatic concept will be communicated through a written and digital record of the practical demonstration of key moments of dramatic action.

The concept requires students to analyse and evaluate the use of a convention of style in a professional work that shapes dramatic action to express a clear social comment. Students will select contexts and devise their own original dramatic concept to include the chosen convention.

This task requires students to:

- view a professional live or recorded live performance that expresses a clear social comment
- choose a convention in the production; analyse and evaluate how effectively the convention was manipulated to contribute to the communication of the social comment
- use the dramatic languages (including the selected convention) as stimulus to devise their own dramatic concept for an original performance for a chosen purpose and context
- rehearse and enact their concept using their peers to develop key moments from dramatic concept to realisation
- photograph 10–12 images of dramatic action for a storyboard of key moments that best capture the dramatic ideas
- synthesise own concept arguing the choices made to communicate dramatic action and meaning in relation to their chosen purpose and context, through explanatory paragraphs and annotations of their storyboard making specific reference to the original chosen convention.

The dramatic concept will be structured under the following headings:

- analysis and evaluation (maximum 400 words)
- my concept (maximum 800 words)

The analysis and evaluation will provide evidence of:

- demonstrating an understanding of the elements of drama
- applying written literacy skills
- analysing and evaluating a performance/production.

My concept will provide evidence of:

- demonstrating an understanding of the elements of drama
- applying written literacy skills
- devising and arguing a dramatic concept.

### Conditions

- Preparation time: 14–16 hours
- Length: Analysis and evaluation (maximum 400 words) and My Concept (maximum 800 words), including digital record of 10–12 images
- Submission
  - dramatic concept — pdf or .pptx

## Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the project.

Criterion	Objectives	Marks
Applying written literacy skills	2	3
Analysing and evaluating a performance/production	4 and 7	6
Demonstrating an understanding of the elements of drama	1	3
Devising and arguing a dramatic concept	3 and 8	8
<b>Total</b>		<b>20</b>

**Note:** Unit objectives 5 and 6 are not assessed in this instrument.

## Instrument-specific marking guide

### Criterion: Applying written literacy skills

#### Assessment objectives

2. apply written literacy skills using drama terminology and language conventions to communicate dramatic concept

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>• application of written literacy skills through articulated ideas and controlled structure, enhanced and informed by relevant drama terminology and <u>language conventions</u></li></ul>	3
<ul style="list-style-type: none"><li>• application of written literacy skills using drama terminology and <u>language conventions</u> to communicate <u>dramatic concept</u></li></ul>	2
<ul style="list-style-type: none"><li>• use of drama terminology</li></ul>	1
<ul style="list-style-type: none"><li>• does not satisfy any of the descriptors above.</li></ul>	0

### Criterion: Analysing and evaluating a performance/production

#### Assessment objectives

4. analyse how the convention of the selected form/style are used to create dramatic action and meaning
7. evaluate and justify the use of a convention of a selected Theatre of Social Comment to communicate dramatic meaning

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>• analysis shows deconstruction of <u>dramatic action</u> to distinguish choices made to create <u>dramatic meaning</u></li><li>• evaluation and justification uses discriminating examples that reveal the interrelationship between <u>purpose</u>, <u>context</u> and meaning</li></ul>	5–6
<ul style="list-style-type: none"><li>• analysis examines how the <u>convention</u> of a selected Theatre of Social Comment style are used to create dramatic action and meaning</li><li>• evaluation and justification of the use of a convention of a selected Theatre of Social Comment to communicate dramatic meaning</li></ul>	3–4
<ul style="list-style-type: none"><li>• identification of a convention of a selected Theatre of Social Comment style</li><li>• description of the use of a convention of a selected Theatre of Social Comment style</li></ul>	1–2
<ul style="list-style-type: none"><li>• does not satisfy any of the descriptors above.</li></ul>	0

## Criterion: Demonstrating an understanding of the elements of drama

Assessment objective

1. demonstrate an understanding of the elements of drama in a dramatic concept

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>• demonstration of an understanding of <u>elements of drama</u> in the chosen style/form, making clear the interconnected nature of <u>dramatic action</u> and <u>dramatic meaning</u></li></ul>	3
<ul style="list-style-type: none"><li>• demonstration of an understanding of elements of drama in a dramatic concept</li></ul>	2
<ul style="list-style-type: none"><li>• identification of elements of drama</li></ul>	1
<ul style="list-style-type: none"><li>• does not satisfy any of the descriptors above.</li></ul>	0

## Criterion: Devising and arguing a dramatic concept

Assessment objectives

3. apply and structure the conventions of a selected Theatre of Social Comment style using the skills of devising
8. synthesise and argue a position about choices regarding dramatic action and meaning in the dramatic concept

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>• application and structuring shows a concept that reveals the subtleties of meaning and interrelationship between <u>purpose</u>, <u>context</u> and <u>conventions</u> of style</li><li>• synthesis and argument of a <u>position</u> using references to storyboard to reinforce clear connections between purpose and context</li></ul>	7–8
<ul style="list-style-type: none"><li>• application and structuring shows cohesion by clearly communicating purpose and context</li><li>• synthesis and argument of a position shows clear connections between purpose and context</li></ul>	5–6
<ul style="list-style-type: none"><li>• application and structuring of conventions of a selected Theatre of Social Comment style, using the skill of <u>devising</u></li><li>• synthesis and argument of a position about choices regarding <u>dramatic action</u> and meaning</li></ul>	3–4
<ul style="list-style-type: none"><li>• organisation of ideas to demonstrate a convention of drama</li><li>• opinions provided about choices of dramatic action</li></ul>	1–2
<ul style="list-style-type: none"><li>• does not satisfy any of the descriptors above.</li></ul>	0

### 4.4.3 Summative external assessment (EA): Examination — extended response (25%)

#### General information

Summative external assessment is developed and marked by the QCAA. In Drama, it contributes 25% to a student's overall subject result.

Summative external assessment draws from learning from both Units 3 and 4.

The external assessment in Drama is common to all schools and administered under the same conditions, at the same time, on the same day.

# 5 Unit 4: Transform

## 5.1 Unit description

In Unit 4, students explore inherited theatrical traditions and key dramatic works of the past as a springboard for developing their own artistic statement. They explore influential inherited theatrical traditions that have shaped and informed current dramatic practices in conjunction with emerging dramatic practices that reframe and transform the inherited theatrical styles of Greek Theatre, Elizabethan Theatre or Neoclassicism and their associated texts.

The unit involves students manipulating and shaping the dramatic languages to reframe text, purpose, context and meaning, drawing on conventions and philosophies of Contemporary performance. Students re-imagine, adapt and transform texts from inherited traditions into an expression of their emerging artistic voices, addressing the needs of a 21st century audience.

In this unit, students develop the knowledge, understanding and skills required to make and respond to dramatic works that reshape and challenge meaning and how stories can be enacted.

### Unit requirements

Suggestions for texts are incorporated in subject matter.

## 5.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

Unit objective	IA3	EA
1. <u>demonstrate</u> an understanding of the <u>dramatic languages</u> of selected <u>dramatic forms and styles</u>	•	•
2. <u>apply</u> literacy skills to communicate <u>dramatic meaning</u>	•	•
3. <u>apply</u> and <u>structure</u> the dramatic languages of inherited styles and <u>Contemporary performance</u>	•	
4. <u>analyse</u> how the dramatic languages of selected forms and <u>styles</u> are used to create <u>dramatic action</u> and meaning		•
5. <u>interpret purpose</u> and <u>context</u> in selected inherited <u>dramatic texts</u> and <u>Contemporary performance</u> to communicate dramatic meaning	•	
6. <u>manipulate</u> the dramatic languages of <u>Contemporary performance</u> and selected inherited texts to create dramatic action and meaning	•	
7. <u>evaluate</u> and <u>justify</u> the use of <u>dramatic languages</u> of selected inherited <u>styles</u> and <u>Contemporary performance</u> to communicate dramatic meaning	•	•
8. <u>synthesise</u> and <u>argue</u> a <u>position</u> about dramatic action and meaning created in the selected forms and styles.		•



## 5.3 Area of study: How can you transform dramatic practice?

### Inquiry questions

- How can drama be used to reframe purpose, context and meaning through contemporising texts?
- How can you manipulate and shape dramatic languages to communicate to 21st century audiences?
- How can drama reshape and transform meaning of inherited texts through skills of drama, including devising, directing and acting?

### Subject matter

In this area of study, students will:

- discuss and reflect on the relationship between text, meaning, context and audience, focusing on
  - dramatic meaning inherited from the playwright in the text and its relationship to context and audience both past and present
  - contemporary understandings of the multiplicity of meaning
  - contemporary understandings that audience are co-creators of meaning
- discuss and reflect on the historical, sociological and political context of a selection of inherited dramatic traditions (such as Greek, Elizabethan or Neoclassical theatre) through techniques such as research, discussion, workshoping and viewing text, and process drama
- discuss and reflect on the evolution of dramatic practice in diverse cultural contexts, including Aboriginal cultures, Torres Strait Islander cultures and/or Asia–Pacific cultures
- demonstrate and apply acting skills, encompassing stagecraft, including a knowledge of stage areas, awareness of stage direction, sightlines, responding to cues and strategies to document blocking (such as script annotation) through text- and non-text-based learning experiences
- demonstrate and apply safe and effective vocal practices, including warm-up techniques and effective application of pitch, pace, pause, intonation, inflection and projection through text- and non-text-based learning experiences
- demonstrate and apply safe and effective movement skills, including use of energy and control through text- and non-text-based learning experiences
- demonstrate and apply individual performance skills in an ensemble (turn-taking, listening, group awareness, energy levels) to present dramatic action through text- and non-text-based making activities
- use a scaffolded play-building and rehearsal process to progress from a vision to a polished performance
- interpret and analyse, using a reverse chronology approach, scripted drama, and professional live or recorded theatre, from contemporary practices to inherited traditions, to
  - identify and evaluate meaning and relevance to a 21st century audience, by applying their knowledge and understanding of the dramatic languages of selected styles, considering
    - elements of drama (such as character, contrast, dramatic focus, language, mood, movement, place, relationship, role, situation, space, symbol, tension, time)
    - conventions of selected styles:
      - Greek theatre (such as chorus, heightened emotion and action, mask, presentational acting); or
      - Elizabethan theatre (such as heightened emotion and action, iambic pentameter, soliloquy, direct address, aside, poetic image, presentational acting); or
      - Neoclassicism (such as heightened emotion and action; language as lyrical, formal, rhythmic and rich with imagery; elevated movement, drawing on presentational use of gesture, including techniques of *commedia dell'arte*)
    - conventions of Contemporary performance (such as fragmentation, hybridity and openness of form, intertextuality, hypertextuality, appropriation, site-specific performance and mediatised performance, incorporating the use of performance technologies)
- apply conventions that privilege image over spoken text, such as

## Subject matter

- conventions of physical theatre (viewpoints, movement sequence, motif, poetic image, transformation of word into image, freeze-frame, ritualised movement)
- conventions of visual theatre (inclusion of media, object theatre, symbolic image)
- conventions of non-linear form (flashback, flashforward, parallel action, cyclic structure, episodic structure)
- apply the skill of directing in articulating a vision to transform an inherited published text
- apply literacy knowledge and skills, through written, kinaesthetic and oral communication, to
  - understand purpose, forms and structure of a multimodal directorial pitch, using a digital visual presentation and an extended analytical essay
  - use drama terminology
  - use language conventions to construct responses
  - use critical literacies to assist learning when analysing, evaluating and making dramatic works
- justify directorial choices in structuring and shaping dramatic action in relation to chosen purposes, contexts and dramatic meaning
- apply critiquing skills by
  - analysing and evaluating the relationship between text, purpose, context and dramatic meaning in their own and others' work, through written, kinaesthetic and oral communication
  - analysing and evaluating how dramatic conventions of Contemporary performance in professional live or recorded live theatre are manipulated to address the needs of a 21st century audience
- synthesise analysis and evaluation to argue a position in response to known and unfamiliar excerpts of recorded live theatre
- devise and present dramatic action
  - by manipulating the elements of drama
  - by manipulating and structuring a range of dramatic forms and conventions of selected styles
  - through improvisation, process drama and play-building
  - for selected purposes and contexts
- create and present new interpretations of inherited dramatic texts through manipulating the elements of drama (including character, language, movement, time, place, space, tension, symbol) and conventions of Contemporary performance in relation to structure, purpose, context and dramatic meaning to
  - reframe meaning
  - hybridise and fracture dramatic action and form
  - transform context and purpose.

### Suggested texts

**Note:** The following are examples only and are not mandatory.

Contemporary:

- Brendan Kennelly: *The Trojan Women*
- Wesley Enoch: *Black Medea*
- Daniel Keene: *Cho Cho San*
- Robert Wilson: *Einstein on the Beach*
- Robert Lepage: *Far Side of the Moon*
- Ariane Mnouchkine: *Le Dernier Caravansérail*
- Zen Zen Zo: *The Tempest*
- Richard Allen and Karen Pearlman: *Performing the Unnameable — An anthology of Australian performance texts*

Greek:

- Sophocles: *Antigone; Electra; Oedipus; Philoctetes*
- Euripides: *Bacchae; Medea; The Phoenician Women; Hecabe; Trojan Women*
- Aristophanes: *Clouds; Birds; Lysistrata; Frogs*

Elizabethan:

- William Shakespeare's complete works
- Christopher Marlowe: *Dr Faustus*

## Subject matter

- Ben Jonson: *Volpone*; *The Alchemist*

Neoclassicism:

- Moliere: *Tartuffe*; *The Doctor in Spite of Himself*; *The Imaginary Invalid*; *The Misanthrope*
- Carl Goldoni: *The Venetian Twins*; *The Servant of Two Masters*
- Jean Racine: *Phaedra*

## 5.4 Assessment

### 5.4.1 Summative internal assessment 3 (IA3): Project — practice-led project (35%)

#### Description

This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. The response is a coherent work that documents the iterative process undertaken to develop a solution to a dramatic stimulus. The response may include multimodal presentation, polished performance, photographs, video and demonstration of practice.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

#### Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

1. demonstrate an understanding of the elements of drama
2. apply digital literacy skills to communicate ideas
3. apply and structure the dramatic languages to transform text using the conventions of Contemporary performance through the skills of directing
5. interpret purpose and context in selected inherited dramatic texts and Contemporary performance to communicate dramatic meaning
6. manipulate the elements of drama and conventions of Contemporary performance to create dramatic action and meaning
7. evaluate and justify the use of elements of drama and conventions of Contemporary performance to communicate dramatic meaning.

**Note:** Objectives 4 and 8 are not assessed in this instrument.

#### Specifications

##### Description

The arts industry and creative spaces of the 21st century value fluidity of production roles in framing dramatic works for current audiences. In this task, students will be challenged to reimagine, transform and adapt text from inherited dramatic traditions and key dramatic works to communicate through performance an expression of their own artistic voice, answering the needs of a 21st century audience. Throughout this process, students will apply the skills of directing, devising and acting.

Students will work as director to create a directorial vision through manipulating the elements of drama and conventions of Contemporary performance to transform an inherited published text (Greek, Elizabethan or Neoclassical). The vision will be articulated through a multimodal pitch combining spoken word with digital visual presentation. The pitch will articulate the directorial vision, including evaluation and justification of their dramatic choices. Informed by ideas in the directorial visions, students will present, as an individual or as ensemble, an excerpt of the selected text as a Contemporary performance.

The practice-led project will involve a:

- directorial vision delivered through a multimodal pitch that
  - demonstrates how the elements of drama and conventions of Contemporary performance will be manipulated to transform a selected inherited published text (Greek, Elizabethan or Neoclassical)
  - applies and structures the dramatic languages to make clear the relationship between text, purpose, context and dramatic meaning in the vision
  - evaluates and justifies use of the dramatic languages against stated purpose and dramatic meaning
  - combines the spoken word with digital visual presentation
- performance that will
  - interpret purpose and context to communicate dramatic meaning
  - manipulate dramatic languages to create dramatic action and meaning
  - be presented as an ensemble or a one-person show
  - be informed by ideas presented in the directorial visions, teacher feedback and further contributions by the ensemble (as appropriate)
  - be presented as an excerpt of the selected inherited text using the dramatic languages of Contemporary performance to reframe purpose, context and meaning.

### Supporting evidence

Supporting evidence is required to substantiate teacher decisions. Evidence includes:

- audiovisual recording of the directorial vision (multimodal pitch). The following guidelines are strongly advised
  - the camera should, wherever possible
    - remain directly in front of the performance with panning only to keep the performer/s in view
    - film full-body views of the performer/s
    - be placed at a distance and in appropriate lighting for ease of identification of the performers
  - the completed audiovisual record should be a continuous recording of the performance with no pausing or editing
- final text with role highlighted and brief annotations about manipulation and demonstration of the dramatic languages in performance.

### Conditions

- Duration
  - directorial vision — 12–18 hours including preparation and individual presentation
    - 5–7 minutes of multimodal pitch (combining spoken word with digital visual presentation)
  - performance — 6–9 hours including preparation and group presentation
    - 3–5 minutes of performance (all students must be actively engaged on stage for a minimum of 3 minutes).

- Other
  - individual or group (recommendation for group size 2–4 people)
- Submission
  - directorial vision — .mov, .mp4, .pptx or .avi for dynamic files
  - performance — .mov, .mp4, .pptx or .avi for dynamic files
  - text with role highlighted with brief annotations – pdf or .pptx.

## Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the project.

Criterion	Objectives	Marks
Demonstrating an understanding of the elements of drama	1	3
Applying digital literacy skills	2	3
Applying and evaluating the use of dramatic languages	3 and 7	13
Interpreting purpose and context	5	8
Manipulating dramatic languages to create dramatic action and meaning	6	8
<b>Total</b>		<b>35</b>

**Note:** Unit objectives 4 and 8 are not assessed in this instrument.

## Instrument-specific marking guide

### Criterion: Demonstrating an understanding of the elements of drama

Assessment objective

1. demonstrate an understanding of the elements of drama

The student work has the following characteristics:	Marks
• demonstration of an understanding of <u>elements of drama</u> in the chosen style/form, making clear the interconnected nature of <u>dramatic action</u> and <u>dramatic meaning</u>	3
• demonstration of an understanding of the elements of drama	2
• identification of isolated elements of drama	1
• does not satisfy any of the descriptors above.	0

### Criterion: Applying digital literacy skills

Assessment objective

2. apply digital literacy skills to communicate ideas

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• application of digital literacy skills enhances communication by making connections between ideas</li> </ul>	3
<ul style="list-style-type: none"> <li>• application of digital literacy skills to communicate ideas</li> </ul>	2
<ul style="list-style-type: none"> <li>• use of digital media in the <u>directorial vision</u></li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

### Criterion: Applying and evaluating the use of dramatic languages

#### Assessment objectives

3. apply and structure the dramatic languages to transform text using the conventions of Contemporary performance through the skills of directing
7. evaluate and justify the use of elements of drama and conventions of Contemporary performance to communicate dramatic meaning

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• application and <u>structure</u> shows a vision that synthesises <u>purpose</u>, <u>context</u> and <u>conventions</u> of style to reveal subtleties of meaning</li> <li>• evaluation and justification reveals the interrelationship between <u>purpose</u>, <u>context</u> and meaning using discerning examples</li> </ul>	12–13
<ul style="list-style-type: none"> <li>• application and structure shows the interrelationship between the chosen purpose and <u>context</u> that enriches text and <u>dramatic meaning</u></li> <li>• evaluation and justification clarifies the relationship between conventions of <u>Contemporary performance</u> and dramatic meaning</li> </ul>	10–11
<ul style="list-style-type: none"> <li>• application and structure shows selection of conventions of Contemporary performance to transform dramatic meaning</li> <li>• evaluation and justification of the vision highlights the impact of directorial choices in relation to purpose</li> </ul>	8–9
<ul style="list-style-type: none"> <li>• application and structure of dramatic languages to transform text using the conventions of Contemporary performance through the skill of <u>directing</u></li> <li>• evaluation and justification of the use of elements of drama and conventions of Contemporary performance to communicate dramatic meaning</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• application and structure shows management and shaping of the dramatic action to suit the context or purpose</li> <li>• evaluation and justification describes the relationship between elements and conventions of Contemporary performance</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• organisation of ideas to <u>interpret</u> text</li> <li>• description of elements of drama and conventions of Contemporary performance</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• communication of selected text and new context</li> <li>• description of isolated elements or conventions of Contemporary performance</li> </ul>	1
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

## Criterion: Interpreting purpose and context

### Assessment objective

#### 5. interpret purpose and context in Contemporary performance to communicate dramatic meaning

The student work has the following characteristics:	Marks
• <u>interpretation</u> is enhanced by a synthesis of dramatic languages in Contemporary performance that reveals subtleties of meaning	7–8
• interpretation shows exploitation of <u>time</u> , <u>place</u> and <u>symbol</u> to communicate a clear <u>purpose</u> and engage an <u>audience</u> .	5–6
• interpretation of <u>purpose</u> and <u>context</u> in <u>Contemporary performance</u> to communicate <u>dramatic meaning</u>	4
• interpretation shows an understanding of <u>situation</u> , <u>role</u> and relationship in chosen text	2–3
• text is recited	1
• does not satisfy any of the descriptors above.	0

## Criterion: Manipulating dramatic languages to create dramatic action and meaning

### Assessment objective

#### 6. manipulate the elements of drama and conventions of Contemporary performance to create dramatic action and meaning

The student work has the following characteristics:	Marks
• manipulation shows a sustained integration of the use of conventions, the skills of acting and the elements of drama to create engaging dramatic action	8
• manipulation creates belief, energy and <u>focus</u> through the use of space, reacting to cues, rhythms of <u>performance</u> and <u>ensemble</u> (as appropriate)	7
• manipulation of conventions of Contemporary performance through voice and movement is <u>controlled</u> , purposeful and focuses <u>dramatic action and meaning</u>	6
• manipulation shows clear connections between <u>purpose</u> and <u>context</u> through conventions of Contemporary performance	5
• manipulation of the elements of drama and conventions of Contemporary performance to create dramatic action and meaning	4
• manipulation demonstrates the use of dramatic conventions to create action	3
• use of vocal and movement qualities to communicate <u>role</u> and language to an audience	2
• use of voice or movement to deliver text	1
• does not satisfy any of the descriptors above.	0



## 5.4.2 Summative external assessment (EA): Examination — extended response (25%)

### General information

Summative external assessment is developed and marked by the QCAA. In Drama, it contributes 25% to a student's overall subject result.

Summative external assessment draws from the learning in both Units 3 and 4.

The external assessment in Drama is common to all schools and administered under the same conditions, at the same time, on the same day.

### Description

The examination assesses the application of a range of cognitions to a provided question, selected from several options appropriate to the various specialisations.

Student responses must be completed individually, under supervised conditions, and in a set timeframe.

### Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

1. demonstrate an understanding of the elements of drama and skills of critiquing
2. apply written literacy skills using relevant drama terminology and language conventions to communicate ideas and meaning
4. analyse how the elements of drama and conventions are used to create dramatic action and meaning
7. evaluate and justify the use of elements of drama and conventions to communicate dramatic meaning
8. synthesise and argue a position in response to recorded live dramatic action and meaning.

**Note:** Objectives 3, 5, and 6 are not assessed in this instrument.

### Specifications

#### Description

##### Extended response

An extended written response is based on the sustained application of students' cognitive abilities. Students are required to analyse, synthesise, evaluate and justify information in the development of a response to unseen stimulus and an unseen question selected from various options.

The extended response examination requires:

- a response to an unseen question selected from various options and unseen stimulus
- sustained analysis, synthesis, evaluation and justification to fully answer a question
- a response in the form of an analytical essay that expresses a viewpoint.

## Conditions

- Time: 2 hours plus 20 minutes planning time
- Mode: written
- Length: 800–1000 words
- Other
  - unseen stimulus will be succinct enough to allow students sufficient time to engage with them
  - students will be provided with contextual information during the examination to support understanding of the stimulus.

## Instrument-specific marking guide

No ISMG is provided for the external assessment.

## 6 Glossary

Term	Explanation
<b>A</b>	
<b>accomplished</b>	highly trained or skilled in a particular activity; perfected in knowledge or training; expert
<b>accuracy</b>	the condition or quality of being true, correct or exact; freedom from error or defect; precision or exactness; correctness; in science, the extent to which a measurement result represents the quantity it purports to measure; an accurate measurement result includes an estimate of the true value and an estimate of the uncertainty
<b>accurate</b>	precise and exact; to the point; consistent with or exactly conforming to a truth, standard, rule, model, convention or known facts; free from error or defect; meticulous; correct in all details
<b>acting</b>	a skill of drama; the process and skills used to embody performance and communicate with an audience; the principal tools of the actor are voice and movement; the skills and processes differ according to dramatic style
<b>adept</b>	very/highly skilled or proficient at something; expert
<b>adequate</b>	satisfactory or acceptable in quality or quantity equal to the requirement or occasion
<b>aesthetic</b>	an artistic expression, viewed as reflective of a personal or cultural ideal; specific artistic awareness, or a deep appreciation of the meaning of an artistic experience through intellectual, emotional and sensual response to a work of art; in Drama, it involves subjective responses to non-verbal, affective and verbal devices, which can be representative of form/style/time/place (ACARA, Australian Curriculum: The Arts, 2017)
<b>analyse</b>	dissect to ascertain and examine constituent parts and/or their relationships; break down or examine in order to identify the essential elements, features, components or structure; determine the logic and reasonableness of information; examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences
<b>applied learning</b>	the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts that may encompass workplace, industry and community situations; it emphasises learning through doing and includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills
<b>Applied subject</b>	a subject whose primary pathway is work and vocational education; it emphasises applied learning and community connections; a subject for which a syllabus has been developed by the QCAA, with the following characteristics: courses developed from Applied syllabuses contribute to the QCE; Applied subjects do not have external assessment but the subject result may contribute towards ATAR calculations

Term	Explanation
<b>apply</b>	use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation
<b>appraise</b>	evaluate the worth, significance or status of something; judge or consider a text or piece of work
<b>appreciate</b>	recognise or make a judgment about the value or worth of something; understand fully; grasp the full implications of
<b>appropriate</b>	acceptable; suitable or fitting for a particular purpose, circumstance, context, etc.
<b>appropriation</b>	an expansion or transformation of text and previous ideas to make them relevant to a contemporary audience
<b>apt</b>	suitable to the purpose or occasion; fitting, appropriate
<b>area of study</b>	a division of, or a section within a unit
<b>argue</b>	give reasons for or against something; challenge or debate an issue or idea; persuade, prove or try to prove by giving reasons
<b>aspect</b>	a particular part of a feature of something; a facet, phase or part of a whole
<b>assess</b>	measure, determine, evaluate, estimate or make a judgment about the value, quality, outcomes, results, size, significance, nature or extent of something
<b>assessment</b>	purposeful and systematic collection of information about students' achievements
<b>assessment instrument</b>	a tool or device used to gather information about student achievement
<b>assessment objectives</b>	drawn from the unit objectives and contextualised for the requirements of the assessment instrument (see also 'syllabus objectives', 'unit objectives')
<b>assessment technique</b>	the method used to gather evidence about student achievement, (e.g. examination, project, investigation)
<b>astute</b>	showing an ability to accurately assess situations or people; of keen discernment
<b>ATAR</b>	Australian Tertiary Admission Rank
<b>audience</b>	individuals or groups of people who experience drama in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement (ACARA, Australian Curriculum: The Arts, 2017); an audience can be an individual, a small group or a larger group; the size of an audience is influenced by the purpose of the assessment instrument; e.g. a teacher could be a sole audience member

Term	Explanation
<b>Australian Gothic</b>	a style that has grown out of 19th century Gothic which explores the uniquely Australian spectre of our history or identity; themes emphasise the terrors of isolation in this postcolonial land and expose a tormented communal psyche weighted by dark secrets; the Australian Gothic play often includes things from the environment as participants in the drama (e.g. the bush) as well as themes of the supernatural, violence and escape
<b>authoritative</b>	able to be trusted as being accurate or true; reliable; commanding and self-confident; likely to be respected and obeyed
<b>B</b>	
<b>balanced</b>	keeping or showing a balance; not biased; fairly judged or presented; taking everything into account in a fair, well-judged way
<b>basic</b>	fundamental
<b>C</b>	
<b>calculate</b>	determine or find (e.g. a number, answer) by using mathematical processes; obtain a numerical answer showing the relevant stages in the working; ascertain/determine from given facts, figures or information
<b>categorise</b>	place in or assign to a particular class or group; arrange or order by classes or categories; classify, sort out, sort, separate
<b>challenging</b>	difficult but interesting; testing one's abilities; demanding and thought-provoking; usually involving unfamiliar or less familiar elements
<b>character</b>	an element of drama; the performer takes on the persona, physicality, vocal qualities and given circumstances of the character; the character's relationships with other characters are defined by their particular history, motivations, desires and ways of seeing the world, e.g. Hamlet, Hedda Gabler, Willie Loman; character is most often a rehearsed and polished performance
<b>characteristic</b>	a typical feature or quality
<b>clarify</b>	make clear or intelligible; explain; make a statement or situation less confused and more comprehensible
<b>clarity</b>	clearness of thought or expression; the quality of being coherent and intelligible; free from obscurity of sense; without ambiguity; explicit; easy to perceive, understand or interpret
<b>classify</b>	arrange, distribute or order in classes or categories according to shared qualities or characteristics
<b>clear</b>	free from confusion, uncertainty, or doubt; easily seen, heard or understood
<b>clearly</b>	in a clear manner; plainly and openly, without ambiguity
<b>coherent</b>	having a natural or due agreement of parts; connected; consistent; logical, orderly; well-structured and makes sense; rational, with parts that are harmonious; having an internally consistent relation of parts

Term	Explanation
<b>cohesive</b>	characterised by being united, bound together or having integrated meaning; forming a united whole
<b>collaboration</b>	when a team/ensemble comes together and works jointly on an activity or project
<b>Collage Drama</b>	a collection of material, selected around a theme, and shaped into a dramatic performance; the material may be selected from diverse sources such as plays, poetry, prose, songs, music, dance, newspapers, electronic media and improvisational workshops
<b>comment</b>	express an opinion, observation or reaction in speech or writing; give a judgment based on a given statement or result of a calculation
<b>communicate</b>	convey knowledge and/or understandings to others; make known; transmit
<b>community</b>	a group of people living in the same place or having a particular characteristic in common
<b>compare</b>	display recognition of similarities and differences and recognise the significance of these similarities and differences
<b>competent</b>	having suitable or sufficient skills, knowledge, experience, etc. for some purpose; adequate but not exceptional; capable; suitable or sufficient for the purpose; having the necessary ability, knowledge or skill to do something successfully; efficient and capable (of a person); acceptable and satisfactory, though not outstanding
<b>competently</b>	in an efficient and capable way; in an acceptable and satisfactory, though not outstanding, way
<b>complex</b>	composed or consisting of many different and interconnected parts or factors; compound; composite; characterised by an involved combination of parts; complicated; intricate; a complex whole or system; a complicated assembly of particulars
<b>complicité</b>	principle from the work of Jacques Lecoq; togetherness; establishing an ensemble that works together building connections between performers and performers and audience
<b>comprehend</b>	understand the meaning or nature of; grasp mentally
<b>comprehensive</b>	inclusive; of large content or scope; including or dealing with all or nearly all elements or aspects of something; wide-ranging; detailed and thorough, including all that is relevant
<b>concise</b>	expressing much in few words; giving a lot of information clearly and in a few words; brief, comprehensive and to the point; succinct, clear, without repetition of information
<b>conduct</b>	direct in action or course; manage; organise; carry out
<b>consider</b>	think deliberately or carefully about something, typically before making a decision; take something into account when making a judgment; view attentively or scrutinise; reflect on
<b>considerable</b>	fairly large or great; thought about deliberately and with a purpose

Term	Explanation
<b>considered</b>	formed after careful and deliberate thought
<b>consistent</b>	agreeing or accordant; compatible; not self-opposed or self-contradictory, constantly adhering to the same principles; acting in the same way over time, especially so as to be fair or accurate; unchanging in nature, standard, or effect over time; not containing any logical contradictions (of an argument); constant in achievement or effect over a period of time
<b>construct</b>	create or put together (e.g. an argument) by arranging ideas or items; display information in a diagrammatic or logical form; make; build
<b>Contemporary performance</b>	<p>a body of work that builds on an aesthetic history beginning in the 1880s with Alfred Jarry and early Dada experiments; it has developed through the avant-garde and Performance art of the 1980s and continues into our postmodern contemporary condition;</p> <p>Contemporary performance is often non-narrative, technically rigorous and characterised by openness of form; they unsettle perception, demand critical engagement from audiences, address conceptual debates within aesthetics and draw on a diverse range of cultural interests;</p> <p>conventions of Contemporary performance include intertextuality, hypertextuality, hybridity and openness of form, fragmentation, appropriation, integration of live, site-specific and mediated performance;</p> <p>Contemporary performance is hybrid work that integrates text, physical theatre / dance, visual theatre, non-linear form, objects, music, costumes, lighting, image, sound, sets, and vocal expression into complex interactive systems</p>
<b>Contemporary Political Theatre</b>	<p>draws on inherited theatrical traditions such as Epic Theatre and Theatre of the Absurd to cast light on the contemporary condition. Contemporary Political Theatre is characterised by blurring the boundaries of form and style to create dramatic action and meaning. Hybridity of style, drawing on conventions from inherited theatrical traditions is combined with conventions such as intertextuality, allegory and parallel, parody, satire and reversal of normal order to comment on social and political issues and/or events</p>
<b>context</b>	<p>the circumstances or facts that surround a particular situation or event; the circumstances that form the setting for an event, statement or idea, and in terms of which it can be fully understood; in Drama, context provide the lens and frame through which dramatic action and meaning is viewed and created; when engaging in drama, the dramatic, real and general contexts need to be considered:</p> <p><i>dramatic context</i> — in roleplay, improvisation and play text, the dramatic context is created by the choices of the elements of drama, specifically roles, relationships and situations to frame dramatic action</p> <p><i>real context</i> — refers to the live situation in which the drama is produced and/or performed; this includes participants' skills, attitudes and backgrounds, the performance space, the purpose/s and the intended audience, e.g. community theatre, street theatre, theatre for young people</p> <p><i>general contexts</i> — may include real or imagined factors, beliefs and values that influence dramatic meaning and action</p>

Term	Explanation
<b>contrast</b>	display recognition of differences by deliberate juxtaposition of contrary elements; show how things are different or opposite; give an account of the differences between two or more items or situations, referring to both or all of them throughout; In drama, an element of drama; characterised by variation and the breaking of patterns in dramatic action
<b>controlled</b>	shows the exercise of restraint or direction over; held in check; restrained, managed or kept within certain bounds
<b>conventions</b>	accepted techniques that characterise dramatic forms and styles
<b>convincing</b>	persuaded by argument or proof; leaving no margin of doubt; clear; capable of causing someone to believe that something is true or real; persuading or assuring by argument or evidence; appearing worthy of belief; credible or plausible
<b>course</b>	a defined amount of learning developed from a subject syllabus
<b>create</b>	bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole
<b>creative</b>	resulting from originality of thought or expression; relating to or involving the use of the imagination or original ideas to create something; having good imagination or original ideas
<b>credible</b>	capable or worthy of being believed; believable; convincing
<b>criterion</b>	the property or characteristic by which something is judged or appraised
<b>critical</b>	involving skilful judgment as to truth, merit, etc.; involving the objective analysis and evaluation of an issue in order to form a judgment; expressing or involving an analysis of the merits and faults of a work of literature, music, or art; incorporating a detailed and scholarly analysis and commentary (of a text); rationally appraising for logical consistency and merit
<b>critical literacies</b>	involves the active analysis and interpretation of codes and conventions of aural, digital, kinaesthetic, visual and written texts
<b>critique</b>	review (e.g. a theory, practice, performance) in a detailed, analytical and critical way; in Drama, skill of drama involving analysing, synthesising, evaluating and justifying in response to dramatic action and meaning
<b>cursory</b>	hasty, and therefore not thorough or detailed; performed with little attention to detail; going rapidly over something, without noticing details; hasty; superficial
<b>cyclic structure</b>	characterised by repetition of themes, whole sections or similar events in order to unify the structure
<b>D</b>	
<b>decide</b>	reach a resolution as a result of consideration; make a choice from a number of alternatives



Term	Explanation
<b>deduce</b>	reach a conclusion that is necessarily true, provided a given set of assumptions is true; arrive at, reach or draw a logical conclusion from reasoning and the information given
<b>defensible</b>	justifiable by argument; capable of being defended in argument
<b>define</b>	give the meaning of a word, phrase, concept or physical quantity; state meaning and identify or describe qualities
<b>demonstrate</b>	prove or make clear by argument, reasoning or evidence, illustrating with practical example; show by example; give a practical exhibition
<b>derive</b>	arrive at by reasoning; manipulate a mathematical relationship to give a new equation or relationship; in mathematics, obtain the derivative of a function
<b>describe</b>	give an account (written or spoken) of a situation, event, pattern or process, or of the characteristics or features of something
<b>design</b>	produce a plan, simulation, model or similar; plan, form or conceive in the mind
<b>detailed</b>	executed with great attention to the fine points; meticulous; including many of the parts or facts
<b>determine</b>	establish, conclude or ascertain after consideration, observation, investigation or calculation; decide or come to a resolution
<b>develop</b>	elaborate, expand or enlarge in detail; add detail and fullness to; cause to become more complex or intricate
<b>devise</b>	think out; plan; contrive; invent
<b>devising</b>	a skill of drama; the process of planning, trialling, structuring, refining and creating dramatic action using dramatic languages
<b>differentiate</b>	identify the difference/s in or between two or more things; distinguish, discriminate; recognise or ascertain what makes something distinct from similar things; in mathematics, obtain the derivative of a function
<b>directing</b>	a skill of drama; the process of creating, shaping and managing dramatic action to realise a dramatic vision; the director interprets, listens, observes, articulates and negotiates with the creative team to create dramatic action and meaning
<b>directorial vision</b>	developing work that outlines the director's re-visioning and/or extension of a published text
<b>discerning</b>	discriminating; showing intellectual perception; showing good judgment; making thoughtful and astute choices; selected for value or relevance
<b>discriminate</b>	note, observe or recognise a difference; make or constitute a distinction in or between; differentiate; note or distinguish as different
<b>discriminating</b>	differentiating; distinctive; perceiving differences or distinctions with nicety; possessing discrimination; perceptive and judicious; making judgments about quality; having or showing refined taste or good judgment

Term	Explanation
<b>discuss</b>	examine by argument; sift the considerations for and against; debate; talk or write about a topic, including a range of arguments, factors or hypotheses; consider, taking into account different issues and ideas, points for and/or against, and supporting opinions or conclusions with evidence
<b>disjointed</b>	disconnected; incoherent; lacking a coherent order/sequence or connection
<b><i>disponibilité</i></b>	principle from the work of Jacques Lecoq; openness; state of discovery, of freedom to receive conditions required for play
<b>distinguish</b>	recognise as distinct or different; note points of difference between; discriminate; discern; make clear a difference/s between two or more concepts or items
<b>diverse</b>	of various kinds or forms; different from each other
<b>document</b>	support (e.g. an assertion, claim, statement) with evidence (e.g. decisive information, written references, citations)
<b>Documentary drama</b>	transforms pre-existing documentary material (such as newspapers, government reports, interviews) into a theatrical production and explores the issues/events raised
<b>dramatic action</b>	the basic medium of all drama; the concrete physical expression of the dramatic languages, purposes and contexts (Drama, Senior Syllabus, 2013); the driving force and forward motion of drama to create dramatic meaning, tension, belief and audience engagement; the movement of the drama from the introduction, exposition of ideas and conflict to a resolution (ACARA, Australian Curriculum: The Arts, 2017) dramatic action may be totally spontaneous and improvised, or planned and rehearsed
<b>dramatic concept</b>	developing original idea/s for a performance based on stimulus
<b>dramatic focus</b>	an element of drama; directing and intensifying attention and framing moments of dramatic action — inside, outside or the edge of action, or identifying the main idea of the drama
<b>dramatic forms</b>	the way the dramatic action is structured, organised and shaped; dramatic forms are shaped by the application of the elements of drama in particular social, cultural and historical contexts (ACARA, Australian Curriculum: The Arts, 2017)
<b>dramatic languages</b>	are the foundations and working materials of drama; they are interconnected and embedded in contexts across the course of study; dramatic languages consist of dramatic forms and styles; conventions of forms and styles; elements of drama and skills of drama
<b>dramatic meaning</b>	the meaning/s or message/s communicated by manipulating the dramatic languages to create dramatic action; the creator/s may have a meaning they are attempting to communicate and audiences may receive multiple meanings according to their own interpretation of the dramatic work
<b>dramatic purpose</b>	the intent of the creator/s or interpreter/s of the dramatic action and meaning; and/or is the reason a dramatic work is created or performed, e.g. to celebrate, to educate, to entertain

Term	Explanation
<b>dramatic styles</b>	the way dramatic action is expressed or performed; dramatic styles have particular characteristics that can be identified, used and manipulated to evaluate, create, shape and strengthen the aesthetic impact of drama
<b>dramatic texts</b>	developed to achieve different purposes; drawn from a variety of contexts, and embody the dramatic languages; examples of texts that students use in Drama include performances, playscripts, student-devised texts and stimulus texts; examples of texts that students make/create in Drama include performances, improvisations, playscripts devised concepts, directorial folios and dramatic treatments
<b>dramatic works</b>	written dramatic texts and scenarios, as well as improvised and non-language-based performances
<b>dramaturge</b>	a person who assists in the preparation of any text for production; aspects of the role include research that provides insight into all aspects of the world of performance, facilitation of text development by working with the playwright or deviser to improve the performance, and creation of program notes, news articles or similar documents
<b>draw conclusions</b>	make a judgment based on reasoning and evidence
<b>E</b>	
<b>effective</b>	successful in producing the intended, desired or expected result; meeting the assigned purpose
<b>efficient</b>	working in a well-organised and competent way; maximum productivity with minimal expenditure of effort; acting or producing effectively with a minimum of waste, expense or unnecessary effort
<b>element</b>	a component or constituent part of a complex whole; a fundamental, essential or irreducible part of a composite entity
<b>elementary</b>	simple or uncompounded; relating to or dealing with elements, rudiments or first principles (of a subject); of the most basic kind; straightforward and uncomplicated
<b>elements of drama</b>	the building blocks of dramatic form and style, which include character, contrast, dramatic focus, language, mood, movement, place, relationship, role, situation, space, symbol, tension, time
<b>Elizabethan theatre</b>	historically, Elizabethan theatre refers to plays performed in England during the reign of Queen Elizabeth I (1558–1603); these include works by William Shakespeare and his contemporaries, such as Christopher Marlowe, Ben Jonson, Thomas Dekker, Thomas Kyd, Thomas Heywood and Robert Greene; the identifiable acting and staging conventions common to Elizabethan theatre include soliloquy, aside, boys performing female roles, masque, eavesdropping, presentational acting style, dialogue and play within a play; stagecraft is characterised by elaborate costumes and minimal scenery

Term	Explanation
<b>emerging practices</b>	part of a sustained growth of artistic practice, whether in relation to a contemporary movement or a particular artistic tradition; emerging artists provide the exuberance to question inherited traditions and are the principal creators of new works and practices
<b>ensemble</b>	a group of actors working collaboratively
<b>Epic theatre</b>	a form of drama often presenting a series of loosely connected scenes that avoid illusion and often interrupt the story line to address the audience directly with analysis, argument, or documentation; the intention is to appeal to an audience's intellect by using 'alienating' or 'distancing' effects, causing the audience to think objectively about the play, to reflect on its argument, to understand it, and to draw conclusions; plays may include songs that support the message of the play, storytellers and narrators, projection, placards, film sequences and actors directly addressing the audience
<b>episodic structures</b>	series of short scenes linked together by the same character, place or theme
<b>erroneous</b>	based on or containing error; mistaken; incorrect
<b>essential</b>	absolutely necessary; indispensable; of critical importance for achieving something
<b>evaluate</b>	make an appraisal by weighing up or assessing strengths, implications and limitations; make judgments about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria
<b>examination</b>	a supervised test that assesses the application of a range of cognitions to one or more provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe
<b>examine</b>	investigate, inspect or scrutinise; inquire or search into; consider or discuss an argument or concept in a way that uncovers the assumptions and interrelationships of the issue
<b>experiment</b>	try out or test new ideas or methods, especially in order to discover or prove something; undertake or perform a scientific procedure to test a hypothesis, make a discovery or demonstrate a known fact
<b>explain</b>	make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; give an account; provide additional information
<b>explicit</b>	clearly and distinctly expressing all that is meant; unequivocal; clearly developed or formulated; leaving nothing merely implied or suggested
<b>explore</b>	look into both closely and broadly; scrutinise; inquire into or discuss something in detail
<b>express</b>	convey, show or communicate (e.g. a thought, opinion, feeling, emotion, idea or viewpoint) in words, art, music or movement, convey or suggest a representation of; depict

Term	Explanation
<b>extended response</b>	an open-ended assessment technique that focuses on the interpretation, analysis, examination and/or evaluation of ideas and information in response to a particular situation or stimulus; while students may undertake some research when writing of the extended response, it is not the focus of this technique; an extended response occurs over an extended and defined period of time
<b>Extension subject</b>	a two-unit subject (Units 3 and 4) for which a syllabus has been developed by QCAA, that is an extension of one or more General subject/s, studied concurrently with, Units 3 and 4 of that subject or after completion of, Units 3 and 4 of that subject
<b>external assessment</b>	summative assessment that occurs towards the end of a course of study and is common to all schools; developed and marked by the QCAA according to a commonly applied marking scheme
<b>external examination</b>	a supervised test, developed and marked by the QCAA, that assesses the application of a range of cognitions to multiple provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe
<b>extrapolate</b>	infer or estimate by extending or projecting known information; conjecture; infer from what is known; extend the application of something (e.g. a method or conclusion) to an unknown situation by assuming that existing trends will continue or similar methods will be applicable
<b>F</b>	
<b>factual</b>	relating to or based on facts; concerned with what is actually the case; actually occurring; having verified existence
<b>familiar</b>	well-acquainted; thoroughly conversant with; well known from long or close association; often encountered or experienced; common; (of materials, texts, skills or circumstances) having been the focus of learning experiences or previously encountered in prior learning activities
<b>feasible</b>	capable of being achieved, accomplished or put into effect; reasonable enough to be believed or accepted; probable; likely
<b>fluent</b>	spoken or written with ease; able to speak or write smoothly, easily or readily; articulate; eloquent; in artistic performance, characteristic of a highly developed and excellently controlled technique; flowing; polished; flowing smoothly, easily and effortlessly
<b>fluently</b>	in a graceful and seemingly effortless manner; in a way that progresses smoothly and readily
<b>focus</b>	in performance, this refers to concentration of attention on what an actor is doing, feeling and sensing; the direction of the actor's or audience's attention to a specific point, person or object
<b>formative assessment</b>	assessment whose major purpose is to improve teaching and student achievement

Term	Explanation
<b>forms</b>	see 'dramatic forms'
<b>fragmentation</b>	fracturing, reorganising or re-versioning of texts to develop new or alternative meanings
<b>fragmented</b>	disorganised; broken down; disjointed or isolated
<b>framing</b>	the perspective through which the dramatic action in a context or story is explored, usually from within the action or on the edge or outside the action, distanced by time or place
<b>frequent</b>	happening or occurring often at short intervals; constant, habitual, or regular
<b>fundamental</b>	forming a necessary base or core; of central importance; affecting or relating to the essential nature of something; part of a foundation or basis
<b>G</b>	
<b>General subject</b>	a subject for which a syllabus has been developed by the QCAA with the following characteristics: results from courses developed from General syllabuses contribute to the QCE; General subjects have an external assessment component; results may contribute to ATAR calculations
<b>generate</b>	produce; create; bring into existence
<b>Greek theatre</b>	refers to Greek drama originating in the 5th century onwards and the emergence of three dramatic genres — tragedy, comedy, and the satyr play; Greek dramatic works contained a well-defined beginning, middle and end, with the play progressing clearly and systematically to its conclusion; Greek drama is often characterised by the inclusion of a chorus that underscored the ideas of the play, provided point of view and focused on issues of the play and implications of the action; the chorus established the play's ethical system and participated in the action; the plays often contained singing with many plays closely associated with religion
<b>H</b>	
<b>hybridity</b>	dramatic action that is created using conventions from multiple styles or forms
<b>hypertextuality</b>	the relation between one text and a previous text which it transforms
<b>hypothesise</b>	formulate a supposition to account for known facts or observed occurrences; conjecture, theorise, speculate; especially on uncertain or tentative grounds
<b>I</b>	
<b>identify</b>	distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature

Term	Explanation
<b>illogical</b>	lacking sense or sound reasoning; contrary to or disregarding of the rules of logic; unreasonable
<b>implement</b>	put something into effect, e.g. a plan or proposal
<b>implicit</b>	implied, rather than expressly stated; not plainly expressed; capable of being inferred from something else
<b>improbable</b>	not probable; unlikely to be true or to happen; not easy to believe
<b>improvisation</b>	a skill of drama; the creation of dramatic action with little or no preparation; a spontaneous enactment, taking on roles and situations to create dramatic action and extend an idea; usually short and structured into a complete little play (ACARA, Australian Curriculum: The Arts, 2017) improvisation uses the skills of making, accepting, extending and advancing offers
<b>inaccurate</b>	not accurate
<b>inappropriate</b>	not suitable or proper in the circumstances
<b>inconsistent</b>	lacking agreement, as one thing with another, or two or more things in relation to each other; at variance; not consistent; not in keeping; not in accordance; incompatible, incongruous
<b>independent</b>	thinking or acting for oneself, not influenced by others
<b>in-depth</b>	comprehensive and with thorough coverage; extensive or profound; well-balanced or fully developed
<b>individual</b>	a single/solo person as distinct from a group or ensemble
<b>infer</b>	derive or conclude something from evidence and reasoning, rather than from explicit statements; listen or read beyond what has been literally expressed; imply or hint at
<b>informed</b>	knowledgeable; learned; having relevant knowledge; being conversant with the topic; based on an understanding of the facts of the situation (of a decision or judgment)
<b>inherited traditions</b>	come from the historical and cultural practices associated with particular time periods and spaces; these practices include technology, values, attitudes and beliefs; inherited traditions are embedded in dramatic styles that have a codified set of conventions and emerge through particular playwrights and practitioners from different historical periods
<b>innovative</b>	new and original; introducing new ideas; original and creative in thinking
<b>inquiry learning</b>	a creative process that places equal emphasis on content and processes; it moves away from the acquisition of facts to the problem-solving, reflection and realisation of ideas
<b>insightful</b>	showing understanding of a situation or process; understanding relationships in complex situations; informed by observation and deduction

Term	Explanation
<b>instrument-specific marking guide</b>	ISMG; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives')
<b>integral</b>	<i>adjective</i> necessary for the completeness of the whole; essential or fundamental; <i>noun</i> in mathematics, the result of integration; an expression from which a given function, equation, or system of equations is derived by differentiation
<b>intended</b>	designed; meant; done on purpose; intentional
<b>internal assessment</b>	assessments that are developed by schools; summative internal assessments are endorsed by the QCAA before use in schools and results externally confirmed contribute towards a student's final result
<b>interpret</b>	use knowledge and understanding to recognise trends and draw conclusions from given information; make clear or explicit; elucidate or understand in a particular way; bring out the meaning of, e.g. a dramatic or musical work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of; identify or draw meaning from, or give meaning to, information presented in various forms, such as words, symbols, pictures or graphs in drama, make meaning of a dramatic text as: <ul style="list-style-type: none"> <li>• a creator of dramatic action and meaning</li> <li>• a performer of dramatic action and meaning</li> <li>• the audience critiquing dramatic action and meaning</li> </ul>
<b>intertextuality</b>	interdependence or relationship that exists between a present text and the reference and quotations from other previous texts to communicate ideas
<b>investigate</b>	carry out an examination or formal inquiry in order to establish or obtain facts and reach new conclusions; search, inquire into, interpret and draw conclusions about data and information
<b>investigation</b>	an assessment technique that requires students to research a specific problem, question, issue, design challenge or hypothesis through the collection, analysis and synthesis of primary and/or secondary data; it uses research or investigative practices to assess a range of cognitions in a particular context; an investigation occurs over an extended and defined period of time
<b>irrelevant</b>	not relevant; not applicable or pertinent; not connected with or relevant to something
<b>isolated</b>	detached, separate, or unconnected with other things; one-off; something set apart or characterised as different in some way
<b>J</b>	
<b>judge</b>	form an opinion or conclusion about; apply both procedural and deliberative operations to make a determination



Term	Explanation
<b>justify</b>	give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable
<b>juxtaposition</b>	an act or instance of placing close together or side by side, especially for comparison or contrast
<b>K</b>	
<b>kinaesthetic</b>	sensation of bodily motion; the perception or sensing of the motion, weight or position of the body as muscles, tendons, and joints move
<b>L</b>	
<b>language</b>	an element of drama; refers to the way that ideas and feelings are expressed dramatically; it encompasses the selection of words, delivery of language through voice and the use of body language to express meaning
<b>language conventions</b>	an understanding of form and genre displaying an awareness and control of language features such as written (spelling, punctuation), spoken/signed (pronunciation, phrasing, pausing, audibility and clarity, volume, pace, silence), non-verbal (facial expressions, gestures, proximity, stance, movement), digital features (still and moving images, design elements, music and sound effects)
<b><i>le jeu</i></b>	principle from the work of Jacques Lecoq; playfulness; to play with and shape an improvisation using rhythm, tempo, space and form
<b>learning area</b>	a grouping of subjects, with related characteristics, within a broad field of learning, e.g. The Arts, Sciences, Languages
<b>linear dramatic forms</b>	form that is characterised by the events take place continuously and sequentially from beginning to end
<b>live performance</b>	drama performance presented to a live audience
<b>logical</b>	rational and valid; internally consistent; reasonable; reasoning in accordance with the principles/rules of logic or formal argument; characterised by or capable of clear, sound reasoning; (of an action, decision, etc.) expected or sensible under the circumstances
<b>logically</b>	according to the rules of logic or formal argument; in a way that shows clear, sound reasoning; in a way that is expected or sensible
<b>M</b>	
<b>Magical Realism</b>	genre or style incorporating fantastic or imaginary elements and often unsettling images or events depicted in a sharply detailed, realistic manner
<b>make decisions</b>	select from available options; weigh up positives and negatives of each option and consider all the alternatives to arrive at a position

Term	Explanation
<b>making</b>	learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions (Australian Curriculum, 2017); making is working in the art form as artist; in Drama, making involves devising or forming and presenting drama, including improvising, devising, playing, acting, directing, refining, interpreting, scripting, practising, rehearsing and performing
<b>manipulate</b>	adapt or change to suit one's purpose
<b>meaning</b>	in the arts, this refers to what an artist expresses in an artwork; or what a viewer understands and interprets from an artwork see also 'dramatic meaning'
<b>mediatised performance</b>	performance that uses another medium, such as film or virtual technologies, to transfer live performance; live theatrical performance is immediate, which positions it as a binary opposite to mediatised performance
<b>mental procedures</b>	a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; sometimes referred to as 'procedural knowledge' there are three distinct phases to the acquisition of mental procedures — the cognitive stage, the associative stage, and the autonomous stage; the two categories of mental procedures are skills (single rules, algorithms and tactics) and processes (macroprocedures)
<b>methodical</b>	performed, disposed or acting in a systematic way; orderly; characterised by method or order; performed or carried out systematically
<b>minimal</b>	least possible; small, the least amount; negligible
<b>modify</b>	change the form or qualities of; make partial or minor changes to something
<b>mood</b>	an element of drama; the atmosphere created through the dramatic action
<b>movement</b>	an element of drama; the use of the body to communicate meaning
<b>multimodal</b>	uses a combination of at least two modes (e.g. spoken, written), delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated so that each mode contributes significantly to the response
<b>N</b>	
<b>narrow</b>	limited in range or scope; lacking breadth of view; limited in amount; barely sufficient or adequate; restricted
<b>Neoclassicism</b>	new or revived classicism of the 17th century French theatre
<b>non-linear dramatic forms</b>	form that is characterised by disrupted or discontinuous sequence of events in a story, including flashback, flashforward and circular narrative structures
<b>nuanced</b>	subtle differences or distinctions in expression, meaning, response

Term	Explanation
<b>O</b>	
<b>objectives</b>	see 'syllabus objectives', 'unit objectives', 'assessment objectives'
<b>obvious</b>	clearly perceptible or evident; easily seen, recognised or understood
<b>openness of form</b>	allows a multiplicity of interpretations for the audience; allows collaborative authorship and intertextuality
<b>optimal</b>	best, most favourable, under a particular set of circumstances
<b>oral history</b>	method of gathering and preserving historical information about individuals, families, important events, or everyday life through formal, rehearsed accounts, informal conversations, printed compilations or recorded interviews
<b>organise</b>	arrange, order; form as or into a whole consisting of interdependent or coordinated parts, especially for harmonious or united action
<b>organised</b>	systematically ordered and arranged; having a formal organisational structure to arrange, coordinate and carry out activities
<b>outstanding</b>	exceptionally good; clearly noticeable; prominent; conspicuous; striking
<b>P</b>	
<b>partial</b>	not total or general; existing only in part; attempted, but incomplete
<b>particular</b>	distinguished or different from others or from the ordinary; noteworthy
<b>perceptive</b>	having or showing insight and the ability to perceive or understand; discerning (see also 'discriminating')
<b>performance</b>	an assessment technique that requires students to demonstrate a range of cognitive, technical, creative and/or expressive skills and to apply theoretical and conceptual understandings, through the psychomotor domain; it involves student application of identified skills when responding to a task that involves solving a problem, providing a solution or conveying meaning or intent; a performance is developed over an extended and defined period of time; in Drama, a planned and rehearsed sequence of actions, embodied through acting using movement and voice, which communicates meaning to an audience
<b>persuasive</b>	capable of changing someone's ideas, opinions or beliefs; appearing worthy of approval or acceptance; (of an argument or statement) communicating reasonably or credibly (see also 'convincing')
<b>perusal time</b>	time allocated in an assessment to reading items and tasks and associated assessment materials; no writing is allowed; students may not make notes and may not commence responding to the assessment in the response space/book
<b>Physical theatre</b>	a form of theatre that emphasises the use of physical movement and includes conventions such as viewpoints (Ann Bogart and Tina Laudau), movement sequence, motif, poetic image, transformation of word into image, freeze frame and ritualised movement

Term	Explanation
<b>place</b>	an element of drama; describes the location and setting of the dramatic action, including the way they are communicated through staging
<b>planning time</b>	time allocated in an assessment to planning how to respond to items and tasks and associated assessment materials; students may make notes but may not commence responding to the assessment in the response space/book; notes made during planning are not collected, nor are they graded or used as evidence of achievement
<b>playscripts</b>	the text of a dramatic work
<b>polished</b>	flawless or excellent; performed with skilful ease
<b>position</b>	a thesis stated in response or in relation to a question or provocation about a drama or performance
<b>practice-led project</b>	an integrated project involving a directorial vision and a performance
<b>precise</b>	definite or exact; definitely or strictly stated, defined or fixed; characterised by definite or exact expression or execution
<b>precision</b>	accuracy; exactness; exact observance of forms in conduct or actions
<b>predict</b>	give an expected result of an upcoming action or event; suggest what may happen based on available information
<b>pre-texts</b>	a textual source or stimulus that initiates the creation of a drama text; pre-texts may establish context, purpose and actions, as well as aspects of elements of drama, such as roles, situation and mood
<b>process</b>	the systematic series of actions, operations or functions performed in order to produce something or to bring about a result; processes in drama include aesthetic, artistic (i.e. creating, performing, responding), cognitive, and creative processes, technical processes and the processes involved when viewing and making drama
<b>product</b>	an assessment technique that focuses on the output or result of a process requiring the application of a range of cognitive, physical, technical, creative and/or expressive skills, and theoretical and conceptual understandings; a product is developed over an extended and defined period of time
<b>proficient</b>	well advanced or expert in any art, science or subject; competent, skilled or adept in doing or using something
<b>project</b>	an assessment technique that focuses on a problem-solving process requiring the application of a range of cognitive, technical and creative skills and theoretical understandings; the response is a coherent work that documents the iterative process undertaken to develop a solution and includes written paragraphs and annotations, diagrams, sketches, drawings, photographs, video, spoken presentations, physical prototypes and/or models; a project is developed over an extended and defined period of time
<b>propose</b>	put forward (e.g. a point of view, idea, argument, suggestion) for consideration or action
<b>prove</b>	use a sequence of steps to obtain the required result in a formal way

Term	Explanation
<b>psychomotor procedures</b>	a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; these are physical procedures used to negotiate daily life and to engage in complex physical activities; the two categories of psychomotor procedures are skills (foundational procedures and simple combination procedures) and processes (complex combination procedures)
<b>published text/s</b>	a play script that has been published by a recognised publishing agency
<b>purpose</b>	refers to the intent of the creator/s or interpreter/s of the dramatic action and meaning, and are the reasons dramatic works are created and/or performed; purposes of drama assist the creator/s or interpreter/s to: <ul style="list-style-type: none"> <li>• explore and understand the reasons for experiencing and engaging with drama and dramatic works</li> <li>• explore and understand the intentions of the designer, producer or performer of a dramatic work</li> <li>• explore and understand the audience's interpretations and responses</li> <li>• explore how the context that a dramatic work is created in affects the work</li> <li>• understand how drama both reflects and affects societies and represents ideas and experiences</li> </ul>
<b>purposeful</b>	having an intended or desired result; having a useful purpose; determined; resolute; full of meaning; significant; intentional
<b>Q</b>	
<b>QCE</b>	Queensland Certificate of Education
<b>R</b>	
<b>realise</b>	create or make (e.g. a musical, artistic or dramatic work); actualise; make real or concrete; give reality or substance to
<b>Realism</b>	a style of drama crafted to create believable representations of life; roles and characters in Realism drama draw on real-life or life-like motivations
<b>reasonable</b>	endowed with reason; having sound judgment; fair and sensible; based on good sense; average; appropriate, moderate
<b>reasoned</b>	logical and sound; based on logic or good sense; logically thought out and presented with justification; guided by reason; well-grounded; considered
<b>recall</b>	remember; present remembered ideas, facts or experiences; bring something back into thought, attention or into one's mind
<b>recognise</b>	identify or recall particular features of information from knowledge; identify that an item, characteristic or quality exists; perceive as existing or true; be aware of or acknowledge
<b>recorded live performance</b>	audiovisual recordings of live drama performances are appropriate for study in Drama; recorded live performance do not include film texts; see also live performance
<b>refined</b>	developed or improved so as to be precise, exact or subtle

Term	Explanation
<b>reflect on</b>	think about deeply and carefully
<b>reflecting</b>	in Drama, involves linking a current experience to previous learnings; reflection also involves drawing forth cognitive and emotional information from several sources: visual, auditory, kinaesthetic and tactile; reflecting requires acting on and processing information, synthesising and evaluating the dramatic action and meaning; applying what has been learnt to contexts beyond the original context
<b>rehearsal</b>	a performance beforehand by way of practice or drill; the act of going through a dramatic, musical or other performance in private, for practice, before going through it publicly or on some formal occasion
<b>rehearsed</b>	practised; previously experienced; practised extensively
<b>related</b>	associated with or linked to
<b>relationship</b>	an element of drama; refers to the interaction between people, people and ideas, and people and environment in dramatic action
<b>relevance</b>	being related to the matter at hand
<b>relevant</b>	bearing upon or connected with the matter in hand; to the purpose; applicable and pertinent; having a direct bearing on
<b>repetitive</b>	containing or characterised by repetition, especially when unnecessary or tiresome
<b>reporting</b>	providing information that succinctly describes student performance at different junctures throughout a course of study
<b>resolve</b>	in the arts, consolidate and communicate intent through a synthesis of ideas and application of media to express meaning
<b>responding</b>	working about the art form as audience; exploring, responding to, analysing and interpreting artworks (Australian Curriculum, 2017)
<b>reverse chronology</b>	a learning approach that begins with a contemporary focus and follows logical pathways backwards to learn about relevant historical, cultural and traditional styles and art forms; follows a cause-and-effect pathway to understanding influences on artists, styles and approaches
<b>role</b>	an element of drama; the performer adopts the values, attitudes, status and motivations of the role; performers act and react to the given circumstances of the drama, and their relationships with others are defined by the values, attitudes and behaviours particular to the type or status they represent, e.g. student, parent, business person; role is often spontaneous and not a polished performance
<b>routine</b>	often encountered, previously experienced; commonplace; customary and regular; well-practised; performed as part of a regular procedure, rather than for a special reason
<b>rudimentary</b>	relating to rudiments or first principles; elementary; undeveloped; involving or limited to basic principles; relating to an immature, undeveloped or basic form

Term	Explanation
<b>S</b>	
<b>safe</b>	secure; not risky
<b>Satire</b>	the use of humour, irony, exaggeration or ridicule to expose and criticise people's flaws, vices or follies to make a comment
<b>school-based assessment</b>	assessment developed, administered and marked by teachers as part of the school curriculum; (see also 'internal assessment')
<b>scriptwriting</b>	a skill of drama; the recording of dramatic action in writing, as script; scripts are written in theatrical script format using the appropriate conventions and layout
<b>secure</b>	sure; certain; able to be counted on; self-confident; poised; dependable; confident; assured; not liable to fail
<b>select</b>	choose in preference to another or others; pick out
<b>sensitive</b>	susceptible to the attitudes, feelings, or circumstances of others
<b>sequence</b>	place in a continuous or connected series; arrange in a particular order
<b>show</b>	provide the relevant reasoning to support a response
<b>significant</b>	important; of consequence; expressing a meaning; indicative; includes all that is important; sufficiently great or important to be worthy of attention; noteworthy; having a particular meaning; indicative of something
<b>simple</b>	easy to understand, deal with and use; not complex or complicated; plain; not elaborate or artificial; may concern a single or basic aspect; involving few elements, components or steps
<b>simplistic</b>	characterised by extreme simplification, especially if misleading; oversimplified
<b>situation</b>	an element of drama; the setting and circumstances of the dramatic action — the who, what, where, when and what is at stake of the roles/characters; the state of affairs and/or physical, emotional and social environment in which dramatic action unfolds
<b>sketch</b>	execute a drawing or painting in simple form, giving essential features but not necessarily with detail or accuracy; represent by means of a diagram or graph; the sketch should give a general idea of the required shape or relationship and should include features
<b>skilful</b>	having technical facility or practical ability; possessing, showing, involving or requiring skill; expert, dexterous; demonstrating the knowledge, ability or training to perform a certain activity or task well; trained, practised or experienced

Term	Explanation
<b>skilled</b>	having or showing the knowledge, ability or training to perform a certain activity or task well; having skill; trained or experienced; showing, involving or requiring skill
<b>skills</b>	the abilities and capacities arising from knowledge, talent, training or practice that are required in order to carry out activities or functions; a particular ability
<b>skills of drama</b>	interrelated drama skills that underpin the knowledge and processes needed to create dramatic action and meaning; skills of drama include acting (voice and movement), applying stagecraft, critiquing, devising, directing, improvising, scriptwriting and working as an ensemble
<b>sophisticated</b>	of intellectual complexity; reflecting a high degree of skill, intelligence, etc.; employing advanced or refined methods or concepts; highly developed or complicated
<b>space</b>	an element of drama; the physical space of the performance and audience, the fictional space of the dramatic action and the emotional space between characters (ACARA, Australian Curriculum: The Arts, 2017); the use of space in the creation of dramatic action, staging and positioning of the audience to performers; space also encompasses the levels, shape, proxemics, use of architecture and groupings to communicate through dramatic action
<b>specific</b>	clearly defined or identified; precise and clear in making statements or issuing instructions; having a special application or reference; explicit, or definite; peculiar or proper to something, as qualities, characteristics, effects, etc.
<b>sporadic</b>	happening now and again or at intervals; irregular or occasional; appearing in scattered or isolated instances
<b>stagecraft</b>	applying stagecraft is a skill of drama; it involves manipulating the features of the staging space, including space, objects and performers' movement, to create meaning; stagecraft specifically includes conventions of blocking, avoiding masking other actors, maintaining sightlines, taking cues, demonstrating an understanding of stage layout and direction, managing stage properties; stagecraft conventions will differ according to the dramatic style
<b>storytelling</b>	using language, vocalisation, and/or physical movement and gesture to reveal the elements and images of a story; it is a narrative account of a real or imagined event or events
<b>straightforward</b>	without difficulty; uncomplicated; direct; easy to do or understand
<b>structure</b>	<i>verb</i> give a pattern, organisation or arrangement to; construct or arrange according to a plan; <i>noun</i> in languages, arrangement of words into larger units, e.g. phrases, clauses, sentences, paragraphs and whole texts, in line with cultural, intercultural and textual conventions



Term	Explanation
<b>structured</b>	organised or arranged so as to produce a desired result
<b>styles</b>	particular, distinctive, or characteristic modes or forms of construction or execution in any art or work; the influencing context of a dramatic work, e.g. contemporary; implies characteristics of certain types of drama
<b>subject</b>	a branch or area of knowledge or learning defined by a syllabus; school subjects are usually based in a discipline or field of study (see also 'course')
<b>subject matter</b>	the subject-specific body of information, mental procedures and psychomotor procedures that are necessary for students' learning and engagement within that subject
<b>substantial</b>	of ample or considerable amount, quantity, size, etc.; of real worth or value; firmly or solidly established; of real significance; reliable; important, worthwhile
<b>substantiated</b>	established by proof or competent evidence
<b>subtle</b>	fine or delicate in meaning or intent; making use of indirect methods; not straightforward or obvious
<b>successful</b>	achieving or having achieved success; accomplishing a desired aim or result
<b>succinct</b>	expressed in few words; concise; terse; characterised by conciseness or brevity; brief and clear
<b>sufficient</b>	enough or adequate for the purpose
<b>suitable</b>	appropriate; fitting; conforming or agreeing in nature, condition, or action
<b>summarise</b>	give a brief statement of a general theme or major point/s; present ideas and information in fewer words and in sequence
<b>summative assessment</b>	assessment whose major purpose is to indicate student achievement; summative assessments contribute towards a student's subject result
<b>syllabus</b>	a document that prescribes the curriculum for a course of study
<b>syllabus objectives</b>	outline what the school is required to teach and what students have the opportunity to learn; described in terms of actions that operate on the subject matter; the overarching objectives for a course of study (see also 'unit objectives', 'assessment objectives')
<b>symbol</b>	an element of drama; associations that occur when something is used to represent something else to reinforce or extend dramatic meaning (ACARA, Australian Curriculum: The Arts, 2017) symbols may be objects, sound, actions and images used as signs, which are ascribed with significance or meaning
<b>symbolise</b>	represent or identify by a symbol or symbols
<b>synthesise</b>	combine different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding

Term	Explanation
<b>systematic</b>	done or acting according to a fixed plan or system; methodical; organised and logical; having, showing, or involving a system, method, or plan; characterised by system or method; methodical; arranged in, or comprising an ordered system
<b>T</b>	
<b>technical</b>	requiring special knowledge to be understood
<b>techniques</b>	ways of carrying out a particular task, especially the execution or performance of an artistic work; the manner and ability with which an artist, e.g. an actor, dancer, musician or painter, employs the technical skills of their particular art or field of endeavour; the body of specialised procedures and methods used in any specific field; in Drama, techniques include ways of using voice and movement to create role and dramatic action; also, techniques in lighting, sound, set building and painting, costume making, and make-up (ACARA, Australian Curriculum: The Arts, 2017)
<b>technologies</b>	the tools and equipment that can be materials for making drama, performing drama and responding to drama
<b>tension</b>	an element of drama; the driving force of drama by engaging audience and creating anticipation and excitement; there are four types of tension: mystery, relationship, surprise and task
<b>test</b>	take measures to check the quality, performance or reliability of something
<b>Theatre of Social Comment</b>	refers to dramatic styles that are united by social commentary, and that question their world and advocate change, e.g. Epic Theatre, Theatre of the Absurd, Satire
<b>Theatre of the Absurd</b>	largely based on the philosophy of existentialism and is often characterised by illogical plots inhabited by characters who appear out of harmony with their own existence; the main conventions involve usually flat characters, unresolved mysteries, repetition, clichés and at times an oppression from an outside, unknown force
<b>thorough</b>	carried out through, or applied to the whole of something; carried out completely and carefully; including all that is required; complete with attention to every detail; not superficial or partial; performed or written with care and completeness; taking pains to do something carefully and completely
<b>thoughtful</b>	occupied with, or given to thought; contemplative; meditative; reflective; characterised by or manifesting thought
<b>time</b>	an element of drama; refers to the time or period in which dramatic action is set and the management of tempo, pace and rhythm in dramatic action
<b>topic</b>	a division of, or sub-section within a unit; all topics/sub-topics within a unit are interrelated

Term	Explanation
<b>U</b>	
<b>unclear</b>	not clear or distinct; not easy to understand; obscure
<b>understand</b>	perceive what is meant by something; grasp; be familiar with (e.g. an idea); construct meaning from messages, including oral, written and graphic communication
<b>uneven</b>	unequal; not properly corresponding or agreeing; irregular; varying; not uniform; not equally balanced
<b>unfamiliar</b>	not previously encountered; situations or materials that have not been the focus of prior learning experiences or activities
<b>unit</b>	a defined amount of subject matter delivered in a specific context or with a particular focus; it includes unit objectives particular to the unit, subject matter and assessment direction
<b>unit objectives</b>	drawn from the syllabus objectives and contextualised for the subject matter and requirements of a particular unit; they are assessed at least once in the unit (see also 'syllabus objectives', 'assessment objectives')
<b>unit objectives</b>	drawn from the syllabus objectives and contextualised for the subject matter and requirements of a particular unit; they are assessed at least once in the unit (see also 'syllabus objectives', 'assessment objectives')
<b>unrelated</b>	having no relationship; unconnected
<b>use</b>	operate or put into effect; apply knowledge or rules to put theory into practice
<b>V</b>	
<b>vague</b>	not definite in statement or meaning; not explicit or precise; not definitely fixed, determined or known; of uncertain, indefinite or unclear character or meaning; not clear in thought or understanding; couched in general or indefinite terms; not definitely or precisely expressed; deficient in details or particulars; thinking or communicating in an unfocused or imprecise way
<b>valid</b>	sound, just or well-founded; authoritative; having a sound basis in logic or fact (of an argument or point); reasonable or cogent; able to be supported; legitimate and defensible; applicable
<b>variable</b>	<i>adjective</i> apt or liable to vary or change; changeable; inconsistent; (readily) susceptible or capable of variation; fluctuating, uncertain; <i>noun</i> in mathematics, a symbol, or the quantity it signifies, that may represent any one of a given set of number and other objects
<b>variety</b>	a number or range of things of different kinds, or the same general class, that are distinct in character or quality; (of sources) a number of different modes or references

Term	Explanation
<b>Verbatim</b>	used in drama and theatre to mirror real life or community; the central purpose is to capture and reproduce 'voiceprints' (interview, speech, oral/written history), authorship and authenticity; there are a wide range of verbatim practices that comfortably sit alongside dramatic forms like monologue and inside dramatic styles such as autobiographical performance, community theatre, documentary drama, tribunal plays and historical theatre; primarily, a verbatim performance will find truth by exploiting a non-linear structure
<b>viewpoints</b>	a collection of perspectives, lenses or frames through which artworks can be explored and interpreted (ACARA, Australian Curriculum: The Arts, 2017)
<b>Visual theatre</b>	a form of theatre that brings in multiple perspectives of elements such as time, place and character through conventions such as integration of media, object theatre and symbolic image
<b>voice</b>	in Drama, using voice expressively to create roles, situations, relationships, atmosphere and symbols
<b>W</b>	
<b>wide</b>	of great range or scope; embracing a great number or variety of subjects, cases, etc.; of full extent
<b>with expression</b>	in words, art, music or movement, conveying or indicating feeling, spirit, character, etc.; a way of expressing or representing something; vivid, effective or persuasive communication

## 7 References

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## 8 Version history

Version	Date of change	Update
1.1	June 2018	Glossary addition
		Unit 1 <ul style="list-style-type: none"> <li>• The inquiry question has been amended for clarity.</li> </ul>
		Unit 2 <ul style="list-style-type: none"> <li>• The suggested texts have been amended for alignment to subject matter.</li> </ul>
		IA1: — Performance <ul style="list-style-type: none"> <li>• Amendment to conditions of task</li> <li>• Amendment to ISMG.</li> </ul>
		IA2: Project – dramatic concept <ul style="list-style-type: none"> <li>• Amendment to specifications</li> <li>• Amendment to conditions of task</li> <li>• Amendment to ISMG</li> </ul>
		IA3: Project – practice-led project <ul style="list-style-type: none"> <li>• Minor amendment to subject matter</li> <li>• Amendment to specifications</li> <li>• Amendment to conditions of task</li> <li>• Amendment to ISMG</li> </ul>
		Summative external assessment: Examination – extended response <ul style="list-style-type: none"> <li>• Minor amendment to ISMG</li> </ul>

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