

Drama in Practice 2019 v1.1

Applied Senior Syllabus

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

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1 Course overview

1.1 Introduction

1.1.1 Rationale

Drama exists wherever people present their experiences, ideas and feelings through re-enacted stories. From ancient origins in ritual and ceremony to contemporary live and mediated presentation in formal and informal theatre spaces, drama gives expression to our sense of self, our desires, our relationships and our aspirations. Whether the purpose is to entertain, celebrate or educate, engaging in drama enables students to experience, reflect on, communicate and appreciate different perspectives of themselves, others and the world they live in.

Drama in Practice gives students opportunities to plan, create, adapt, produce, perform, appreciate and evaluate a range of dramatic works or events in a variety of settings. A key focus of this syllabus is engaging with school and/or local community contexts and, where possible, interacting with practising artists. As students gain practical experience in a number of onstage and offstage roles, including actor/performer, designer, scriptwriter, director, stage technician, publicity manager and stage manager, they recognise the role drama plays and value the contribution it makes to the social and cultural lives of local, national and international communities.

In Drama in Practice, students explore and engage with two core topics of study — ‘Dramatic principles’ and ‘Dramatic practices’ — as they participate in learning activities that apply knowledge and develop creative and technical skills in communicating meaning to an audience. Individually and in groups, they shape and express dramatic ideas of personal and social significance that serve particular purposes. They identify and follow creative and technical processes from conception to realisation, which fosters cooperation and creativity, and helps students develop problem-solving skills and gain confidence and self-esteem.

Through the core of dramatic practices students also learn essential workplace health and safety procedures relevant to the drama and theatre industry, as well as effective work practices and industry skills needed by a drama practitioner.

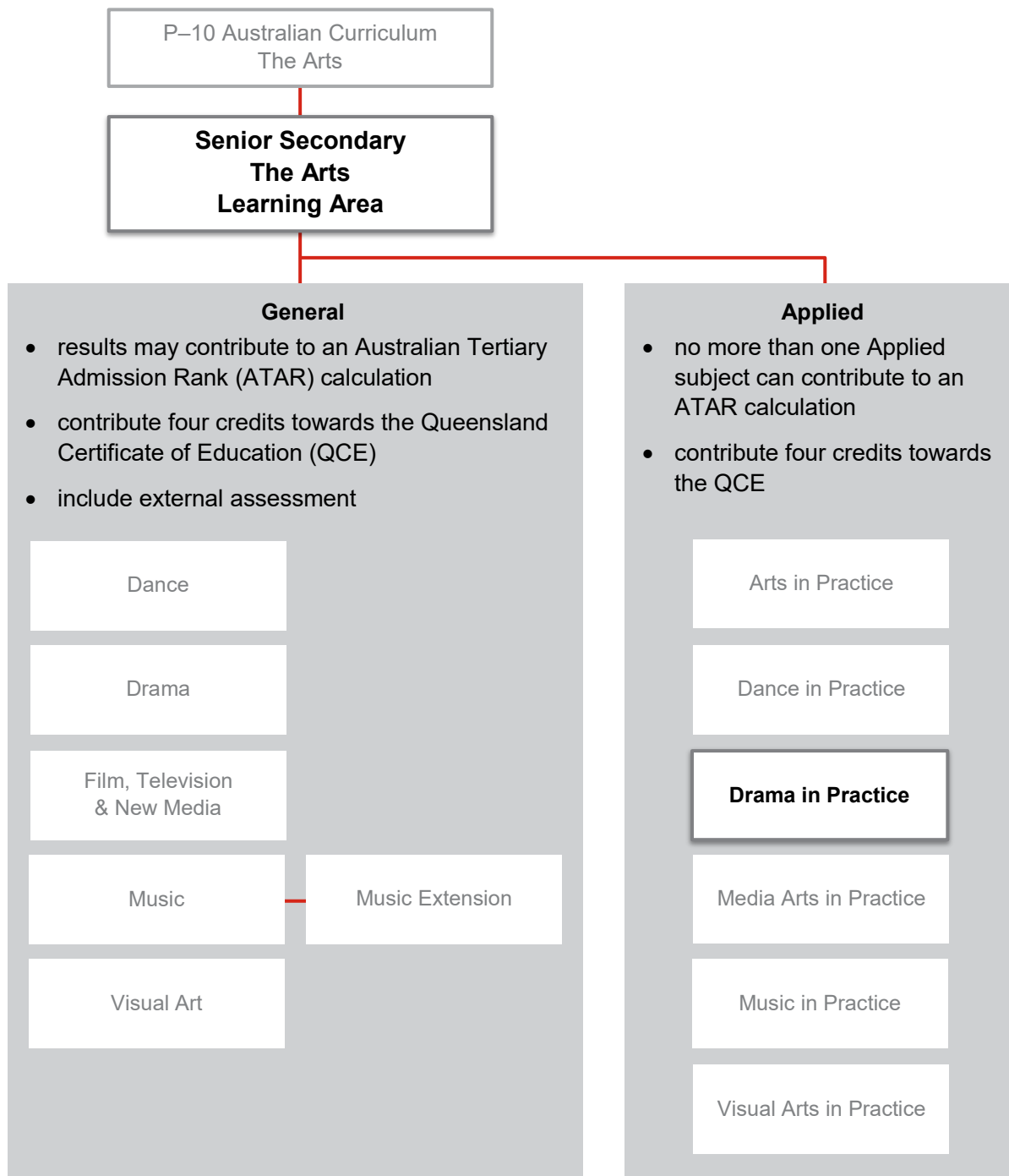
The Drama in Practice syllabus recognises that the needs and interests of students vary considerably. Through a broad range of electives, schools are given the flexibility to cater for students with interests in the design and technical production aspects of drama and theatre, as well as those with interests in performance.

Pathways

A course of study in Drama in Practice can establish a basis for further education and employment in the drama and theatre industry in areas such as performance, theatre management and promotions. With additional training and experience, potential employment outcomes may include actor/performer, stage director, scriptwriter, lighting or sound designer, theatre technician, properties manager, stage manager, tour manager, producer, costume designer, venue manager or marketing and promotions manager.

1.1.2 Learning area structure

Figure 1: Summary of subjects offered in the Arts learning area



1.2 Teaching and learning

1.2.1 Dimensions and objectives

The dimensions are the salient properties or characteristics of distinctive learning for this subject. The objectives describe what students should know and be able to do by the end of the course of study.

Progress in a particular dimension may depend on the knowledge, understanding and skills developed in other dimensions. Learning through each of the dimensions increases in complexity to allow for greater independence for learners over a four-unit course of study.

The standards have a direct relationship with the objectives, and are described in the same dimensions as the objectives. Schools assess how well students have achieved all of the objectives using the standards.

The dimensions for a course of study in this subject are:

- Dimension 1: Knowing and understanding
- Dimension 2: Applying and analysing
- Dimension 3: Creating and evaluating.

Dimension 1: Knowing and understanding

Knowing and understanding refers to remembering, comprehending and understanding dramatic principles and practices and constructing meaning from dramatic texts.

Objectives

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

- identify and explain dramatic principles and practices
- interpret and explain dramatic works and dramatic meanings
- demonstrate dramatic principles and practices.

When students identify, they locate and recall relevant drama information, recognising particular qualities and/or characteristics of dramatic principles and practices. When students explain, they provide additional information and examples that demonstrate understanding and help clarify, illustrate and exemplify meaning. 'Dramatic principles' include the elements of drama and dramaturgical devices, forms, styles and their conventions, production elements and technologies, and roles. 'Dramatic practices' include dramatic skills, techniques and processes and developing an awareness of self and others.

When students interpret, they show understanding by converting information about dramatic works and dramatic meanings from one form to another, e.g. when students interpret a dramatic script, they convert words into actions and behaviour. When students explain, they provide additional information and examples that demonstrate their understanding of dramatic works and help clarify dramatic meaning. 'Dramatic works' refer to any work that is created using a combination of dramatic principles and practices, or any work that is used in performance, e.g. playscript or set design. 'Dramatic meanings' are the meanings or messages that are communicated by manipulating dramatic principles and practices to create dramatic action.

When students demonstrate, they show their comprehension and understanding of dramatic elements, forms, styles and their conventions, production elements and technologies, roles, and techniques, skills and processes, by reproducing learnt skills when engaging in drama. They give practical exhibitions of this learning, which may be given in classroom, real-world or lifelike situations.

Dimension 2: Applying and analysing

Applying and analysing refers to the application, investigation and analysis of dramatic principles and practices involved in planning, creating, adapting, producing, performing, appreciating and evaluating drama.

Objectives

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

- apply dramatic principles and practices when engaging in drama activities and/or with dramatic works
- analyse the use of dramatic principles and practices to communicate meaning for a purpose
- use language conventions and features and terminology to communicate ideas and information about drama, according to purposes.

When students apply, they carry out or use dramatic principles and practices for a purpose in real-life or lifelike situations through engagement with drama activities and/or with dramatic works. Drama activities are practical activities designed to promote learning or experiences that involve the use of dramatic principles and practices.

When students analyse, they dissect and consider information in detail, including the interrelationships of the dramatic principles and practices and how these contribute to communicating meaning for a purpose in their own and others' work. Students establish connections among these, including establishing the importance of particular relationships. Purpose refers to the intent of the creator/s or interpreter/s of the dramatic action and meaning and/or is the reason why a dramatic work is created or performed, e.g. to celebrate, educate or entertain.

When students use verbal and symbolic language conventions and features, they use correct grammar, spelling, punctuation, vocabulary, terminology, text types and structures, and symbolic notation/language in written, oral and visual communication modes suitable to the purpose.

Dimension 3: Creating and evaluating

Creating and evaluating refers to the generation of dramatic ideas, the planning and execution of processes, and the management of drama resources to communicate dramatic ideas and responses to drama experiences. It involves synthesis of dramatic principles and practices, and reflection on dramatic works, processes, strategies and the outcomes of planning, creating, adapting, producing, performing, appreciating and evaluating their own and others' dramatic works.

Objectives

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

- plan and modify dramatic works using dramatic principles and practices to achieve purposes
- create dramatic works that convey meaning to audiences
- evaluate the application of dramatic principles and practices to drama activities or dramatic works.

When students plan, they conceptualise and develop ideas. They manage time and the technological, human, physical, financial and consumable resources required to bring their dramatic ideas to reality. Students devise processes for achieving purposes and accomplishing tasks based on their ability to analyse and apply their knowledge and understanding of dramatic principles and practices. When students modify, they critically reflect, refine and adjust their dramatic works, demonstrating understanding of dramatic principles and practices.

When students create, they synthesise ideas and dramatic principles and practices into a coherent or functional whole, or they reorganise dramatic principles and practices into a new pattern or structure to make a dramatic work. This may include the generation, planning and realisation of dramatic works. When students create dramatic works that convey meaning to audiences, they make whole texts (written, visual, printed, auditory or physical) designed for an audience. This involves making decisions and deciding on an appropriate way to communicate intended meaning through dramatic performances and productions, and written, visual, printed, auditory or physical texts.

When students evaluate, they reflect on and critique their own and others' application of dramatic principles and practices while engaging in drama activities and with dramatic works. Students make judgments about the processes, outcomes and success of drama activities and dramatic works that are shaped by their knowledge and understanding of dramatic principles and practices and of the intended purpose and context. They provide reasons or evidence to support statements and decisions through written, spoken, physical, graphical, visual and/or auditory modes.

1.2.2 Underpinning factors

There are five factors that underpin and are essential for defining the distinctive nature of Applied syllabuses:

- applied learning
- community connections
- core skills for work
- literacy
- numeracy.

These factors, build on the general capabilities found in the P–10 Australian Curriculum. They overlap and interact, are derived from current education, industry and community expectations, and inform and shape Drama in Practice.

All Applied syllabuses cover all of the underpinning factors in some way, though coverage may vary from syllabus to syllabus. Students should be provided with a variety of opportunities to learn through and about the five underpinning factors across the four-unit course of study.

Applied learning and community connections emphasise the importance of applying learning in workplace and community situations. Applied learning is an approach to contextualised learning; community connections provide contexts for learning, acquiring and applying knowledge, understanding and skills. However, core skills for work, literacy and numeracy contain identifiable knowledge and skills which can be directly assessed. The relevant knowledge and skills for these three factors are contained in the course dimensions and objectives for Drama in Practice.

Applied learning

Applied learning is the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts. Contexts should be authentic and may encompass workplace, industry and community situations.

Applied learning values knowledge — including subject knowledge, skills, techniques and procedures — and emphasises learning through doing. It includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills.

Applied learning:

- links theory and practice
- integrates knowledge and skills in real-world and/or lifelike contexts
- encourages students to work individually and in teams to complete tasks and solve problems
- enables students to develop new learnings and transfer their knowledge, understanding and skills to a range of contexts
- uses assessment that is authentic and reflects the content and contexts.

Community connections

Community connections build students' awareness and understanding of life beyond school through authentic interactions. This understanding supports the transition from school to participation in, and contribution to, community, industry, work and non-profit organisations. 'Community' includes the school community and the wider community beyond the school, including virtual communities.

Valuing a sense of community encourages responsible citizenship. Connecting with community seeks to deepen students' knowledge and understanding of the world around them and provide them with the knowledge, understanding, skills and dispositions relevant to community, industry and workplace contexts. It is through these interactions that students develop as active and informed citizens.

Schools plan connections with community as part of their teaching and learning programs to connect classroom experience with the world outside the classroom. It is a mutual or reciprocal arrangement encompassing access to relevant experience and expertise. The learning can be based in community settings, including workplaces, and/or in the school setting, including the classroom.

Community connections can occur through formal arrangements or informal interactions.

Opportunities for community connections include:

- visiting local businesses, community organisations or agencies to build students' awareness and understanding of opportunities to engage in drama and theatre-related activities within and beyond school
- organising, preparing and presenting drama/theatre events or performances for the school or local community, e.g. performances for local primary schools or aged care facilities, lunchtime

- events, benefit concerts, drama/arts festivals, Drama Showcase evenings, talent quests, awards night celebrations, school celebrations, religious celebrations or festive celebrations
- working with community groups in a range of drama/theatre-related and performance activities
 - collaborating with school and/or community groups on their productions and events
 - creating dramatic/theatrical works for school and/or community events
 - providing services for the local community, e.g. entertainment for local aged care facilities or kindergartens
 - attending drama/theatre industry expos and career ‘taster’ days
 - participating in mentoring programs and work-shadowing
 - gaining work experience in the drama/theatre industry
 - participating in community service projects or engaging in service learning
 - interacting with visitors to the school, such as community representatives, industry experts, employers, employees and self-employed drama/theatre artists and practitioners
 - internet, phone or video conferencing with:
 - other school communities
 - practising artists, e.g. playwrights, directors, actors or designers
 - arts organisations.

(See Electives)

Core skills for work

In August 2013, the Australian Government released the *Core Skills for Work Developmental Framework (CSfW)*.¹ The *CSfW* describes a set of knowledge, understanding and non-technical skills that underpin successful participation in work.² These skills are often referred to as generic or employability skills. They contribute to work performance in combination with technical skills, discipline-specific skills, and core language, literacy and numeracy skills.

The *CSfW* describes performance in ten skill areas grouped under three skill clusters, shown in the table below. These skills can be embedded, taught and assessed across Drama in Practice. Relevant aspects of core skills for work are assessed, as described in the standards.

Table 1: Core skills for work skill clusters and skill areas

	Skill cluster 1: Navigate the world of work	Skill cluster 2: Interacting with others	Skill cluster 3: Getting the work done
Skill areas	<ul style="list-style-type: none"> • Manage career and work life • Work with roles, rights and protocols 	<ul style="list-style-type: none"> • Communicate for work • Connect and work with others • Recognise and utilise diverse perspectives 	<ul style="list-style-type: none"> • Plan and organise • Make decisions • Identify and solve problems • Create and innovate • Work in a digital world

1 More information about the *Core Skills for Work Developmental Framework* is available at <https://docs.education.gov.au/node/37095>

2 The term ‘work’ is used in the broadest sense: activity that is directed at a specific purpose, which may or may not be for remuneration or gain.

Literacy in Drama in Practice

The information and ideas that make up Drama in Practice are communicated in language and texts. Literacy is the set of knowledge and skills about language and texts that is essential for understanding and conveying this content.

Each Applied syllabus has its own specific content and ways to convey and present this content. Ongoing systematic teaching and learning focused on the literacy knowledge and skills specific to Drama in Practice is essential for student achievement.

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

In teaching and learning in Drama in Practice, students learn a variety of strategies to understand, use, analyse and evaluate ideas and information conveyed in language and texts.

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

- breaking the language code to make meaning of Drama in Practice language and texts
- comprehending language and texts to make literal and inferred meanings about Drama in Practice content
- engaging in the meaning of symbol systems — physical, visual, graphic and auditory — for the representation of dramatic information
- using Drama in Practice principles, practices, concepts, ideas and information in classroom, real-world and/or lifelike contexts to progress students' learning
- selecting and sequencing information required in various forms (such as reviews, webpages, blogs, programs, actors' logbooks, journals, design briefs, concept documents, applications, playscripts, reports, essays, podcasts, interviews and seminar presentations)
- using technical terms and their definitions
- using correct grammar, spelling, punctuation and layout.

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

- making conclusions about the purpose and audience of Drama in Practice language and texts
- analysing the ways language is used to convey dramatic principles, practices, concepts, ideas and information in Drama in Practice texts
- transforming language and texts, both verbal and symbolic, to convey Drama in Practice concepts, ideas and information in particular ways to suit audience and purpose.

Relevant aspects of literacy knowledge and skills are assessed, as described in the standards.

Numeracy in Drama in Practice

Numeracy is about using mathematics to make sense of the world and applying mathematics in a context for a social purpose.

Numeracy encompasses the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations. Numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully.³

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

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

- identifying the specific mathematical information
- providing learning experiences and opportunities that support the application of students' general mathematical knowledge and problem-solving processes
- communicating and representing the language of numeracy in teaching, as appropriate.

Relevant aspects of numeracy knowledge and skills are assessed, as described in the standards.

1.2.3 Planning a course of study

Drama in Practice is a four-unit course of study.

Units 1 and 2 of the course are designed to allow students to begin their engagement with the course content, i.e. the knowledge, understanding and skills of the subject. Course content, learning experiences and assessment increase in complexity across the four units as students develop greater independence as learners.

Units 3 and 4 consolidate student learning.

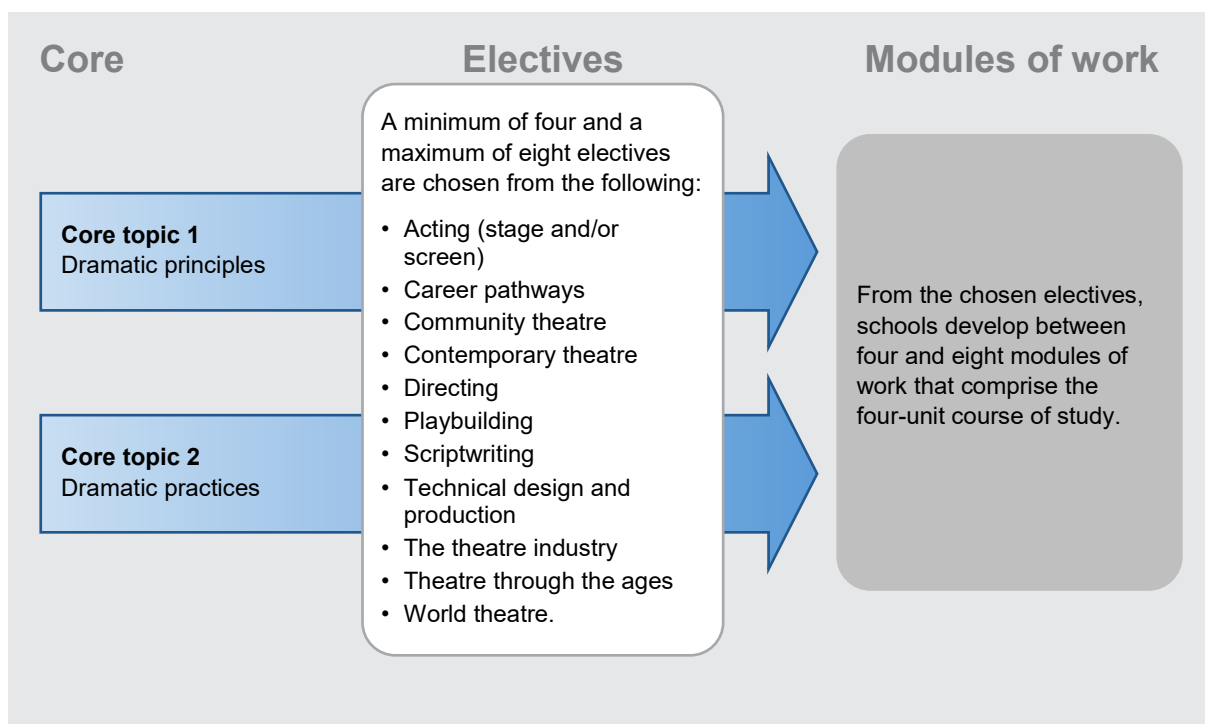
The minimum number of hours of timetabled school time, including assessment, for a course of study developed from this Applied syllabus is 55 hours per unit. A course of study will usually be completed over four units (220 hours).

A course of study for Drama in Practice includes:

- core topics — 'Dramatic principles' and 'Dramatic practices' — and all their associated concepts and ideas integrated into modules of work across Units 1 and 2, and further developed in Units 3 and 4
- electives — exploration of a minimum of four and a maximum of eight electives across the four-unit course of study
- modules of work — two to four modules of work in Units 1 and 2 and again in Units 3 and 4 of the course, based on one or two electives, establishing a focus and identifying a general context/s that provides a purpose and audience.

³ ACARA, General Capabilities, Numeracy,
www.australiancurriculum.edu.au/GeneralCapabilities/Numeracy/Introduction/Introduction

Figure 2: A course of study — the relationship between core, electives and modules of work



1.2.4 Developing a module of work

A module of work is developed from one or two electives and outlines the concepts and ideas, and associated knowledge, understanding and skills, and assessment to be delivered. It should identify authentic and relevant learning experiences for students. Four to eight modules of work must be included across the four-unit course of study.

Schools should consider the underpinning factors when planning and integrating the relevant aspects of the core as learning experiences. The emphasis given to each core topic and the corresponding concepts and ideas will vary from each module of work.

Each module of work in Drama in Practice:

- is based on one to two electives chosen from the list provided in the syllabus and is influenced by the interests and abilities of the student cohort, the expertise of teachers and the available facilities and resources
- provides opportunity for in-depth coverage of the relevant concepts and ideas, and associated knowledge, understanding and skills from the core topics of 'Dramatic principles' and 'Dramatic practices' and allows sufficient time for students to effectively engage with the learning experiences and assessment
- provides opportunities for teaching, learning and assessment of the objectives of Knowing and understanding, Applying and analysing and Creating and evaluating.

When developing a module of work, schools should:

- establish a focus and/or purpose for the module of work
- identify:
 - relevant concepts, ideas and subject matter
 - suitable learning experiences

- consider suitable assessment/s (there may be more than one piece of assessment included in the module of work), identifying:
 - which objectives from the three dimensions will be demonstrated through the assessment/s
 - the core topics, concepts and ideas, questions and subject matter that students need to demonstrate to complete the assessment/s
 - guidelines (purpose, audience and conditions) that will be provided for students to complete the assessment/s
- establish possible situations, scenarios or real-world contexts.

1.2.5 Aboriginal perspectives and Torres Strait Islander perspectives

The Queensland Government has a vision that Aboriginal and Torres Strait Islander Queenslanders have their cultures affirmed, heritage sustained and the same prospects for health, prosperity and quality of life as other Queenslanders. The QCAA is committed to helping achieve this vision, and encourages teachers to include Aboriginal perspectives and Torres Strait Islander perspectives in the curriculum.

The QCAA recognises Aboriginal peoples and Torres Strait Islander peoples, their traditions, histories and experiences from before European settlement and colonisation to the present time. Opportunities exist in Drama in Practice to encourage engagement with Aboriginal peoples and Torres Strait Islander peoples, strengthening students' appreciation and understanding of:

- frameworks of knowledge and ways of learning
- contexts in which Aboriginal peoples and Torres Strait Islander peoples live
- contributions to Australian society and cultures.

For Aboriginal peoples and Torres Strait Islander peoples drama is a rich and integral aspect of community life and culture. As with all Indigenous arts, Indigenous drama is not just a form of self-expression. It is a response to the world that conveys meaning and has a spiritual purpose. Through song, dance and storytelling, drama is used to pass on and explain stories of creation, spirituality and beliefs.

Students can gain knowledge, understanding and appreciation of Aboriginal histories and cultures and Torres Strait Islander histories and cultures by exploring the various forms of drama produced by Aboriginal peoples and Torres Strait Islander peoples and through the diversity of drama-making practices. They also need to develop ways of responding to artworks in a culturally sensitive and responsible manner.

A drama curriculum incorporating Aboriginal perspectives and Torres Strait Islander perspectives should ensure:

- respect for Aboriginal peoples and Torres Strait Islander peoples
- respect for the rights of the traditional owners of artworks, songs, stories and dances
- use of accurate and up-to-date resources
- accessibility for Aboriginal students, Torres Strait Islander students and non-Indigenous students.

When planning practical learning experiences that incorporate Aboriginal perspectives and Torres Strait Islander perspectives, it is important to involve the local communities, as appropriate.

- establishing a supportive school and classroom environment
- consulting and collaborating with local Indigenous communities
- dealing with sensitive issues
- selecting appropriate resources and texts
- removing barriers to student success and engagement.

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.

2 Subject matter

2.1 Core

The core is the conceptual base for the four-unit course of study and is what all students who undertake this subject will have the opportunity to learn. The core comprises two topics:

- ‘Dramatic principles’
- ‘Dramatic practices’.

‘Dramatic principles’ and ‘Dramatic practices’ describe the basic concepts and ideas, and associated knowledge, understanding and skills, that students need to be able to work effectively in drama, and that support students’ further learning and engagement with drama, the theatre and creative industries. A knowledge and understanding of dramatic principles and practices is essential for developing aesthetic appreciation or artistic awareness of a dramatic experience.

‘Dramatic principles’ and ‘Dramatic practices’ are integrated into the course of study through modules of work developed from the electives that allow core learning to be delivered in relevant, purposeful and meaningful ways.

The two core topics are interrelated and are not intended to be treated in isolation. Each core topic includes concepts and ideas, and associated knowledge, understanding and skills. Together the two core topics are designed to encapsulate and develop an understanding of drama and the role it plays in Australian and world culture.

The concepts and ideas of the core topics will be explored and developed on multiple occasions. It is not expected that all the concepts and ideas will be covered in each module of work, but they must be covered across Unit 1 and 2 and again across Unit 3 and 4 of the course.. The subject matter specified should be covered through learning experiences by the end of the four-unit course of study.

The core topics, and concepts and ideas are presented in the following table.

Table 2: Core topics, concepts and ideas

Core topics		
	Core topic 1: Dramatic principles	Core topic 2: Dramatic practices
Concepts and ideas	<ul style="list-style-type: none">• Elements of drama and dramaturgical devices (C1.1)• Dramatic forms, dramatic styles and their conventions (C1.2)• Purposes and contexts (C1.3)• Production elements and technologies (C1.4)• Production and performance roles (C1.5)	<ul style="list-style-type: none">• Skills, techniques and processes (C2.1)• Awareness of self and others (C2.2)

Detailed information about each core topic is presented on the following pages, where they are described through concepts and ideas, and associated knowledge, understanding and skills.

2.1.1 Core topic 1: Dramatic principles

'Dramatic principles' refer to the understanding that serves as a foundation for drama. These principles are realised in dramatic practices through the planning, creating, adapting, producing, performing, appreciating and evaluating of their own and others' dramatic works and processes in authentic situations. 'Dramatic principles' include the elements of drama and dramaturgical devices, dramatic forms, dramatic styles and their conventions; purposes and contexts; production elements and technologies; and production and performance roles. When dramatic principles are combined with dramatic practices they assist in the creation of dramatic meaning.

Concepts and ideas	Knowledge, understanding and skills
<p>Elements of drama and dramaturgical devices Elements of drama and dramaturgical devices are the fundamental building blocks of drama and are common to all dramatic activity by creating shape, structure and cohesiveness (C1.1).</p>	<ul style="list-style-type: none"> • Elements of drama can include, but are not restricted to: <ul style="list-style-type: none"> - character - dramatic focus - language - mood - movement - place - relationship - role - situation - sound - space - symbol - tension - time. • Dramaturgical devices refer to the shaping of dramatic action, e.g. beats, pacing, contrast, climaxes, turning points, revelations, reversals, foreshadowing.
<p>Dramatic forms, dramatic styles and their conventions Drama is structured, organised, shaped, expressed, performed and appreciated using distinguishing characteristics (C1.2).</p>	<ul style="list-style-type: none"> • Dramatic forms refer to the structure and organisation of the drama to suit a purpose, e.g. one-act play, collage drama, film monologue, verbatim theatre, one-person show. • Dramatic styles refer to the manner in which the dramatic action is expressed or performed. Dramatic styles have particular characteristics which can be identified, used and manipulated to evaluate, create, shape and strengthen the aesthetic impact of the drama, e.g. physical theatre, Butoh, new circus, commedia, realism, melodrama, dramatic storytelling, visual theatre. • Dramatic conventions are characteristics of particular dramatic forms and dramatic styles, e.g. soliloquy, aside, narration, direct address to audience, multiple roles, mask, lyrical voice, slapstick, fourth wall. • Drama terminology is the system of terms belonging to the field of drama. Drama terminology is used when engaging in all drama activities.

<p>Purposes and contexts Purposes and contexts work together to provide intent and frame the dramatic action and meaning (C1.3).</p>	<ul style="list-style-type: none"> • Purposes refer to the intent of the creator/s or interpreter/s of the dramatic action and meaning and/or are the reasons for which dramatic works are created and/or performed. Examples of some purposes and outcomes of engaging in drama and with dramatic works include: <ul style="list-style-type: none"> - aesthetic appreciation - advocacy - challenge and provocation - celebration - communication - creative outlet - development of motor skills - documentation/chronicling - education - emotional development - empathise with others - empowerment - entertainment - enhancement of social skills and the quality of life - inform - improve personal health and wellbeing (spirit and morale) - personal/self-expression - promotion of a point of view, cause, value or idea - reflection of real life - relaxation - self-satisfaction - self-realisation and expression - sense of belonging - social interaction. • Contexts 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: <ul style="list-style-type: none"> - 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 — refers to 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, street theatre, theatre for young people - general contexts — may include real or imagined factors, beliefs and values that influence dramatic meaning and action. • These contexts may include: <ul style="list-style-type: none"> - aesthetic - commercial - community - cultural - design - economic - educational - entrepreneurial - environmental - geographical - historical - individual/personal - industrial - philosophical - political - public - psychological - relationship - social - sociological - spiritual - technological.
<p>Production elements and technologies Dramatic action and meaning is created and enhanced by production elements and technologies, which may include ICT (C1.4).</p>	<ul style="list-style-type: none"> • Production elements and technologies enable and enhance the performance of dramatic works, e.g.: <ul style="list-style-type: none"> - sound, including music, and sound effects can enhance tension or suggest place, period and time - lighting can create visual focus, enhance mood and suggest place and time - costume can create and enhance role and character - design, including elements and principles of colour, line, shape, space and visual texture, scale, visual relationship and proportion, can create symbols and enhance dramatic action and meaning - set can organise space and suggest setting - properties (props) can suggest character, time and place - visual projections can enhance dramatic meaning and mood.

Production and performance roles

Dramatic action and meaning is created, enabled and enhanced by the contribution of different production and performance roles (C1.5).

- Teams of people from specialist fields collaborate in the conceptualisation and staging of dramatic and theatrical works.
- Onstage and offstage roles in drama productions include, but are not limited to:
 - costume makers
 - designers — set, costume, lighting, sound, audiovisual effects/multimedia
 - directors, e.g. stage directors, movement directors, fight/combat directors
 - make-up artists
 - media technicians
 - performers
 - playwrights
 - producers
 - properties managers
 - publicity and marketing personnel
 - set and properties builders
 - sound, lighting and audiovisual/multimedia engineers, technicians and operators
 - stage managers (backstage or front of house (FOH))
 - tour manager
 - vocal and/or accent coaches
 - wardrobe supervisors.

2.1.2 Core topic 2: Dramatic practices

'Dramatic practices' refer to the application and manipulation of dramatic principles through the use of dramatic skills, techniques and processes. Students' creative and cognitive thinking is nurtured as they plan, problem-solve and follow procedures, progressing through the stages of conception to realisation. Students develop awareness of self and others when working individually and as part of a creative team to generate, express, appreciate and communicate ideas, emotions and feelings. The practical application, interpretation and manipulation of dramatic principles, when developed from personal experience, perception and imagination, assists in the understanding and communication of dramatic meaning.

Concepts and ideas	Knowledge, understanding and skills
<p>Skills, techniques and processes</p> <p>There are specific dramatic skills, techniques and processes which are developed, used, valued and required when applying dramatic principles to the making of dramatic and theatrical works (C2.1).</p>	<ul style="list-style-type: none"> • Planning and organisation considerations and activities may include: <ul style="list-style-type: none"> - engaging in background research, e.g. reading a range of play texts, reading reviews of previous productions, reading company mission statements, reading program notes, becoming familiar with performance style and conventions, researching actors, designers and directors - identifying a focus for observation, e.g. identifying use of dramatic principles and practices in a range of contexts such as the use of relevant dramatic principles in a stage design - establishing timelines, assembling a creative team, organising resources - marketing and promotion, e.g. advertising, writing programs. • Appreciating and evaluating considerations and activities may include: <ul style="list-style-type: none"> - completing an actor's logbook - audience etiquette - aesthetic awareness - offering and using feedback - reviewing and critiquing skills, e.g. written, verbal, multimodal, use of language and terminology, e.g. use of surnames for actors, directors and/or designers. • Creating activities may include: <ul style="list-style-type: none"> - characterisation, roleplaying and script annotation in preparation for performance, e.g. identifying beats, identifying character objectives and motivation, marking blocking - designing, e.g. set, costume, make-up, props, lighting, sound, audiovisual/multimedia - directing, e.g. text analysis, communication skills, applying stagecraft, blocking - improvising, e.g. making and accepting offers, establishing, developing and negotiating role and status, structuring the action, advancing the dramatic action, being in the moment - playbuilding, e.g. storytelling, dramatic play, improvising, devising, sequencing action, transitions - scriptwriting, e.g. applying correct layout and conventions, applying conventions of various dramatic styles, framing the action, developing a through line, establishing and developing character, writing dialogue and stage directions, use of language, improvising, devising, rehearsed reading, workshopping scenes.

	<ul style="list-style-type: none"> • Performing considerations and activities may include: <ul style="list-style-type: none"> – audience awareness – energy levels, e.g. stillness, heightened energy – focus, e.g. awareness of horizon, fixed point, circles of concentration – line security – body language, e.g. facial expressions, establishing and sustaining eye contact – movement qualities, e.g. physicality, stance, posture, gesture, rhythm, energy – stagecraft, e.g. blocking, maintaining sightlines, cues, stage positioning, managing properties – vocal qualities, e.g. volume, projection, pace, pitch, tone, pause – working as an ensemble. • rehearsal considerations and activities, e.g. rehearsal and ensemble etiquette, delivering and responding to cues, committing text and blocking to memory, management of time, space and resources, setting goals, blocking, improvising and experimenting, participating in warm-ups, relaxation, concentration and trust exercises, technical production and rehearsals, e.g. bumping in, striking sets • workplace health and safety considerations, e.g. risk assessments, safe use of electrical equipment (sound and lighting equipment, cabling and computers), props, staging and special effects, the nature of floor surfaces, noise and lighting levels, warm-up procedures, e.g. stretching, warming up and cooling down • legal and ethical considerations, e.g. legal rights and responsibilities, contractual negotiations and arrangements, plagiarism, intellectual and cultural property, appropriation, privacy issues, copyright procedures and arrangements
<p>Awareness of self and others Developing awareness of self and others is essential when working in drama (C2.2).</p>	<ul style="list-style-type: none"> • individual and teamwork considerations: <ul style="list-style-type: none"> – collaboration and cooperation – work ethic – developing and understanding personal attributes and dispositions, e.g. resilience, enthusiasm, persistence – trust activities • problem-solving and decision-making skills • reflecting on practice • ethical behaviour <ul style="list-style-type: none"> – cultural and community sensitivity and appropriateness, e.g. selection of materials and texts – confidentiality and disclosure – emotional safety – equity and inclusivity

2.2 Electives

The electives provide the focus for the exploration, development and integration of the two core topics, and associated concepts and ideas. They cover broad topics and reflect the current work, community, study and leisure environments in which drama is used. The selection of electives is dependent on:

- the interests of the student cohort
- the expertise of teachers
- the available facilities and resources.

While the relative emphasis on each core topic may vary in different electives, each core topic must be covered within each elective.

Schools must only select from the electives outlined in the syllabus to develop their course of study. Modules of work are developed from the electives listed. Each module of work is based on **one to two** electives from the following list:

- Elective 1: Acting (stage and screen)
- Elective 2: Career pathways (including arts entrepreneurship)
- Elective 3: Community theatre
- Elective 4: Contemporary theatre
- Elective 5: Directing
- Elective 6: Playbuilding
- Elective 7: Scriptwriting
- Elective 8: Technical design and production
- Elective 9: The theatre industry
- Elective 10: Theatre through the ages
- Elective 11: World theatre.

2.2.1 Acting (stage and screen)

The 'Acting (stage and screen)' elective focuses on students exploring the craft of acting within a variety of forms, styles, contexts and approaches in performance.

This elective gives students opportunities to take on roles, develop characters and create meaning through the manipulation of performance skills. These skills may include manipulation of body and voice, stage presence, interacting with other performers and awareness of audience.

Specific focuses for this elective could include:

- using stagecraft terminology relevant to acting, e.g. character, style, improvising, blocking, script analysis, stage types, areas of the stage
- using screen terminology relevant to acting, e.g. shooting schedule, hitting marks, eye lines, framing, camera angles
- developing concentration and relaxation techniques, e.g. identifying points of focus, breathing exercises, spinal rolls

- applying workplace health and safety practices and standards, e.g. safe vocal and physical practices, safe stage entrances and exits, lighting glare, proximity of cables, rehearsing with temporary props, sound levels, awareness of space
- developing skills and techniques for stage performances, e.g. voice control and movement, character development and analysis, script interpretation, workshopping scenes, blocking, rehearsals
- developing skills and techniques for screen performance, e.g. analysing scripts, workshopping scripts, on-set etiquette, rehearsals and takes, vocal and movement control, acting for camera
- developing improvisation skills within particular contexts, e.g. as a rehearsal tool, for live performances, for involving audience interaction.

2.2.2 Career pathways

The 'Career pathways' elective includes audition skills, portfolio creation, interview skills and arts entrepreneurship, and focuses on students developing skills in preparation for a career path in the theatre industry.

This elective gives students opportunities to build a portfolio, select audition pieces and develop interview skills, all of which are used by industry professionals in the process of selecting talent. Students may also engage in activities that explore the various roles and self-employment opportunities available to artists within the theatre industry, and more broadly, the entertainment industry. Arts entrepreneurship is included as a focus, giving students opportunities to explore the pathways that are available to individual artists in building their own career as a practising artist or technician.

Specific focuses for this elective could include:

- selecting, preparing and developing audition pieces
- developing audition skills and techniques, e.g. cold readings, improvising, following directions, self-evaluation
- compiling and selective updating of portfolios of appropriate works for tertiary organisations or intended employers in the entertainment industry to display a variety of information, e.g. scriptwriting, design, directing, performance/show reel
- researching further training opportunities or industries/employers
- engaging with different types of application/audition processes such as open-ended auditions, specific and/or general auditions, e.g. film, stage and the 'call-back' process
- participating in workshops to develop and improve audition skills
- developing personal presentation and etiquette
- building networks, e.g. theatre companies, agents
- career mapping
- investigating and examining the work of practising artists and/or companies who work in a variety of contexts
- investigating opportunities for work in community arts projects.

2.2.3 Community theatre

The 'Community theatre' elective focuses on students engaging in authentic interactions by accessing and participating in drama activities that reflect the lives and interests of a community. The term 'Community theatre' encompasses any dramatic/theatrical work that is performed for the school community and the wider community, including virtual communities.

This elective gives students opportunities to use drama to engage in activities that build awareness and understanding of how community theatre can bring people together across age, culture and ability boundaries, offering them a strong sense of belonging and connection. Community theatre could encompass a variety of forms, styles and contexts, which may include theatre for young people, children's theatre, verbatim theatre, applied theatre and/or forum theatre.

Specific focuses for this elective could include:

- engaging with selected communities through a range of formal or informal activities, e.g. visits, conversations (virtual or person-to-person), interviews, workshops
- preparing and presenting performances to school and/or community groups, e.g. performances for local primary schools or aged care facilities
- organising, preparing and presenting performances for school/community events, e.g. lunchtime events, benefit concerts, drama/arts festivals, Drama Showcase evenings, talent quests, awards night celebrations, school celebrations, religious celebrations, festive celebrations
- facilitating drama/theatre experiences or creating drama/theatre works for school or community events, e.g. playbuilding on a local issue, educating to improve community awareness, verbatim theatre, forum theatre
- facilitating and delivering workshops and/or tutorials, e.g. teaching younger students drama skills, raising community awareness about bullying.

2.2.4 Contemporary theatre

The 'Contemporary theatre' elective focuses on students exploring contemporary trends in theatre.

This elective gives students opportunities to develop an appreciation of current and emerging styles, conventions and technologies with the aim of becoming more informed and discerning participants in theatre.

Specific focuses for this elective could include:

- viewing performances in a variety of contemporary styles, e.g. cinematic theatre, post-dramatic theatre, open works
- exploring the impact of technologies on theatre practice, e.g. shadow work, visual theatre, cinematic theatre
- creating and experimenting with contemporary theatre elements and conventions, e.g. intertextuality, fragmentation, appropriation, integration of live and mediated performance, non-linear narrative
- investigating and responding to current theatre practices and their influences
- investigating contemporary directors and performance makers

- performing in a variety of contemporary styles, e.g. cinematic theatre, post-dramatic theatre, open works.

2.2.5 Directing

The 'Directing' elective focuses on students visioning and managing the process and the realisation of dramatic works in performance.

This elective gives students opportunities to take ownership of a piece of theatre from vision to performance. It involves students interpreting, listening, observing, articulating and negotiating with the actors and creative team to create dramatic action, and then shaping and managing the dramatic action to realise a dramatic vision.

Specific focuses for this elective could include:

- annotating scripts
- interpreting subtext, dramatic action and dramatic meaning
- managing space, people and resources
- creating, articulating and implementing a director's vision
- leading and managing warm-ups and rehearsals
- issuing clear instructions to actors
- researching prominent directors and their style
- observing directors in action
- participating in directorial workshops
- applying workplace health and safety practices and standards, e.g. safe vocal and physical practices, safe stage entrances and exits, lighting glare, proximity of cables, rehearsing with temporary props, sound levels, awareness of space
- reflecting on their own and others' directorial practice.

2.2.6 Playbuilding

The 'Playbuilding' elective focuses on students collaboratively developing, devising and creating original dramatic works in response to contexts and stimuli, e.g. photographs, newspaper articles, music, artworks, images, poetry, stories and narratives, film, historical artefacts, commissioned work, school and community-based celebrations and technologies.

This elective gives students opportunities to collectively devise original dramatic works from conception to realisation through performance.

Specific focuses for this elective could include:

- exploring ideas and stimulus material through appropriate forms and techniques, e.g. improvisations, mind-maps, hot-seat, role-on-the-wall, tap and talk, effigies, one-line statements
- workshopping ideas as part of the development of dramatic works
- collaborating with others and negotiating ideas
- engaging in ensemble exercises and activities
- engaging with a diverse range of stimuli and art forms to generate responses and material for dramatic work

- documenting and reflecting on the playbuilding process using a range of technologies, e.g. scripts, recordings, journals.

2.2.7 Scriptwriting

The 'Scriptwriting' elective focuses on students exploring the development process of writing original dramatic works in response to contexts and stimuli, e.g. photographs, images, stories and personal narratives.

This elective gives students opportunities to explore a range of dramatic forms and techniques and to commit their ideas to a printed medium.

Specific focuses for this elective could include:

- identifying target audience
- exploring a range of scriptwriting styles, e.g. screenplay, playscript, film script
- exploring a range of professional playwrights and their scriptwriting styles
- using terminology relevant to scriptwriting, e.g. monologue, dialogue, plot, through line, storyboard, protagonist, dramaturge, central dramatic question, character, setting, scene
- using language and scriptwriting conventions and formatting appropriate to the style, e.g. abbreviations, layout, stage directions
- operating hardware and software technology, e.g. computers, scriptwriting software, recording software, word processing programs
- exploring and mapping plot ideas, characters and dramatic/theatrical conventions through practical workshops, concept documents and pitches
- becoming familiar with intellectual property laws, including copyright and plagiarism
- writing dialogue and making links to plot/character development
- selecting and sequencing script material, e.g. ensuring a through line, framing and advancing the action, developing tension, developing character
- documenting and recording scripts in various ways, e.g. hard copy, audio, online
- reworking or extending existing stimulus materials into dramatic scripts, e.g. playscripts, stories, personal narratives, news items.

2.2.8 Technical design and production

The 'Technical design and production' elective focuses on students developing and applying a range of design and technical skills that are applicable to a theatrical context and which meet a design brief.

This elective gives students opportunities to engage in technical and production areas including marketing, costume and make-up, set design, properties, stage management, sound design, lighting design and/or audiovisual/multimedia technology design.

Specific focuses for this elective could include:

- using terminology specific to design disciplines and/or technical practices, e.g. lighting, sound, set, props, costume, make-up, FOH, stage management, marketing
- operating technology, e.g. relevant design software, lighting and sound equipment, projection equipment

- applying workplace health and safety practices and standards appropriate to design briefs and work roles
- applying basic design elements and principles to realise design briefs
- documenting design processes, e.g. using design folios, building models
- responding to design briefs that realise directors' visions (as a creative team or as an individual artist contributing to a creative team).

2.2.9 The theatre industry

'The theatre industry' elective focuses on students exploring a range of organisational aspects within the theatre industry. It investigates organisational roles within professional companies and venues, entrepreneurial and funding mechanisms, and how to make connections and operate within the theatre industry.

This elective gives students opportunities to acquire the necessary knowledge, understanding and skills of theatre industry processes, in order to apply them in authentic situations for a variety of purposes.

Specific focuses for this elective could include:

- investigating the variety of organisational roles and professional responsibilities within theatre companies and venues, and identifying the workplace skills and further training required to undertake those roles
- investigating selected entertainment venue management and live performance theatre regulatory issues, practices and processes, e.g. venue acoustics, sound and lighting, sound/noise management
- examining selected legal, regulatory and ethical issues, e.g. legal rights, obligations and responsibilities; obtaining the rights and understanding the licensing and copyright procedures associated with producing plays outside the classroom; working with rights and protocols; contractual negotiations and arrangements; plagiarism; intellectual and cultural property; appropriation; privacy issues; workplace health and safety practices and standards appropriate to the theatre industry
- observing and/or interviewing theatre practitioners to identify workplace skills, e.g. working effectively in the theatre industry; working effectively with others; communicating in the workplace; working with various roles in the theatre industry; working effectively with diversity (recognising and using diverse perspectives); managing a theatre career and work life in the theatre industry; making decisions; identifying and solving problems; planning and organising; creating and innovating
- investigating the role of selected funding bodies in supporting professional theatre activities and how to write a submission to a venue or funding body as part of events or program proposals
- investigating how to compile business plans and budgets (using a standard theatre budget template) to support and advance a theatre project in a specific context, e.g. a school play
- presenting pitches for events or productions, e.g. as an individual artist
- proposing treatments for productions or re-visioning works to pitch to the school performing arts department, school administration, local organisations or event committees.

2.2.10 Theatre through the ages

The 'Theatre through the ages' elective focuses on students exploring how theatre has evolved through the ages with changes in performance style, form, content and social function.

This elective gives students opportunities to explore one or more theatrical forms and/or styles within their historical, social or political contexts.

Specific focuses for this elective could include:

- researching the social, cultural, political and economic influences on the creation of theatre
- performing scripts or texts using relevant stylistic conventions
- designing costumes, sets or props for particular scripts and theatrical/dramatic styles
- writing or devising dramatic treatments which reinterpret historical texts into contemporary contexts
- viewing live or recorded live productions from a range of theatre styles and contexts.

2.2.11 World theatre

The 'World theatre' elective focuses on students exploring the diversity of theatrical practices from around the world, outside the Western theatre tradition. Underpinning this elective is consideration of the location where the practice emerged.

This elective gives students opportunities to explore culturally-specific theatrical forms and styles.

Specific focuses for this elective could include:

- exploring world theatre styles and their conventions, e.g. Asian theatre, African theatre, South American theatre, Indigenous theatre
- exploring and viewing Aboriginal theatre and Torres Strait Islander theatre
- researching the social, cultural, political and economic influences on relevant theatre forms and/or styles
- performing a range of world theatre scripts/texts that incorporate different stylistic conventions
- designing costumes, sets or props for particular world theatre playscripts
- writing or devising dramatic treatments which reinterpret world theatre scripts/texts
- viewing live or recorded live productions from a range of world theatre forms and/or styles
- appreciating the origins and participants of world theatre forms and/or styles.

3 Assessment

3.1 Assessment — general information

Assessment is an integral part of the teaching and learning process. It is the purposeful, systematic and ongoing collection of information about student learning outlined in the syllabus.

The major purposes of assessment are to:

- promote, assist and improve learning
- guide programs of teaching and learning
- advise students about their own progress to help them achieve as well as they are able
- give information to parents, carers and teachers about the progress and achievements of individual students to help them achieve as well as they are able
- provide comparable exit results in each Applied syllabus which may contribute credit towards a Queensland Certificate of Education (QCE); and may contribute towards Australian Tertiary Admission Rank (ATAR) calculations
- provide information about how well groups of students are achieving for school authorities and the State Minister responsible for Education.

Student responses to assessment opportunities provide a collection of evidence on which judgments about the quality of student learning are made. The quality of student responses is judged against the standards described in the syllabus.

In Applied syllabus, assessment is standards-based. The standards are described for each objective in each of the three dimensions. The standards describe the quality and characteristics of student work across five levels from A to E.

3.1.1 Planning an assessment program

When planning an assessment program over a developmental four-unit course, schools should:

- administer assessment instruments at suitable intervals throughout the course
- provide students with opportunities in Units 1 and 2 to become familiar with the assessment techniques that will be used in Units 3 and 4
- assess all of the dimensions in each unit
- assess each objective at least twice by midway through the course (end of Unit 2) and again by the end of the course (end of Unit 4)
- assess only what the students have had the opportunity to learn, as prescribed in the syllabus and outlined in the study plan.

For a student who studies four units, only assessment evidence from Units 3 and 4 contributes towards decisions at exit.

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

3.1.2 Authentication of student work

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.

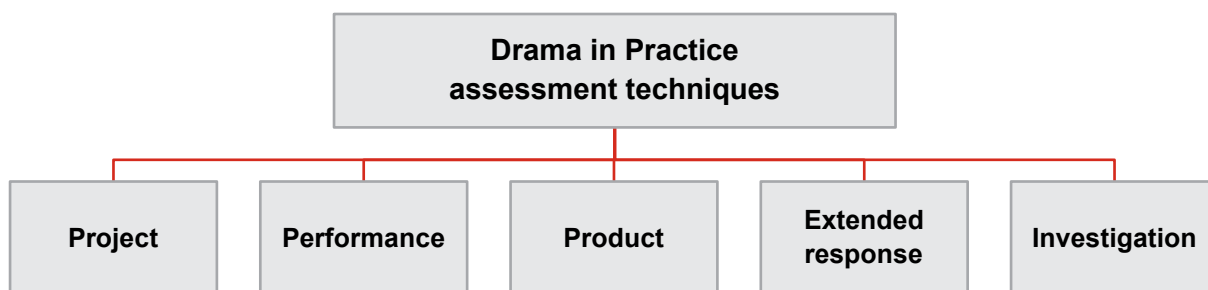
Judgments about student achievement are based on evidence of the demonstration of student knowledge, understanding and skills. Schools ensure responses are validly each student's own work.

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

3.2 Assessment techniques

The diagram below identifies the assessment techniques relevant to this syllabus. The subsequent sections describe each assessment technique in detail.

Figure 3: Drama in Practice assessment techniques



Schools design assessment instruments from the assessment techniques relevant to this syllabus. The assessment instruments students respond to in Units 1 and 2 should support those techniques included in Units 3 and 4.

For each assessment instrument, schools develop an instrument-specific standards matrix by selecting the syllabus standards descriptors relevant to the task and the dimension/s being assessed (see Standards matrix).

The matrix is used as a tool for making judgments about the quality of students' responses to the instrument and is developed using the syllabus standards descriptors. Assessment is designed to allow students to demonstrate the range of standards (see Determining an exit result). Teachers give students an instrument-specific standards matrix for each assessment instrument.

Evidence

Evidence includes the student's responses to assessment instruments and the teacher's annotated instrument-specific standards matrixes. Evidence may be direct or indirect. Examples of direct evidence include student responses to assessment instruments or digital recordings of student performances. Examples of indirect evidence include student notes, teacher observation recording sheets, journals or photographic evidence of the process.

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

Conditions of assessment

Over a four-unit course of study, students are required to complete assessment under a range of conditions (see Planning an assessment program).

Conditions may vary according to assessment. They should be stated clearly on assessment instruments and reflect the conditions stated for each assessment technique.

Where support materials or particular equipment, tools or technologies are used under supervised conditions, schools must ensure that the purpose of supervised conditions (i.e. to authenticate student work) is maintained.

Assessment of group work

When students undertake assessment in a group or team, instruments must be designed so that teachers can validly assess the work of individual students and not apply a judgment of the group product and processes to all individuals.

3.2.1 Project

Purpose

This technique assesses a response to a single task, situation and/or scenario in a module of work that gives students authentic opportunities to demonstrate their learning. The student response will consist of a collection of **at least two** assessable components, demonstrated in different circumstances, places and times, and may be presented to different audiences, and through different modes.

In Drama in Practice, one project must arise from community connections (see Underpinning factors).

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Analysing and applying
- Creating and evaluating.

All objectives from each dimension must be assessed.

Types of projects

A project occurs over a set period of time. Students may use class time and their own time to develop a response.

A project consists of **at least two** different assessable components from the following:

- written
- spoken
- multimodal
- performance
- product.

The selected assessable components must contribute significantly to the task and to the overall result for the project. A variety of technologies may be used in the creation or presentation of the response.

Note: Spoken delivery of a written component, or a transcript of a spoken component (whether written, electronic or digital), constitutes one component, not two.

Examples of projects in Drama in Practice include:

- plan, produce and/or perform a dramatic work (written or spoken or multimodal, product and performance components) for the school or local community (community connections, context, purpose and audience)
- perform in the school play or musical (community connections, context, purpose and audience) and critique/reflect on the process and culminating performance (written or spoken or multimodal and performance components)
- plan and conduct a drama workshop (written or spoken or multimodal and performance components) in dramatic storytelling with primary school students (community connections, context, purpose and audience)
- adapt a stimulus item into a script, explain and justify adaptation and perform the script (product, written or spoken or multimodal and performance components) for a school or local community (community connections, context, purpose and audience)
- design the set or costume for the school play or musical in consultation with the director and the creative team (community connections, context, purpose and audience); make a model of the set design or costume sketches that will form the design solution to pitch to the creative team (written, product and spoken components)
- design the lighting, sound or audiovisual/multimedia for the school play or musical in consultation with the director and the creative team (community connections, context, purpose and audience); this includes preparing a design solution that will be pitched to the creative team; in the role of designer, use resources and/or technology during the rehearsal and live production of the dramatic work (written and/or spoken/multimodal and performance components)

- prepare a director's vision for the production of a dramatic work to be performed for a school performing arts showcase evening (community connections, context, purpose and audience) and direct a section of the dramatic work (written or spoken or multimodal and performance components)
- perform a dramatic work at an event for a live audience (community connections, context, purpose and audience); complete a program for the performance that explains the performance and dramatic work (performance and written components)
- plan and perform an onstage or offstage role (e.g. designer, director, actor) in the production of a dramatic work (written or spoken or multimodal and performance components) for a school or local community event (community connections, context, purpose and audience)
- prepare a concept document for a playscript, e.g. one-person show or stand-up comedy sketch, that focuses on the relationship of mothers and daughters or fathers and sons; interview mothers/daughters or fathers/sons to generate script material; present a pitch of the concept for the dramatic work including production elements, e.g. props, costume, staging ideas; write a playscript and perform the dramatic work (written, spoken, product and performance components) within a community context, e.g. youth comedy festival (community connections, context, purpose and audience)
- write an application for funding to produce a particular dramatic work, demonstrating artistic vision and choices; present a pitch (written and spoken components) of the concept for the dramatic work, the purpose (community benefits) and the target audience (community connections, context, purpose and audience).

Written component

This component requires students to use written language to communicate ideas and information to readers for a particular purpose. A written component may be supported by references or, where appropriate, data, tables, flowcharts or diagrams.

Examples include:

- personal reflection, e.g. actor's logbook (documentation of process)
- workshop planning
- design brief/artistic vision
- concept document
- applications for funding, e.g. school or local community project, event or festival
- programs
- reviews, e.g. drama/theatre productions, drama/theatre events, drama/theatre festivals
- forums, blogs
- articles for magazines or journals
- letters to the editor
- reports, which will normally be presented with section headings, and may include tables, graphs and/or diagrams, and analysis of data supported by references
- essays, e.g. analytical, persuasive/argumentative, informative.

Spoken component

This component requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- interviews
- recorded responses, e.g. podcasts
- seminars.

Multimodal component

This component requires students to use a combination of at least two modes 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 to allow both modes to contribute significantly to the multimodal component. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual.

The multimodal component can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, short video clip or webinar. An example of a non-presentation is a webpage with embedded media (graphics, images, audio or video).

A variety of technologies may be used in the creation or presentation of the component. Replication of a written document into an electronic or digital format does not constitute a multimodal component.

Performance component

This component requires students to physically demonstrate outcomes of applying a range of cognitive, technical, physical and/or creative/expressive skills.

Performance components in a project involves student application of identified skills when responding to a task that involves solving a problem, providing a solution or conveying dramatic meaning or intent, e.g. acting, directing a performance, designing lighting, sound or audiovisual/multimedia, or conducting a drama workshop.

In the performance component of the project technique there are three types of performance:

Performance onstage — acting (stage or screen)

- A performance onstage is defined as working in the role of **actor** for either stage or screen.
- An acting performance may use published scripts or scripts that are teacher-devised, student-devised or guest artist directed/facilitated.
- An acting performance requires students to demonstrate and apply dramatic principles and practices to interpret and communicate meaning for a purpose in the creation of dramatic works. Most often it will be a live performance in front of an audience or a recorded performance for screen acting. It may take the form of a video clip, community event performance, school celebration or function, in-class performance or character performance.

Performance offstage — directing, designing (lighting, sound and/or audiovisual/multimedia)

- A performance offstage is defined as working in role as either **director** or **designer** (lighting, sound and/or audiovisual/multimedia).
- A performance offstage must be of substantial enough breadth for the assessor to make decisions about all three dimensions. The students should be able to demonstrate management of a particular environment or circumstance, where they make decisions and enact procedures. It is not purely operational but must demonstrate a response to, or enhancement of, the dramatic or theatrical performance of a dramatic work.
- The performance of the **director** will be considered during the development process of a dramatic production when students are rehearsing with actors — directing cues, blocking and applying stagecraft, and providing actors with feedback. This assessment may occur as small interludes over a period of time or as a larger segment on a single occasion.
- The performance of the **designer** will be considered during the development process (technical rehearsal) as well as the dramatic production itself when students are setting cues, programming, refining, testing, adapting and integrating systems and operating equipment. This assessment may occur as small interludes over a period of time or as a larger segment on a single occasion.

Workshop performance		
<p>A workshop performance is defined as students working in role as facilitators of dramatic activities. This involves observing effective and safe facilitation practices and strategies, establishing focus and energy levels, fostering group interaction and teamwork, managing dramatic activities and working with a dramatic purpose. A workshop performance may occur as small interludes over a period of time or as a larger segment on a single occasion.</p>		
Product component		
<p>This component requires students to create supporting materials for dramatic works, e.g. playscripts, design solutions in 2D and/or 3D form (set, lighting, sound and/or audiovisual/multimedia), costumes, programs or webpages for theatre companies, and will be the outcome of applying a range of cognitive, technical, physical and/or creative skills.</p> <p>In Drama in Practice, product components allow students to communicate dramatic ideas and demonstrate application of dramatic principles and practices related to the electives, and appropriate to the intended general context, purpose and audience.</p> <p>For further guidance, see Product assessment technique.</p>		
Assessment conditions	Unit 1–2	Unit 3–4
The conditions stated below are for individual responses, unless stated otherwise.		
Written component	400–700 words	500–900 words
Spoken component	1½ – 3½ minutes	2½ – 3½ minutes
Multimodal component <ul style="list-style-type: none"> • non-presentation • presentation 	6 A4 pages max (or equivalent) 2–4 minutes	8 A4 pages max (or equivalent) 3–6 minutes
Performance onstage component (stage acting)	1½ – 3 minutes individual	2–4 minutes individual
	1–2 minutes group	1½ – 3 minutes group
Performance onstage component (screen acting)	1½ – 2 minutes individual	2–3 minutes individual
	1–1½ minutes group	1½ – 2½ minutes group
Performance offstage component (directing, designing)	2½ – 4½ minutes individual (excluding actors delivering text)	4–6 minutes individual (excluding actors delivering text)
Workshop performance component (other)	Variable conditions Schools give students some continuous class time to develop the workshop performance component/s of their project. The length of this component will depend on the nature of the task.	
Product component	Variable conditions Schools give students some continuous class time to develop the product component/s of their project. Schools should consider the complexity of producing the product and should guide students accordingly. The number of products required should reflect the available time and resources, including cost. In most instances a single realised product would be appropriate.	

Further guidance

- Ensure that when a choice of onstage or offstage roles is given as a component in a project, the allocation of these roles must provide for an equitable amount of commitment and time for each student.
- Ensure that students have opportunities to demonstrate their learning in the dimensions as described in the standards.
- Ensure that project instruments involving group or teamwork are designed so that valid assessment of the work of individual students takes place rather than applying a judgment of the whole group response and processes to all individuals.
- Implement strategies to support any literacy requirements of the assessment including:
 - providing scaffolding that supports student development of the requisite knowledge, understanding and skills integral to completing the assessment and demonstrate what the assessment requires. The scaffolding should be reduced in Unit 3 and 4 as students develop greater independence as learners
 - modelling a response
 - sharing a range of previous student responses and discussing why particular grades were awarded
 - breaking each project assessment into smaller parts, allowing students to compose sections before recombining it into a whole. This is especially useful if constructing a report as part of a project component
 - providing students with learning experiences in the use of appropriate communication strategies, including any generic requirements, e.g. referencing conventions
 - clearly indicating on assessment tasks the dimensions and objectives that will be assessed, and explaining to students the requirements of tasks, including the instrument-specific standards matrix and how assessment decisions will be made.
- Teach the objectives and the required knowledge, understanding and skills students need to complete all components of the projects.
- Teach the requirements for each component of the project, e.g. the written, spoken or multimodal form/s required for student responses, e.g. review, presentation, webinar.
- Allow some continuous class time and independent time for students to work towards completing the different components of projects.
- Consider the required length of student responses in the context of the tasks — longer is not necessarily better.
- Consult, negotiate and provide feedback while students are developing the different components of their projects, e.g. to provide guidance about ethical matters and to monitor the progress of student work.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, journals, logs, drafting, research checklists, referencing and/or teacher observation sheets.
- If using digital recordings as direct evidence for individual, group or directing performance components:
 - allow the student(s) being assessed to be seen and heard clearly, ensuring the recording is as similar as possible to the original live performance situation
 - use common file formats such as .avi, .mp3, .mp4 and .wav
 - clearly label the recording to identify students.
- If providing indirect evidence for a product component, consider photographing evidence of the product-making process, e.g. screen capture and scanning.

3.2.2 Performance

Purpose

This technique assesses physical demonstrations as outcomes of applying a range of cognitive, technical, physical and/or creative/expressive skills. Performance assessments involve student application of identified skills when responding to a task that involves solving a problem, providing a solution or conveying meaning or intent.

In Drama in Practice, this technique assesses the demonstration and interpretation of dramatic principles, practices, concepts and ideas through acting, directing a performance, designing lighting, sound or audiovisual/multimedia, or conducting a drama workshop. It is the outcome of applying identified skills to dramatic works and involves the creative input of students.

In Drama in Practice, there must be at least **one performance** (acting) assessment separate to those included in projects.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of performance

There are two types of performance in Drama in Practice. A performance occurs in real time during the actual or simulated performance environment. A performance is judged on how the student achieves the goals of the performance through the objectives.

In the performance technique there are two types of performance:

Acting (stage acting or screen acting)

- An acting performance may be either for stage or screen.
- An acting performance may use published playscripts or scripts that are teacher-devised, student-devised or guest artist facilitated.
- An acting performance requires students to demonstrate and apply dramatic principles and practices to interpret and communicate purpose and meaning in the creation of dramatic works. Most often it will be a live performance in front of an audience or a recorded performance for screen acting. It may take the form of a performance in a video clip, community event performance, performance as part of a school celebration or function, in-class performance or character performance.

Directing

- A directing assessment is an individual assessment.
- A directing assessment may use published playscripts or scripts that are teacher-devised, student-devised or guest artist facilitated.
- When performing the role of director, students demonstrate and apply dramatic principles and practices to interpret and communicate purpose and meaning. It involves directing cues, blocking and applying stagecraft and giving actors feedback.
- Students direct student actors who are assigned by the teacher on the day of the performance.

Assessment conditions	Units 1–2	Units 3–4
The conditions stated below are for individual responses, unless stated otherwise.		
Acting performance (stage)	2–3½ minutes individual	3–5 minutes individual
	1½ – 2½ minutes group	2–4 minutes group
Acting performance (screen)	2–3 minutes individual	2½ – 3½ minutes individual
	1–2 minutes group	2–3 minutes group
Directing performance	3–5 minutes individual (excluding actors delivering text)	5–7 minutes individual (excluding actors delivering text)

Further guidance

- Give students opportunities to gain experience performing (stage acting) to live audiences other than the class, where possible. This will give students more authentic stage acting experiences.
- Ensure that the allocation of acting roles/characters provides for an equitable amount of time for each student.
- Ensure that students have equal opportunities to demonstrate their learning in the dimensions as described in the standards.
- Ensure that when allocating acting performances to be performed in groups, the size of the groups and the requirements of the tasks allow for judgments to be made about individual student achievement rather than applying a judgment of the group performance.
- Clearly indicate on assessment tasks the dimensions and objectives that will be assessed and explain to students the requirements of tasks, including the instrument-specific standards matrix and how assessment decisions will be made.
- Teach the objectives and the required knowledge, understanding and skills students need to complete performances.
- Allow some continuous class time and independent time for students to work towards developing and/or polishing performances.
- Consult, negotiate and provide feedback while students are developing performances, e.g. to provide guidance about ethical matters and to monitor the progress of student work.
- If digital recordings are being used as direct evidence for individual, group or directing performances:
 - allow the student(s) being assessed to be seen and heard clearly, ensuring the recording is as similar as possible to the original live performance situation
 - use common file formats such as .avi, .mp3, .mp4 and .wav
 - clearly label the recording to identify students.

3.2.3 Product

Purpose

This technique assesses the application of a range of creative, expressive, cognitive, technical and physical skills in the production of a design solution (set, lighting, sound and/or audiovisual/multimedia, costume). It is the outcome of applying these skills as students demonstrate knowledge and understanding of dramatic principles, practices, and concepts and ideas related to the electives and appropriate to the intended general context, purpose and audience.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and analysing
- Evaluating and creating.

Not every objective from each dimension needs to be assessed.

Types of product

Types of products include, but are not limited to:

- design solution in 2D and/or 3D form — set, lighting, sound and/or audiovisual/multimedia, costume
- playscript
- program
- webpage for a theatre company.

Assessment conditions

Units 1–2

Units 3–4

The conditions stated below are for individual responses to products.

Product

Variable conditions. Schools give students some continuous class time to develop the product/s. Schools should consider the complexity of producing the product/s and should guide students accordingly. The number of products required should reflect the available time and resources, including cost. In most instances a single realised product would be appropriate.

Further guidance

- Ensure that the focus of product assessments is on students providing solutions to identified problems through the making of products.
- Ensure that students have opportunities to demonstrate their learning in the dimensions as described in the standards.
- Clearly indicate on product assessments the dimensions and objectives that will be assessed and explain to students the requirements of tasks, including instrument-specific standards.
- Teach the objectives and the required knowledge, understanding and skills students need to complete products.
- Scaffold the teaching and learning that supports student development of the requisite knowledge, understanding and skills integral to making a completed product and demonstrate what the assessment requires. The scaffolding should be reduced in Units 3 and 4 as students develop greater independence as learners.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, annotated photographs and teacher observation sheets.
- Consult, negotiate and provide feedback while students are developing and making products, e.g. to monitor the progress of student work.
- If providing indirect evidence for products, consider photographing evidence of the product-making process, e.g. screen capture and scanning.

3.2.4 Extended response

Purpose

This technique assesses the interpretation, analysis/examination and/or evaluation of ideas and information in provided stimulus materials. While students may undertake some research in the preparation of the extended response, it is not the focus of this technique.

In Drama in Practice students respond to dramatic works by applying dramatic skills, concepts and ideas, and interpreting, examining and evaluating dramatic ideas, principles and practices.

The extended response (live theatre) should be in response to quality live theatre that allows for the demonstration of all dimensions and relevant objectives. It does not include a response to or a reflection of own work.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and examining
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of extended response

An extended response occurs over a set period of time. Students may use class time and their own time to develop a response. Students respond to a question or statement about the provided stimulus materials.

Stimulus material could include:

- live theatre
- recorded live theatre.

Examples of extended response include:

- a review of a live or recorded live dramatic/theatrical work or production (written or spoken)
- an analysis and evaluation of how a social issue has been represented in a live or recorded live dramatic/theatrical work or production (spoken)
- a slide show presentation including video clips presented to the class explaining the dramatic intent of a live or recorded live dramatic/theatrical work or production (multimodal)an evaluation of the stage design in relation to live or recorded live dramatic/theatrical works or productions made for a purpose (written or spoken or multimodal).

Written response

This response requires students to use written language to communicate ideas and information to readers for a particular purpose. A written component may be supported by images and diagrams and, where appropriate, references.

Examples include:

- articles for magazines or journals
- essays, e.g. analytical, persuasive/argumentative, informative
- reviews, e.g. drama/theatre productions.

Spoken response

This response requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- recorded responses, e.g. podcasts.

Multimodal response

This response requires students to use a combination of at least two modes 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 to allow both modes to contribute significantly to the multimodal response. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual.

Examples include:

- digital presentations
- vodcasts
- seminars
- webinars.

The multimodal response can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, short video clip or webinar. An example of a non-presentation is a webpage with embedded media (graphics, images, audio or video).

A variety of technologies may be used in the creation or presentation of the response. Replication of a written document into an electronic or digital format does not constitute a multimodal response.

Assessment conditions	Units 1–2	Units 3–4
The conditions stated below are for individual responses to extended responses.		
Written	500–800 words	600–1000 words
Spoken	2–4 minutes	3–4 minutes
Multimodal <ul style="list-style-type: none">• non-presentation• presentation	8 A4 pages max (or equivalent) 3–5 minutes	10 A4 pages max (or equivalent) 4–7 minutes

Further guidance

- Provide stimulus for students and establish a focus for each extended response, or work with students to select suitable stimulus and/or develop a focus for each response.
- Ensure that students have opportunities to demonstrate their learning in the dimensions as described in the standards.
- Implement strategies to support any literacy requirements of the assessment including:
 - providing scaffolding that supports student development of the requisite knowledge, understanding and skills integral to completing the assessment and demonstrating what the assessment requires. The scaffolding should be reduced in Units 3 and 4 as students develop greater independence as learners
 - modelling responses
 - sharing a range of previous student responses and discussing why particular grades were awarded
 - breaking each extended response task into smaller parts, allowing students to compose sections before recombining it into a whole. This is especially useful if constructing a report
 - providing students with learning experiences in the use of appropriate communication strategies, including any generic requirements, e.g. referencing conventions
 - indicating clearly on each extended response task the dimensions and objectives that will be assessed, and explaining to students the requirements of the task, including the instrument-specific standards matrix and how assessment decisions will be made.
- Teach the required knowledge, understanding and skills students need to complete each extended response task.
- Teach the written, spoken or multimodal form/s required for student responses, e.g. article, presentation, vodcast.
- Consider the required length of student responses in the context of the tasks — longer is not necessarily better.
- Allow some continuous class time and independent time for students to work towards completing the extended response task.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, journals, logs, drafting, research checklists, referencing and/or teacher observation sheets.
- Consult, negotiate and provide feedback while students are developing their extended response task, e.g. to provide guidance about ethical matters and to monitor the progress of student work.

3.2.5 Investigation

Purpose

This technique assesses investigative practices and the outcomes of applying these practices. Investigation includes locating and using information beyond students' own knowledge and the data they have been given.

In Drama in Practice, investigations involve research and follow an inquiry approach. Investigations provide opportunity for assessment to be authentic and set in lifelike contexts.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and examining
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of investigations and responses

An investigation occurs over a set period of time. Students may use class time and their own time to develop a response. In this assessment technique, students investigate or research a specific question or hypothesis through collection, analysis and synthesis of primary and/or secondary data obtained through research.

Examples of investigations in Drama in Practice include:

- investigation of the work of a particular drama/theatre artist or company (written or spoken or multimodal)
- investigation of the benefits of drama participation for a community, presenting findings to the class as a PowerPoint presentation (multimodal)
- investigation of the use of performance technologies in live theatre/dramatic works (written or spoken or multimodal)
- investigation of the different roles of a production team and how they assist in the creation and production of a dramatic work (written or spoken or multimodal)
- investigation of the time period a play is set in and providing advice to the creative team to help guide the production decisions of the dramatic work (written or spoken or multimodal) .

Written response

This response requires students to use written language to communicate ideas and information to readers for a particular purpose. A written response may be supported by appropriate, data, tables, flowcharts or diagrams and, where appropriate, references.

Examples include:

- articles for drama/theatre magazines or journals
- informative essays
- letters to the editor
- reports, which will normally be presented with section headings, and may include tables, graphs and/or diagrams, and analysis of data supported by references.

Spoken response

This response requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- interviews
- recorded responses, e.g. podcasts
- seminars.

Multimodal response

This response requires students to use a combination of at least two modes **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 to allow both modes to contribute significantly to the multimodal response. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual.

The multimodal response can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, short video clip or webinar. An example of a non-presentation is a webpage with embedded media (graphics, images, audio or video).

A variety of technologies may be used in the creation or presentation of the response. Replication of a written document into an electronic or digital format does not constitute a multimodal response.

Assessment conditions	Units 1–2	Units 3–4
The conditions stated below are for individual responses to investigations.		
Written	500–800 words	600–1000 words
Spoken	2–4 minutes	3–4 minutes
Multimodal <ul style="list-style-type: none">• non-presentation• presentation	8 A4 pages max (or equivalent) 3–5 minutes	10 A4 pages max (or equivalent) 4–7 minutes

Further guidance

- Teach the different aspects and stages of an inquiry approach, which includes:
 - establishing a focus for the investigation, or working with the student to develop a focus
 - collecting, analysing and evaluating data/information, i.e. observations, interviews, readings.
- Ensure students have the opportunity to demonstrate their learning in the dimensions as described in the standards.
- Implement strategies to support any literacy requirements of the assessment including:
 - providing scaffolding that supports student development of the requisite knowledge, understanding and skills integral to completing investigation tasks and demonstrating what each investigation assessment task requires. The scaffolding should be reduced in Units 3 and 4 as students develop greater independence as learners
 - modelling responses
 - sharing a range of previous student responses and discussing why particular grades were awarded
 - breaking the assessment into smaller parts, allowing students to compose sections before recombining it into a whole. This is especially useful if constructing a report
 - providing students with learning experiences in the use of appropriate communication strategies, including the generic requirements for presenting research, e.g. research report structures, referencing conventions
 - indicating clearly on assessment tasks the dimensions and objectives that will be assessed, and explaining to students the requirements of each task, including the instrument-specific standards matrix and how assessment decisions will be made.
- Teach the required, knowledge, understanding and skills students need to complete investigations.
- Teach the written, spoken or multimodal form/s required for student responses, e.g. report, seminar.
- Allow some continuous class and independent time for students to complete investigations.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, journals, logs, drafting, research checklists, referencing and/or teacher observation sheets.
- Consult, negotiate and provide feedback while students are developing their investigations, e.g. to provide guidance about ethical matters and to monitor the progress of student work.
- Establish the required length of student responses within the assessment conditions and consider the required length of student responses in the context of the tasks — longer is not necessarily better.

3.3 Exiting a course of study

3.3.1 Folio requirements

A folio is a collection of one student's responses to the assessment instruments on which exit levels are based. The folio is updated when earlier assessment responses are replaced with later evidence that is more representative of student achievement.

3.3.2 Exit folios

The exit folio is the collection of evidence of student work from Units 3 and 4 that is used to determine the student's exit result. Each folio must include:

- four assessment instruments, and the student responses
- evidence of student work from Units 3 and 4 only
- at least one project, arising from community connections
- at least one performance (acting), separate to an assessable component of a project
- a student profile completed to date.

3.3.3 Exit standards

Exit standards are used to make judgments about students' exit result from a course of study. The standards are described in the same dimensions as the objectives of the syllabus. The standards describe how well students have achieved the objectives and are stated in the standards matrix (see Standards matrix).

The following dimensions must be used:

- Dimension 1: Knowing and understanding
- Dimension 2: Applying and analysing
- Dimension 3: Creating and evaluating.

Each dimension must be assessed in each unit, and each dimension is to make an equal contribution to the determination of an exit result.

3.3.4 Determining an exit result

When students exit the course of study, the school is required to award each student an A–E exit result.

Exit results are summative judgments made when students exit the course of study. For most students, this will be after four units. For these students, judgments are based on exit folios providing evidence of achievement in relation to all objectives of the syllabus and standards.

For students who exit before completing four units, judgments are made based on the evidence of achievement to that stage of the course of study.

Determining a standard

The standard awarded is an on-balance judgment about how the qualities of the student's responses match the standards descriptors in each dimension. This means that it is not necessary for the student's responses to have been matched to every descriptor for a particular standard in each dimension.

Awarding an exit result

When standards have been determined in each of the dimensions for this subject, Table 3 below is used to award an exit result, where A represents the highest standard and E the lowest. The table indicates the minimum combination of standards across the dimensions for each result.

Table 3: Awarding exit levels of achievement

Exit result	Minimum combination of standards
A	Standard A in any two dimensions and no less than a B in the remaining dimension
B	Standard B in any two dimensions and no less than a C in the remaining dimension
C	Standard C in any two dimensions and no less than a D in the remaining dimension
D	At least Standard D in any two dimensions and an E in the remaining dimension
E	Standard E in the three dimensions

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

3.3.5 Standards matrix

	Standard A	Standard B	Standard C	Standard D	Standard E
Knowing and understanding	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	<ul style="list-style-type: none"> comprehensive identification and coherent explanation of dramatic principles and practices perceptive interpretation and coherent explanation of dramatic works and dramatic meanings proficient demonstration of dramatic principles and practices. 	<ul style="list-style-type: none"> informed identification and informed explanation of dramatic principles and practices informed interpretation and informed explanation of dramatic works and dramatic meanings competent demonstration of dramatic principles and practices. 	<ul style="list-style-type: none"> identification and explanation of dramatic principles and practices interpretation and explanation of dramatic works and dramatic meanings demonstration of dramatic principles and practices. 	<ul style="list-style-type: none"> partial identification and partial explanation of dramatic principles and practices partial interpretation and partial explanation of dramatic works and dramatic meanings partial demonstration of dramatic principles and practices. 	<ul style="list-style-type: none"> minimal identification and minimal explanation of dramatic principles and practices minimal interpretation and minimal explanation of dramatic works minimal demonstration of dramatic principles and practices.

	Standard A	Standard B	Standard C	Standard D	Standard E
Applying and analysing	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	<ul style="list-style-type: none"> • proficient and purposeful application of dramatic principles and practices when engaging in drama activities and/or with dramatic works • perceptive analysis of the use of dramatic principles and practices to communicate meaning for a purpose/s • coherent use of language conventions and features and terminology to communicate ideas and information about drama, according to purposes. 	<ul style="list-style-type: none"> • competent application of dramatic principles and practices when engaging in drama activities and/or with dramatic works • informed analysis of the use of dramatic principles and practices to communicate meaning for a purpose/s • effective use of language conventions and features and terminology to communicate ideas and information about drama, according to purposes. 	<ul style="list-style-type: none"> • application of dramatic principles and practices when engaging in drama activities and/or with dramatic works • analysis of the use of dramatic principles and practices to communicate meaning for a purpose/s • use of language conventions and features and terminology to communicate ideas and information about drama, according to purposes. 	<ul style="list-style-type: none"> • partial application of dramatic principles and practices when engaging in drama activities and/or with dramatic works • partial analysis of the use of dramatic principles and practices to communicate meaning • uneven use of language conventions and features and terminology to communicate ideas and information about drama. 	<ul style="list-style-type: none"> • minimal application of dramatic principles and practices when engaging in drama activities and/or with dramatic works • superficial analysis of aspects of the use of dramatic principles and practices • disjointed use of language conventions and features and terminology to communicate information.

	Standard A	Standard B	Standard C	Standard D	Standard E
Creating and evaluating	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	<ul style="list-style-type: none"> methodical planning and perceptive modification of dramatic works skilfully using dramatic principles and practices to successfully achieve purposes creation of engaging dramatic works that sensitively and convincingly convey meaning to audiences perceptive evaluation of the application of dramatic principles and practices to drama activities or dramatic works. 	<ul style="list-style-type: none"> effective planning and effective modification of dramatic works effectively using dramatic principles and practices to achieve purposes creation of effective dramatic works that thoughtfully convey meaning to audiences informed evaluation of the application of dramatic principles and practices to drama activities or dramatic works. 	<ul style="list-style-type: none"> planning and modification of dramatic works using dramatic principles and practices to achieve purposes creation of dramatic works that convey meaning to audiences evaluation of the application of dramatic principles and practices to drama activities or dramatic works. 	<ul style="list-style-type: none"> listing of aspects of plans for dramatic works using dramatic principles and practices inconsistently variable creation of dramatic works that partially convey meaning to audiences partial evaluation of the application of dramatic principles and practices to drama activities or dramatic works. 	<ul style="list-style-type: none"> collection of information related to planning for dramatic works minimal creation of dramatic works that convey minimal meaning to audiences superficial evaluation of aspects of the application of dramatic principles and practices to drama activities or dramatic works.

4 Glossary

Term	Explanation
A	
according	in proportion or relation to; in a manner corresponding or conforming to
achieve	successfully bring about or reach carry through; accomplish (a desired objective or result) by effort, skill
acting	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
adapt	make (something) suitable for a new use or purpose
aesthetic	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 in Practice, it involves subjective responses to non-verbal, affective and verbal devices which can be representative of form/style/time/place
analyse; analysis	break material into its constituent parts and determine how the parts relate to one another and to an overall structure and purpose; dissect and consider information in detail
application	the act of putting to a special use or purpose; the quality of being usable for a particular purpose or in a special way; relevance
apply	carry out or use a procedure in a given situation
appreciate; appreciating	recognise the quality, significance, or magnitude of; be fully aware of or sensitive to
appreciation	the act of estimating the qualities of things and giving them their due value; clear perception or recognition, especially of aesthetic quality; recognition and enjoyment of the good qualities of something
appropriate	fitting, suitable to the context
areas of the stage	specific parts of the performance space, e.g. prompt, opposite prompt, downstage, upstage, centre stage
aspect	a facet, phrase or part of a whole
audience	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. 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. In Drama in Practice, it may be appropriate for the teacher to be the audience when a student presents or delivers their response to an assessment instrument.

Term	Explanation
C	
character	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, values, attitude, actions, motivations, desires and ways of seeing the world. Character is most often rehearsed and realised through polished performance.
clear; clearly	in a clear manner; plainly and openly; explicitly; without ambiguity; easy to understand; fully intelligible; free from obscurity of sense
coherent	having a natural or due agreement of parts; connected; consistent; logical; well-structured
collection	that which is collected; a set of objects, specimens, writings, etc., gathered together; a group of accumulated items
communicate	convey information, knowledge and/or understanding, feelings, thoughts to others
community	a group of people living in the same place or having a particular characteristic in common
community theatre	any dramatic/theatrical work that is performed in the school community and the wider community beyond the school, including virtual communities. Community theatre could encompass a variety of forms, styles and contexts, which may include theatre for young people, children's theatre, verbatim theatre, applied theatre and/or forum theatre.
competent	capable; fitting, suitable, or sufficient for the purpose; adequate; able to do something well; having suitable or sufficient skill, knowledge, experience, etc. for the purpose; having the necessary ability, knowledge or skill to do something successfully
comprehensive	comprehending; inclusive; of large scope; detailed and thorough, including all that is relevant; inclusive of a broad coverage of facts, ideas and information
consider; considered	viewed attentively; scrutinised; formed after careful and deliberate thought; thought about deliberately with a purpose
contemporary	belonging to or occurring in the present; following modern ideas in style or design
contemporary theatre	theatre that incorporates current and emerging styles, conventions and technologies
context	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

Term	Explanation
contexts in Drama in Practice	<p>contexts 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>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</p> <p>real context — refers to 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, street theatre, theatre for young people.</p> <p>general contexts — may include real or imagined factors, beliefs and values that influence dramatic meaning and action</p>
conventions of forms and styles	accepted techniques that characterise dramatic forms and styles; traditional or culturally accepted ways of doing things based on audience expectations. Each dramatic form and/or style has hundreds of conventions built up over time and widely accepted by audiences.
convey	make (an idea, impression, or feeling) known or understandable; communicate (a message or information)
convincing; convincingly	to persuade by argument or proof; appearing worthy of belief; plausible
create; creation	synthesise (put elements together) to form a coherent or functional whole; reorganise elements into a new pattern or structure to communicate meaning; bring into being; produce; develop or build from one's own thought or imagination.
creative	resulting from originality of thought or expression; relating to or involving the use of the imagination or original ideas to create something
criteria	principles or standards by which something may be judged or decided; the teacher or students could develop criteria, e.g. meeting a client brief, specific needs, identified purpose, product quality, effectiveness of solution
critique	review critically; evaluate, comment upon and assess something in a detailed and analytical way
critiquing	detecting inconsistencies between a product and external criteria, determining whether a product has external consistency; detecting the appropriateness of a procedure for a given problem, e.g. judge which of two methods is the best way to solve a given problem
D	
demonstrate; demonstration	make evident by arguments or reasoning; manifest or exhibit; give a practical exhibition as an explanation; in Drama in Practice, to construct meaning from drama by showing comprehension and understanding of dramatic principles and practices, through practical experiences in creating, performing and responding
describe	set forth in written or spoken words; give an account of characteristics or features
design elements	line, colour, shape, texture, space and form that are included and incorporated in the design of performance spaces (including costume and sets)
devising	the process of planning, trialling, structuring, refining and creating dramatic action using dramatic principles and practices.

Term	Explanation
directing	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.
disjointed	disconnected; incoherent; fragmented
drama activities	practical activities designed to promote learning or experiences that involve the use of dramatic principles and practices
drama practitioner	a person actively engaged in the profession of drama/theatre
drama terminology	the system of terms belonging to the field of drama
dramatic	relating to drama or the performance or study of drama
dramatic action	the basic medium of all drama; the concrete physical expression of the dramatic principles and practices; 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. Dramatic action may be totally spontaneous and improvised, or planned and rehearsed.
dramatic event	a planned public or social occasion where drama takes place
dramatic focus	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
dramatic form	the way the dramatic action is structured, organised and shaped. Dramatic forms are shaped by the application of the elements of drama within particular social, cultural and historical contexts.
dramatic meaning	the meaning/s or message/s communicated by manipulating the dramatic principles and practices 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.
dramatic practices	the application and manipulation of dramatic principles through the use of dramatic skills, techniques and processes; dramatic practices also include awareness of self and others
dramatic principles	the understanding that serves as a foundation for drama. These principles are realised in dramatic practices through the planning, creating, adapting, producing, performing, appreciating and evaluation of their own and others' dramatic works and processes in authentic and real-world situations. Dramatic principles include the elements of drama and dramaturgical devices, dramatic forms, dramatic styles and their conventions; purposes and contexts; production elements and technologies; and production and performance roles. When dramatic principles are combined with dramatic practices they assist in the creation of dramatic meaning.
dramatic purpose	refers to the intent of the creator/s or interpreter/s of the dramatic action and meaning and/or is the reason for which a dramatic work is created or performed, e.g. to celebrate, to educate, to entertain
dramatic role	an element of drama. The performer adopts the values, attitudes, status and motivations of the role. They 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.

Term	Explanation
dramatic situation	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. Situation refers to the state of affairs and/or physical, emotional and social environment in which dramatic action unfolds.
dramatic style	the way in which dramatic action is expressed, or performed. Dramatic styles have particular characteristics which can be identified, used and manipulated to evaluate, create, shape and strengthen the aesthetic impact of drama.
dramatic treatment	a reworking or vision for the staging of an existing work. The treatment will make specific reference to and incorporate the original playscript.
dramatic works	dramatic works refer to any work that is created using a combination of dramatic principles and practices, or any work that is used in performance, e.g. plays, script, set design
dramaturge	theatrical adviser who assists with the production of plays
dramaturgical devices	the fundamental building blocks of drama which are common to all dramatic activity that assist in creating shape, structure and cohesiveness, e.g. beats, pacing, contrast, climaxes, turning points, revelations, reversals, foreshadowing
E	
effective; effectively	serving to effect the purpose; producing the intended or expected result; producing a striking impression; striking; meeting the assigned purpose
elements of design	see <i>design elements</i>
elements of drama	the building blocks of dramatic form and style, which includes role, situation, tension, focus, language, movement, mood and symbol
emerging	becoming apparent or prominent
engaging	pleasing; holds the interest and involves; to attract and hold fast, e.g. to engage the attention; to engage someone's interest
engaging (v)	take part in
ensemble	a group of actors working collaboratively
establish	set up on a firm basis
evaluate; evaluation	ascertain the value or amount of; appraise carefully; provide a detailed examination and substantiated judgment concerning the merit, significance or value of something; examine and judge the merit or significance of something
explain	make plain or clear; make known in detail; provide additional information that demonstrates understanding of reasoning and/or application
explanation	a statement made to clarify something and make it understandable; a meaning or interpretation; a written or spoken text type or form which describes how something operates or why something happens
explore	look into closely; scrutinise; examine; investigate; consider a variety of different options, possibilities and viewpoints; examine thoroughly, consider from a variety of viewpoints
express	put (thought) into words; show, manifest, or reveal; set forth the opinions, feelings, etc., of (oneself), as in speaking, writing, performing

Term	Explanation
expressive skills	the use of facial and vocal expression to communicate in performance
F	
facilitate	progress or bring about development in dramatic action and meaning
familiar	commonly or generally known or seen
features	distinctive attributes or aspects of something
focus	a central point, as of attraction, attention, or activity
focus in performance	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
G	
generation	the production or creation of something
I	
idea	a thought or suggestion as to a possible course of action; conception, notion; a way of thinking
identify; identification	distinguish, isolate; locate and recognise; establish or indicate what something is; locate and recall information, recognising particular qualities and/or characteristics of processes
implement	put a decision, plan, agreement or proposal into effect or action; execute; apply; put into practice; carry out, perform, enact; to complete, satisfy, or fulfil
improvising; improvisation	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. Improvisation uses the skills of making, accepting, extending and advancing offers.
inconsistent; inconsistently	lacking agreement; not in keeping; not in accordance; incompatible; incongruous; often lacking in structure; lacking in harmony between the different parts or elements; self-contradictory; lacking agreement, as one thing with another or two or more things in relation to each other; at variance
in-depth	with thorough coverage
information	knowledge communicated or received concerning some fact, circumstance or evidence; knowledge on various subjects, however acquired
informed	knowledgeable; learned; having relevant knowledge; being conversant with the topic
interpret; interpretation	expound the meaning of; render clear or explicit; bring out the meaning of a dramatic work by artistic representation or performance; give one's own interpretation of; change from one form of representation to another, e.g. when students interpret a dramatic script, they convert words into actions and behaviour
L	

Term	Explanation
language	an element of drama. Language refers to the way that ideas and feelings are expressed dramatically. Language encompasses the selection of words and the delivery of language through voice and the use of body language to express meaning.
language convention	an accepted language practice that has developed over time and is generally used and understood, e.g. use of punctuation
language features	features or parts of a language system that support meaning, e.g. sentence structure, noun group/phrase, vocabulary, punctuation, figurative language; choices in language features and text structures together define a type of text and shape its meaning; these choices vary according to the purpose of a text, its subject matter, audience, and mode or medium of production
list; listing	a record consisting of a series of names, words, or the like; a number of names of persons or things set down one after another; a number of connected items or names written or printed consecutively, typically one below the other
live performance	drama performance presented to a live audience
M	
manage	bring about or succeed in accomplishing; take charge or care of; handle, direct, govern or control in action or use
management	the act or manner of managing; handling, direction, or control.
manipulation	adaptation or change to suit one's purpose
meaning	that which is intended to be, or actually is, expressed or indicated; <i>see dramatic meaning</i>
mediated performance	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 mediated performance.
methodical	performed, disposed, or acting in a systematic way; systematic; orderly; characterised by method or order; performed or carried out systematically
minimal	least possible; small, the least amount; negligible
modify	change somewhat the form or qualities of; alter somewhat; make partial or minor changes to (something); vary, adjust, shape or reform to improve the outcome; consider the desired effect, outcome or purpose
modification	the state of being modified; partial alteration; a modified form
module of work	a module of work provides effective teaching strategies and learning experiences that facilitate students' demonstration of the dimensions and objectives as described in the syllabus A module of work: <ul style="list-style-type: none"> • draws from relevant aspects of the underpinning factors • identifies relevant concepts and ideas, and associated subject matter from the core topics • provides an alignment between core subject matter, learning experiences and assessment.
mood	an element of drama. The feeling, tone or atmosphere created by or emerging through the dramatic action.

Term	Explanation
movement	an element of drama; using facial expression, posture and action expressively in space and time to create roles, situations, relationships, atmosphere and symbols. Movement describes the use of the body to communicate meaning.
multimodal	an assessment mode that uses a combination of at least two modes, 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 to allow both modes to contribute significantly to the multimodal response
O	
offstage	all stage areas outside the visible acting area; not on the stage (theatre) and so not visible to the audience
onstage	the acting area of the stage floor; on the stage (theatre) and so visible to the audience
organise; organising	determining how elements fit or function within a structure; systematically order and arrange
P	
partial	not total or general; attempted, with evidence provided, but incomplete
particular	relating to some one thing rather than to others or all; special, not general; being a definite one, individual, or single, or considered separately; distinguished or different from others or from the ordinary
perceptive	having or showing insight (and the ability to perceive or understand), discerning; recognising or using nuanced qualities in a drama performance or drama activity
perform; performance	a planned and rehearsed sequence of actions, embodied through acting using movement and voice, which communicates meaning to an audience
performance style	a type of dramatic expression communicated for a particular effect with distinguishing features and appearance
place	an element of drama. Place describes the location and setting of the dramatic action, including the way they are communicated through staging.
plan; planning	devising a procedure or process for accomplishing an activity or task; organise into a coherent and meaningful schedule of sequenced actions that aim to competently deliver a predefined result; conceptualise and manage sources and resources and devise processes for achieving purposes including accomplishing tasks and bringing ideas and concepts to reality
playbuilding	the collaborative development and devising of original dramatic works in response to contexts and stimuli, e.g. photographs, newspaper articles, music, artworks, images, poetry, stories and narratives, film, historical artefacts, commissioned work, school and community-based celebrations, and technologies
playscript	the text of a dramatic work
polished	performed with skilful ease; refined, cultured, or elegant; flawless or excellent
practical	relating to practice or action
practices	the customary, habitual, or expected procedure or way of doing of something

Term	Explanation
problem-solving	the process of finding solutions to difficult or complex issues
procedure	an established or official way of using knowledge, understanding and skills
process; processes	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
produce; producing	plan, negotiate and apply the resources required for the implementation of a dramatic work
product	the end result of processes and production; products are the tangible end results of natural, human, mechanical, manufacturing, electronic or digital processes to meet a need or want
proficient	well advanced or expert; skilled and adept
published playscript	a playscript that has been published by a recognised publishing agency
purpose; purposeful	having an intended or desired result
purposes of drama	<p>purposes refer to the intent of the creator/s or interpreter/s of the dramatic action and meaning and/or are the reasons for which dramatic works are created and/or performed. Purposes of drama assist the creator/s or interpreter/s to:</p> <ul style="list-style-type: none"> • explore and understand the reasons for experiencing and engaging with drama and dramatic works • explore and understand the intentions of the designer, producer or performer of a dramatic work • explore and understand the audiences' interpretations and responses • explore how the context that a dramatic work is created in affects the work • understand how drama both reflects and affects societies and represents ideas and experiences.
R	
range	the breadth of coverage, applicable to the context under study
realise	create (drama); make real or concrete; give reality or substance to actualise; bring an idea or plan into reality or fruition
recall/recalling	retrieving relevant knowledge from long-term memory
recognise/recognising/ recognition	identifying that an item, characteristic or quality exists; locating knowledge in long-term memory that is consistent with presented material
recorded live performance	audiovisual recordings of live drama performances are appropriate for study in Drama in Practice. Recorded live performance does not include film texts. See also <i>live performance</i> .
reflect	think carefully; meditate on
reflection	consideration and evaluation
rehearsal	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

Term	Explanation
rehearsed	practised (extensively); previously experienced
related	associated; connected; belonging to the same group, or type
relationship	an element of drama. Relationship refers to the connections and interactions between people, people and ideas, and people and environment that affect the dramatic action.
relevant	bearing upon or connected with the matter in hand; to the purpose; applicable and pertinent; has direct bearing on
remember	to recall to the mind by an act or effort of memory; to retain in the memory; retrieve relevant knowledge from long-term memory
response	a verbal or written answer
role	the function assumed or part played by a person or thing in a particular situation
S	
scenario	a setting, in particular for a work of art
scriptwriting	the recording of dramatic action in writing, as script. Scripts are written in theatrical script format using the appropriate conventions and layout.
sensitively	capable of perceiving with a sense or the senses, susceptible to the attitudes, feelings, or circumstances of others; responsive to external conditions or stimulation
shape	definite or orderly arrangement
situation	a set of circumstances subject to change See also <i>dramatic situation</i>
skilful; skilfully	having practical ability; possessing skill; expert, dexterous, clever; made or done well, showing a lot of ability; possessing or displaying; accomplishment or skill, especially something that requires special ability or training
skills	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
space	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. Space describes 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.
stagecraft	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.
stated	explicitly set forth or given; declared as fact
statement	a communication or declaration in speech or writing setting forth facts, particulars, etc; a sentence or assertion

Term	Explanation
structure	arrangement of parts, elements or constituents; a complex system considered from the point of view of the whole rather than of any single part; anything composed of parts arranged together in some way; an organisation
suitable	appropriate; fitting; becoming
style	particular, distinctive, or characteristic mode or form 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
substantial	firmly or solidly established; of solid worth or value; of real significance, weighty; reliable; important and worthwhile
successful; successfully	achieving or having achieved success or the assigned purpose/intended result
superficial	concerned with or comprehending only what is on the surface or obvious; shallow; not profound or thorough; apparent and sometimes trivial; lacking in depth of understanding
supported	to give something greater credibility by being consistent with it or providing further evidence; corroborated
symbol	an element of drama; associations that occur when something is used to represent something else to reinforce or extend dramatic meaning. Symbols may be objects, sound, actions and images used as signs, which are ascribed with significance or meaning.
symbolic language	uses visual symbols; the term 'symbol' includes notation, graphs, pictures, letters, characters, numbers, signs and other markings which may be used separately or in combination
synthesise	to combine into a complex whole; to assemble constituent parts into a coherent, unique and/or complex entity
systematic; systematically	having, showing, or involving a system, method, or plan
T	
technical	requiring special knowledge to be understood
technical design and production	any design or technical considerations relating to the staging of a dramatic work, e.g. lighting, sound, audiovisual/multimedia, sets, costumes, properties
technical skills	combination of proficiencies in drama that develop with practice
technique/s	a way 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
technologies	the tools and equipment that can be materials for making drama, performing drama and responding to drama
tension	an element of drama; sense of anticipation or conflict within characters or character relationships, or problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement. Tension is the driving force of drama by engaging audience and creating anticipation and excitement.

Term	Explanation
theatre industry	the individuals and organisations collectively involved in the making and distribution of theatre as a professional endeavour
thorough	carried out through or applied to the whole of something; demonstrating depth and breadth; attentive to detail; carried out completely and carefully; including all that is required
thoughtful; thoughtfully	exhibiting or characterised by careful thought; done or made after careful thinking
time	an element of drama; fictional time in the narrative or setting; timing of one moment to the next. Time refers to the time or period in which dramatic action is set and the management of tempo, tension, pace and rhythm in dramatic action.
U	
uneven	unequal; not properly corresponding or agreeing
unit	a unit is 55 hours of timetabled school time, including assessment. A course of study will usually be completed over four units (220 hours).
use	the act of putting something to work, or employing or applying a thing, for any (esp. a beneficial or productive) purpose; to operate or put into effect
V	
variable	apt or liable to vary or change; changeable; inconsistent; uneven in quality, patchy, up-and-down, irregular
variety	a number of things of different kinds; used to create and sustain interest and can be done in many different ways using the elements
verbal language/symbols	a number of things of different kinds; used to create and sustain interest and can be done in many different ways using the elements
W	
world theatre	the diversity of theatrical practices from around the world, outside the Western theatre tradition

5 Version history

Version	Date of change	Update
1.1	November 2018	Minor amendment to Extended response assessment purpose

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