

Drama in Practice 2024 v1.1

Applied senior syllabus



For all Queensland schools

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1 Queensland syllabuses for senior subjects

In Queensland, a syllabus for a senior subject is an official 'map' of a senior school subject. A syllabus's function is to support schools in delivering the Queensland Certificate of Education (QCE) system through high-quality and high-equity curriculum and assessment.

Syllabuses are based on design principles developed from independent international research about how excellence and equity are promoted in the documents teachers use to develop and enliven the curriculum.

Syllabuses for senior subjects build on student learning in the Prep to Year 10 Australian Curriculum and include General, General (Extension), Senior External Examination (SEE), Applied, Applied (Essential) and Short Course syllabuses.

More information about syllabuses for senior subjects is available at www.qcaa.qld.edu.au/senior/senior-subjects, and in the 'Queensland curriculum' section of the *QCE and QCIA policy and procedures handbook*.

Teaching, learning and assessment resources will support the implementation of a syllabus for a senior subject. More information about professional resources for senior syllabuses is available on the QCAA website and via the QCAA Portal.

2 Course overview

2.1 Rationale

The arts are woven into the fabric of community. They have the capacity to engage and inspire students, enriching their lives, stimulating curiosity and imagination, and encouraging them to reach their creative and expressive potential. Arts subjects provide opportunities for students to learn problem-solving processes, design and create art, and use multiple literacies to communicate intention with diverse audiences.

Drama exists wherever people present their experiences, ideas and feelings through reenacted 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 make and respond to drama by planning, creating, adapting, producing, performing, interpreting and evaluating a range of drama 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. Learning is connected to relevant industry practice and opportunities, promoting future employment and preparing students as agile, competent, innovative and safe workers, who can work collaboratively to solve problems and complete project-based work in various contexts.

As students gain practical experience in a number of onstage and offstage roles, they recognise the role drama plays and value the contribution it makes to the social and cultural lives of local, national and international communities.

Students participate in learning experiences in which they apply knowledge and develop creative and technical skills in communicating ideas and intention to an audience. They 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. Individually and in groups, where possible, they shape and express dramatic ideas of personal and social significance that serve particular purposes and contexts. They identify and follow creative and technical processes from conception to realisation, which foster cooperation and creativity, and help students to develop problem-solving skills and gain confidence and resilience.

2.2 Syllabus objectives

The syllabus objectives outline what students have the opportunity to learn.

1. Use drama practices.

When making, students use dramatic languages to devise, direct and perform drama works.

2. Plan drama works.

When responding, students analyse key features of purpose and context to plan drama works. They make decisions, explore solutions and select strategies to achieve goals.

3. Communicate ideas.

When making, students use dramatic languages to devise, direct and perform drama works that suit purpose, context and audience.

When devising and directing drama, students organise and synthesise dramatic languages and production elements and technologies to make drama works that convey ideas.

When performing, they use skills of acting (performance skills, expressive skills) to interpret, manipulate and express ideas.

4. Evaluate drama works.

When responding, students appraise strengths, implications and limitations of their own work and the work of others. They make judgments and justify how ideas are communicated for purpose and contexts. Students select and use drama terminology and language conventions when producing written, spoken or signed evaluations.

2.3 Designing a course of study in Drama in Practice

Syllabuses are designed for teachers to make professional decisions to tailor curriculum and assessment design and delivery to suit their school context and the goals, aspirations and abilities of their students within the parameters of Queensland's senior phase of learning.

The syllabus is used by teachers to develop curriculum for their school context. The term *course of study* describes the unique curriculum and assessment that students engage with in each school context. A course of study is the product of a series of decisions made by a school to select, organise and contextualise subject matter, integrate complementary and important learning, and create assessment tasks in accordance with syllabus specifications.

It is encouraged that, where possible, a course of study is designed such that teaching, learning and assessment activities are integrated and enlivened in an authentic setting.

2.3.1 Course structure

Drama in Practice is an Applied senior syllabus. It contains at least four QCAA-developed units from which schools develop their course of study.

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

Schools select four units from the unit options provided. They decide the order in which the units will be delivered. Once these decisions have been made, the four units selected and their order of implementation determine which units are considered Units 1–4.

Students should complete Unit 1 and Unit 2 before beginning Units 3 and 4. Units 3 and 4 are studied as a pair.

More information about the requirements for administering senior syllabuses is available in the 'Queensland curriculum' section of the [QCE and QCIA policy and procedures handbook](#).

2.3.2 Curriculum

Senior syllabuses set out only what is essential while being flexible so teachers can make curriculum decisions to suit their students, school context, resources and expertise.

Within the requirements set out in this syllabus and the [QCE and QCIA policy and procedures handbook](#), schools have autonomy to decide:

- how and when subject matter is delivered
- how, when and why learning experiences are developed, and the context in which learning occurs
- how opportunities are provided in the course of study for explicit and integrated teaching and learning of complementary skills.

These decisions allow teachers to develop a course of study that is rich, engaging and relevant for their students.

2.3.3 Assessment

Senior syllabuses set out only what is essential while being flexible so teachers can make assessment decisions to suit their students, school context, resources and expertise.

Applied senior syllabuses contain assessment specifications and conditions for the assessment instruments that must be implemented with Units 3 and 4. These specifications and conditions ensure comparability, equity and validity in assessment.

Within the requirements set out in this syllabus and the [QCE and QCIA policy and procedures handbook](#), schools have autonomy to decide:

- specific assessment task details
- assessment contexts to suit available resources
- how the assessment task will be integrated with teaching and learning activities
- how authentic the task will be.

In Unit 1 and Unit 2, schools:

- develop at least two but no more than four assessments
- complete at least one assessment for each unit
- ensure that each unit objective is assessed at least once.

In Units 3 and 4, schools develop four assessments using the assessment specifications and conditions provided in the syllabus.

More information about assessment in senior syllabuses is available in 'The assessment system' section of the [QCE and QCIA policy and procedures handbook](#).

2.3.4 Subject matter

Each unit contains a unit description, unit objectives and subject matter. Subject matter is the body of information, mental procedures and psychomotor procedures (see Marzano & Kendall 2007, 2008) that are necessary for students' learning and engagement with the subject. Subject matter itself is not the specification of learning experiences but provides the basis for the design of student learning experiences.

Subject matter has a direct relationship with the unit objectives and provides statements of learning that have been constructed in a similar way to objectives.

2.3.5 Aboriginal perspectives and Torres Strait Islander perspectives

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

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

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

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

2.3.6 Complementary skills

Opportunities for the development of complementary skills have been embedded throughout subject matter. These skills, which overlap and interact with syllabus subject matter, are derived from current education, industry and community expectations and encompass the knowledge, skills, capabilities, behaviours and dispositions that will help students live and work successfully in the 21st century.

These complementary skills are:

- literacy — the knowledge, skills, behaviours and dispositions about language and texts essential for understanding and conveying English language content
- numeracy — the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations, to recognise and understand the role of mathematics in the world, and to develop the dispositions and capacities to use mathematical knowledge and skills purposefully
- 21st century skills — the attributes and skills students need to prepare them for higher education, work, and engagement in a complex and rapidly changing world. These skills include critical thinking, creative thinking, communication, collaboration and teamwork, personal and social skills, and digital literacy. The explanations of associated skills are available at www.qcaa.qld.edu.au/senior/senior-subjects/general-subjects/21st-century-skills

It is expected that aspects of literacy, numeracy and 21st century skills will be developed by engaging in the learning outlined in this syllabus. Teachers may choose to create additional explicit and intentional opportunities for the development of these skills as they design the course of study.

2.3.7 Additional subject-specific information

Additional subject-specific information has been included to support and inform the development of a course of study.

First Nations cultural and intellectual property in The Arts

The Australia Council for the Arts provides protocols for using First Nations cultural and intellectual property in The Arts, which are available at <https://australiacouncil.gov.au/investment-and-development/protocols-and-resources/protocols-for-using-first-nations-cultural-and-intellectual-property-in-the-arts>.

Drama practices

Dramatic languages

Elements of drama

Elements of drama are discrete but interrelated. Dramatic action and artistic intention are created when these elements are integrated and applied to a specific context. Elements of drama include character, contrast, dramatic focus, language, mood, movement, place, relationship, role, situation, space, symbol, tension and time.

Forms, styles and conventions

Dramatic forms refer to the structure and organisation of the drama to suit a purpose.

Dramatic styles refer to the manner in which the dramatic action is expressed or performed. Dramatic styles have particular characteristics that can be identified, used and manipulated to evaluate, create, shape and strengthen the aesthetic impact of the drama.

Conventions are dramatic techniques employed using the skills of drama. They are applied when performing, devising and directing drama to manipulate dramatic languages and create dramatic action and artistic intention.

Skills of drama

Skills of drama are interrelated and underpin the knowledge and processes needed to devise, direct and perform dramatic action and artistic intention. Students work as theatre-makers in the roles of actor, deviser or director using skills of drama related to these roles. Skills of drama include:

- acting skills (performance and expressive skills)
 - performance skills — audience awareness, energy levels, focus (commitment to role, actor engagement), working as an ensemble
 - expressive skills — body language, facial expressions, movement qualities, vocal qualities
- devising skills — making original drama work, including interpreting stimulus, conceptualising visual and/or sound design products, working with stagecraft, and creating, shaping and managing dramatic action
- directing skills — communicating a brief for a drama work, including interpreting text, conceptualising visual and/or sound design products, working with stagecraft and creating, shaping and managing dramatic action.

Production elements and technologies

Dramatic action and artistic intention are created and enhanced by production elements and technologies, which may include ICT.

Production elements and technologies enable and enhance the performance of drama works, e.g. sound or visual projections.

Drama literacies

An understanding of drama terminology and language is needed to communicate with others about drama. These include:

- drama terminology
- stage directions and terminology
- stagecraft and production terminology.

Purpose and context

Purpose refers to the intent of the creator/s or interpreter/s of the dramatic action and artistic intention. In Drama in Practice, teaching and learning may include a combination of a range of dramatic purposes, e.g. to educate and inform or to entertain.

Contexts provide the lens and frame through which dramatic action and artistic intention are viewed and created, e.g. personal or environmental.

Purposes and contexts work together to provide intent and frame the dramatic action and artistic intention.

Text

Texts are developed to achieve different purposes, are drawn from a variety of contexts, and embody the dramatic languages.

When selecting texts, teachers have an ethical responsibility to consider the needs and interests of individuals and class groups to determine which texts will best meet their students' learning needs and their school context. Teachers can work collaboratively with the school community to ensure the subject matter of performances and texts studied in the Drama in Practice classroom suits students' needs.

Audience

Dramatic works are created with a particular audience in mind. Drama practitioners consider the potential engagement and reactions of the audience when developing and communicating ideas. This is a key factor when considering purposes and contexts for drama works.

Community engagement

Engaging with community in the development and making of drama works will provide real-world authentic engagement and may be drawn from:

- appropriate businesses, organisations or professionals
- local community groups, e.g. aged-care facilities, shopping centres, sporting teams
- online or digital communities, including across social media or gaming platforms
- schools or other educational institutions.

Industry engagement

Industry engagement highlights that careers in drama are diverse with many skills transferable to other vocations.

Students consider:

- careers that are available, e.g. through industry expos and career 'taster' days
- how industries and professions recognise and value drama and drama skills, e.g. through mentoring programs, work-shadowing and work experience in industry
- skills that are transferable.

Transferable knowledge, understanding and skills developed in drama include:

- aesthetic understanding
- communication
- creative thinking
- critical literacies (visual, kinaesthetic, aural, oral and digital)
- project management
- teamwork.

Assessment in Drama in Practice

Assessment in Drama in Practice requires students to:

- plan drama works — planning may be presented as an annotated script, performance and directorial statements of intent, research notes, briefs or pitches
- communicate ideas
 - devising and directing may be presented in a practical presentation of ideas workshopped with peers, as actors, to communicate; documented in a written format, such as an annotated script and/or key moments of dramatic action; or in a multimodal format, such as a digital or visual presentation with annotations
 - performances may be of published texts or works devised by the teacher, guest artist or student. Performances may take the form of a live performance in front of an audience at a community event, school event or function, or an in-class performance
- evaluate drama works
 - written evaluations may include articles (e.g. magazine articles), essays (e.g. analytical, persuasive/argumentative, informative), reviews, reports or programs
 - spoken or signed evaluations may include presentations, interviews, podcasts or seminars
 - multimodal evaluations may include delivery of a slideshow, video clip, webinar or webpage that includes written, spoken/signed and nonverbal (e.g. physical, visual) aspects.

Evaluation is part of a cyclical drama-making process and may be assessed at various stages of a project.

Workplace health and safety

When working in drama spaces, students consider workplace health and safety, including risk assessments, safe use of electrical equipment (sound and lighting equipment, cabling and computers), props, staging and special effects.

When working in digital and online spaces, students establish practices that comply with ethical standards, security and safety protocols, e.g. copyright and permissions, data management, privacy policies, risk assessments, safe use of social media.

In Drama in Practice, safe working practices may include applying safe and effective movement skills and use of energy and control through text- and non-text-based learning experiences.

Awareness of self and others

Effective group dynamics and communication skills are required to create and perform drama works. Students can show awareness of themselves and others by:

- understanding and developing personal attributes and dispositions, e.g. resilience, enthusiasm, persistence, work ethic
- accepting and offering feedback
- reflecting on practice
- demonstrating audience etiquette
- demonstrating and encouraging ethical behaviour, e.g. cultural and community sensitivity, equity, inclusivity
- participating in trust activities
- engaging in collaboration and cooperation.

2.4 Reporting

General information about determining and reporting results for senior syllabuses is provided in the 'Determining and reporting results' section of the [QCE and QCIA policy and procedures handbook](#).

2.4.1 Reporting standards

Reporting standards are summary statements that describe typical performance at each of the five levels (A–E).

A
The student uses dramatic languages that reveal the complexities of their choices when devising and directing. They synthesise elements of drama and conventions to present cohesive performances. When planning drama works as deviser and director, the student shows strategic consideration of the impact of purpose and context. They communicate ideas by displaying sustained integration of acting skills and revealing subtleties in cohesive devised scenes and director's briefs. They evaluate drama works using well-reasoned justifications with examples that reveal the interrelationship between purpose and context.
B
The student uses dramatic languages showing purposeful selection when devising and directing. They use elements of drama and conventions to inform form and/or style when performing. The student's planning reveals clear and consistent choices about purpose, context and audience when devising and directing. They communicate ideas by purposeful management of performance and expressive skills when performing, and a clear through-line of dramatic action and symbolic use of production elements/technologies and stylistic characteristics when devising and directing. They evaluate drama works using justification of purposeful choices, in terms of key dramatic languages, selected stimulus, production elements/technologies and stylistic characteristics.
C
The student uses dramatic languages when devising and directing, and elements of drama and conventions when performing. The student's planning relates to specific purposes and contexts. They communicate ideas through acting skills when performing, and through creating director's briefs and original devised scenes. They evaluate choices made in devised scenes and directorial briefs, in relation to purpose and context.
D
The student uses elements of drama and/or conventions when devising and directing. Situation, role and relationship in the chosen text/s are evident when performing. When planning, the student documents ideas, making links to purpose or context. They use vocal and movement qualities to communicate role through isolated moments of dramatic action when performing. The student shapes ideas using stimulus and an isolated production element/technology and/or convention when devising and directing. They make statements of opinion about the use of dramatic languages or production elements/technologies when directing, and the selection of source material and other devising choices.
E
The student identifies an element/s of drama when devising and directing. They interact with other role/s when performing. When planning, the student describes ideas when devising and/or the selected excerpt of the published scripted text when directing. They use voice or movement to deliver text and text is recited in performance and they select isolated ideas when devising or directing. They describe an example of production elements/technologies and/or an element of drama when directing, and source material and/or stimulus when devising.

2.4.2 Determining and reporting results

Unit 1 and Unit 2

Schools make A–E judgments on individual assessment instruments implemented in Unit 1 and Unit 2 using reporting standards.

Schools report results to the QCAA for students who complete Unit 1 and/or Unit 2. Results are reported as satisfactory (S) or unsatisfactory (U). Where appropriate, schools may also report a not rated (NR).

Units 3 and 4

Schools make A–E judgments on each of the four assessment instruments implemented in Units 3 and 4 using instrument-specific standards (ISS).

Schools report instrument results to the QCAA for students enrolled in Units 3 and 4 for each of the four assessments implemented. Where appropriate, schools may also report a not rated (NR).

Schools are also responsible for determining and reporting an A–E final subject result to the QCAA. The subject result is an on-balance judgment about how the pattern of evidence across the four assessments in Units 3 and 4 best matches the characteristics of the reporting standards at one of five levels (A–E).

3 Unit options

3.1 Unit option A: Collaboration

In this unit, students are provided with opportunities to participate in the collaborative process in Drama, taking a theatrical work from a brief to a performance. Drama is a collaborative art form, involving a variety of stakeholders to imagine, devise, shape, rehearse and present performance works to diverse audiences for many different contexts and purposes. Collaboration provides an opportunity to acknowledge and honour the process involved in the creation of theatrical work.

Students research, develop and apply a range of design and technical skills that are applicable to a theatrical context as part of a director's decision-making. These may include make-up, costume, prop, set, lighting, sound, multimedia projection and/or puppetry design.

In this unit, students work in the role of theatre-maker as director and actor. In the role of director, students individually manipulate and shape drama practices through published texts to create, articulate and implement an original director's brief. In the role of actor, they work as part of an ensemble to take ownership of a performance work from vision to performance, informed by aspects of one director's or multiple directors' briefs in addition to teacher feedback and ensemble contributions.

Contexts and purposes for collaboration may include:

- exploring published texts, working collaboratively to realise new interpretations of staged and/or scripted performance works. Schools determine the appropriate context for the collaborative work
- exploring real contexts, such as local theatre companies or working with an artist-in residence to consider how production elements may be used in imagining a performance work on stage for a selected context and audience.

Production elements and technologies can be considered, such as:

- school community works, e.g. production design considerations for the school musical, including costume, set, prop, lighting and sound design; a performance work to be staged at an arts evening, subject selection evening, festival or open day event
- staging possibilities, including minimalist staging in poor theatre; inclusion of media in cinematic theatre; use of architecture in site-specific performance; staging for a variety of non-traditional theatre spaces and performance venues (e.g. train station platforms, a football field, a school quad or amphitheatre, sports hall); use of puppets and found objects; virtual environments (e.g. digital platforms, virtual reality, cinematic theatre).

Audiences may include peers, year level cohorts, primary school students, community members, invisible theatre audience or forum theatre 'spect-actors'.

Choices of forms and/or styles will depend on selected texts and contexts for collaboration.

3.1.1 Unit objectives

1. Use dramatic languages.
2. Plan a director's brief incorporating production design.
3. Communicate ideas through creating a director's brief and an ensemble performance.
4. Evaluate a director's brief and an ensemble performance.

3.1.2 Subject matter

Use drama practices

- Demonstrate the use of
 - dramatic languages to shape dramatic action and ideas in a director's brief, including elements of drama, conventions, production elements and technologies
 - skills of drama to communicate ideas in performance, including performance skills and expressive skills.
- Explore
 - form- and/or style-specific structures and characteristics suitable for creating drama and/or performance works for community contexts
 - stagecraft, production elements and technologies to enhance performance works, including sound, lighting, costume, design, set, props and visual projections.
- Consider safe working practices in theatre production and performance.

Plan drama works

- Demonstrate and apply planning skills for a drama brief and a performance, including scheduling, resource management, time management and consultation with stakeholders.
- Document planning and develop solutions for using a scaffolded rehearsal process to progress from a brief to a realised performance.
- Research, analyse and collate ideas to interpret a variety of scripted drama and professional live or recorded live theatre contexts to consider directorial choices that incorporate production elements and technologies to realise selected forms and styles.
- Explore
 - aspects of production design in a director's brief, such as roles of costume, lighting, sound or set designer
 - diverse audiences to consider cultural and community sensitivity and appropriateness in terms of selection of materials and texts.
- Establish relationships and investigate events involving local, wider and online community stakeholders.
- Analyse contexts and purposes for a dramatic brief to a realised performance.
- Examine the ethics around drama works, including copyright, intellectual property and use of copyrighted materials, e.g. music, images, theatrical licences.
- Develop a director's brief that explains choices in terms of context, purpose, audience, form, style and dramatic languages.

Communicate ideas

- Make a director's brief that realises plans for artistic intention from vision to performance, considering
 - an identified context and purpose
 - specific forms and styles and associated structures and characteristics.
- Perform drama works using elements of drama, conventions of forms and/or styles and skills of acting to realise selected purpose and context.
- Develop
 - rehearsal and ensemble etiquette
 - collaborative and cooperative skills.

Evaluate drama works

- Make judgments about own and others' directorial choices and performances, reflecting on and justifying strengths and limitations in relation to purpose and context, including
 - how production elements and technologies are applied to realise possibilities in a text
 - the ways directorial decisions communicate and enhance dramatic action and ideas to engage an audience in a performance.
- Reflect on performance and stagecraft considerations for a variety of theatre spaces and non-traditional performance venues.
- Analyse, interpret and evaluate how dramatic action and ideas are enhanced by the considered selection of production elements and technologies.
- Apply literacy skills using different modes of communication, e.g. checklists, annotated diagrams, process steps, director or actor statements, video journals.
- Engage with and respond to feedback from others, e.g. peers, teachers, guest artists and/or community mentors.

3.2 Unit option B: Community

In this unit, students engage in authentic interactions by accessing and participating in drama activities that relate to the lives and interests of a community. Students have 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. The term 'community theatre' encompasses any drama or theatrical work that is performed for the school community and the wider community, including virtual communities. Students explore playmaking through the development process of devising original drama works in response to community contexts, making decisions about shaping a performance work that integrates a range of forms and styles.

Community and school contexts are used as real-life contexts and provide authentic learning experiences that focus on diverse cultures, allowing for involvement in specific events and productions. Through this engagement with different perspectives and forms and styles of storytelling, students communicate ideas to diverse audiences.

In this unit, students work in the role of theatre-maker as deviser and actor. In the role of deviser, students identify a community context, explore stories and personal narratives through practical workshops and/or interviews, and realise the potential of these stimulus materials to create original devised drama works for school or community events. In the role of actor, students perform original devised work for an identified community.

Contexts and purposes for communities may include:

- engaging with selected communities through a range of formal or informal activities, such as visits, conversations (virtual or in-person), interviews, workshops; and preparing and presenting performances to school and/or community groups, e.g. performances for local primary schools or aged-care facilities
- school events, such as arts evenings, celebration days, open day events, lunchtime events, benefit concerts, drama or arts festivals, drama showcase evenings, talent quests, awards nights
- local community events, such as community productions, festivals (multicultural and entertainment), promotional events
- storytelling practices from different places and times, including the stories and traditions of Aboriginal peoples and Torres Strait Islander peoples.

Audiences may include peers, year level cohorts, primary school students, community members, invisible theatre audience or forum theatre 'spect-actors'.

Choices of forms and/or styles will depend on selected texts and contexts for community.

3.2.1 Unit objectives

1. Use dramatic languages.
2. Plan drama works for a community context.
3. Communicate ideas through creating and performing drama works for a community context.
4. Evaluate drama works for a community context.

3.2.2 Subject matter

Use drama practices

- Demonstrate the use of
 - dramatic languages to shape dramatic action and ideas for a community context, including elements of drama, conventions, production elements and technologies
 - skills of drama to communicate ideas in drama works, including performance skills and expressive skills.
- Explore
 - form- and/or style-specific structures and characteristics suitable for a community context
 - stagecraft, production elements and technologies to enhance performance works, including sound, lighting, costume, design, set, props and visual projections.
- Consider safe working practices in theatre production and performance.

Plan drama works

- Demonstrate and apply planning skills for a community context, including scheduling, resource management, time management and consultation with stakeholders.
- Document planning and develop solutions for using a structured play-building or rehearsal process.
- Research, analyse and collate ideas to interpret a variety of scripted drama and professional live or recorded live community theatre contexts and purposes to realise selected forms and styles.
- Explore a range of
 - excerpts from published play texts that capture the real-world spirit of community, examining the stories and voices that exist in an event or community
 - dramatic forms when structuring dramatic action.
- Examine stimulus that relate to a number of age groups to investigate relevant themes, characters and relationships, such as
 - conducting targeted research on a local issue, story or person of interest
 - drawing on a range of texts and perspectives to inform thinking, e.g. photographs, artefacts, transcripts of interviews, news clippings, print and non-print material or sketches.
- Engage with global and/or local professional theatre communities to consider industry approaches to playmaking through real-world or digitalised experiences, such as artist residency, industry artist interview, guest artists or online digital resources.
- Understand that stories can be shared with a range of purposes and contexts and these inform dramatic action and artistic intention when making.
- Examine the ethics around drama works, including copyright, intellectual property and use of copyrighted materials, e.g. music, images, theatrical licences.

Communicate ideas

- Organise and synthesise dramatic languages to make a devised scene, including
 - an identified context and purpose
 - specific forms and styles and associated characteristics.
- Refine and realise dramatic action through storytelling to make clear a through-line of action and stagecraft considerations.
- Use skills of devising to realise selected purpose and context in selected forms and/or styles.
- Perform drama works using elements of drama, conventions and skills of acting to realise selected purpose and context
- Develop
 - rehearsal and ensemble etiquette
 - collaborative and cooperative skills.

Evaluate drama works

- Make judgments about devised scenes and directing skills, reflecting on and justifying the ways ideas are communicated in relation to purpose and context for community contexts.
- Reflect on drama works, including professional live/recorded live theatre examples.
- Evaluate dramatic potential of source materials to justify connection to consider purpose and context and how dramatic intention is communicated.
- Analyse, interpret and evaluate how dramatic action and ideas are enhanced by the considered selection of dramatic languages.
- Apply literacy skills using different modes of communication, e.g. checklists, annotated diagrams, process steps, director or actor statements, video journals.
- Engage with and respond to feedback from others, e.g. peers, teachers, guest artists and/or community mentors

3.3 Unit option C: Contemporary

In this unit, students develop the knowledge, understanding and skills required to make and respond to drama works that explore and reflect contemporary trends in theatre. They engage and develop an appreciation of current and emerging styles, conventions and technologies with the aim of becoming more informed and discerning participants in theatre.

Students explore innovations in contemporary performance-making in the modern era and apply this knowledge to their own works, through working in ensembles and undertaking theatre-making processes. They engage in teacher- or artist-led workshops to explore contemporary practice and associated characteristics. These characteristics are drawn from a diverse range of forms and styles with consideration given to the hybridity of the contemporary performance style.

In this unit, students work as theatre-maker in the roles of director and actor. In the role of director, students are provided with teacher-selected published script stimulus and evaluate the use of contemporary performance characteristics to communicate ideas. They generate dramatic ideas, focusing on multiple interpretations of dramatic action and considerations of actor–audience relationships. They explore the impact of technologies on theatre practice through viewing performance works in a variety of contemporary styles and experiment with making artistic intention through the creation of drama works. In the role of actor, students present a contemporary performance.

Contexts and purposes for contemporary performance-making may include:

- exploring the historical, sociological and political contexts of texts
- communicating ideas to contemporary audiences
- participating in workshops focusing on contemporary performance practices and associated characteristics
- exploring staging possibilities, including minimalist staging in poor theatre; inclusion of media in cinematic theatre; use of architecture in site-specific performance; staging for a variety of non-traditional theatre spaces and performance venues (e.g. train station platforms, a football field, a school quad or amphitheatre, sports hall); use of puppets and found objects; virtual environments (e.g. digital platforms, virtual reality, cinematic theatre)
- discussing and reflecting on contemporary dramatic practice in diverse cultural contexts, including Aboriginal cultures, Torres Strait Islander cultures and/or cultures of the Asia–Pacific.

Audiences may include peers, year level cohorts, primary school students, community members, invisible theatre audience or forum theatre 'spect-actors'.

Choices of forms and/or styles will depend on selected texts and contexts for contemporary performance.

3.3.1 Unit objectives

1. Use dramatic languages.
2. Plan a director's brief and contemporary performance work.
3. Communicate ideas for a director's brief and contemporary performance work.
4. Evaluate a director's brief and contemporary performance work.

3.3.2 Subject matter

Use drama practices

- Demonstrate the use of
 - dramatic languages to shape dramatic action and ideas in a director's brief, including elements of drama, production elements and technologies
 - skills of drama to communicate ideas in performance, including performance skills and expressive skills.
- Explore
 - form- and/or style-specific structures and characteristics suitable for contemporary performance works
 - stagecraft, production elements and technologies to enhance contemporary performance works, including sound, lighting, costume, design, set, props and visual projections.
- Direct and present dramatic action through improvisation, process drama and play-building for selected purposes and contexts in contemporary performance works.
- Consider safe working practices in theatre production and performance.

Plan drama works

- Demonstrate and apply planning skills for directing and performing contemporary performances, including scheduling, resource management, time management and consultation with stakeholders.
- Document planning and develop solutions for using a structured play-building or rehearsal process to progress from a 'work in progress' to a performance.
- Research, analyse and collate ideas in response to contemporary theatre trends and practices and their influences to consider skills of directing (interpreting text, conceptualising visual and/or sound design products) to realise selected contemporary performance forms and styles.
- Analyse and interpret contemporary performance characteristics associated with a range of forms and styles linked to purpose and context.
- Explore how dramatic action is created and enhanced by the considered selection of contemporary theatre characteristics, production elements and technologies.
- Examine the ethics around drama works, including copyright, intellectual property and use of copyrighted materials, e.g. music, images, theatrical licences.
- Develop a director's brief that explains choices in terms of context, purpose, audience, form, style and dramatic languages.

Communicate ideas

- Use dramatic languages to communicate directorial choices for a contemporary performance production, considering
 - an identified purpose and context
 - elements of drama, conventions and specific characteristics of contemporary performance, including consideration of production elements and technologies, e.g. cinematic/visual projection, lighting state with transition/s, sound files.
- Perform drama works using elements of drama, conventions and skills of acting to realise a selected purpose and context in contemporary performance.
- Develop
 - rehearsal and ensemble etiquette
 - collaborative and cooperative skills.

Evaluate drama works

- Make judgments about the use of elements of drama and conventions in contemporary performance works, reflecting on and justifying strengths and limitations in relation to purpose and context, including
 - how elements of drama and conventions are applied to realise possibilities through performance
 - the ways dramatic action and characteristics of contemporary performance engage a 21st century audience.
- Reflect on
 - the influence of practitioners, including contemporary directors and performance makers
 - the use of elements of drama and conventions in contemporary performance to communicate ideas.
- Identify and evaluate ideas and relevance to a 21st century audience by applying knowledge and understanding of the dramatic languages.
- Analyse, interpret and evaluate how dramatic action and ideas are enhanced by the considered selection of conventions to communicate contemporary performance.
- Apply literacy skills using different modes of communication, e.g. checklists, annotated diagrams, process steps, director or actor statements, video journals.
- Engage with and respond to feedback from others, e.g. peers, teachers, guest artists and/or community mentors.

3.4 Unit option D: Commentary

In this unit, students explore the power of drama in commenting on social issues. As theatre-makers, students explore and respond to the issues and events that affect our lives on a local, national and global scale. This unit provides students with opportunities to create and present performance works with the purpose of educating, challenging, empowering and informing audiences.

Students explore theatre practitioners and the commentary made in their works through viewing live or recorded live productions. Through the study of the work of real-world practitioners, students explore theatre-making processes to build understanding of how drama comments on contemporary issues.

In this unit, students work as theatre-maker in role as deviser and actor. In the role of deviser, students create a devised scene with their peers that makes comment on a social issue. In the role of actor, students perform for a specified audience in a teacher-directed collage drama that makes comment on the world around them.

Contexts and purposes for drama works that comment on social issues may include:

- commentary for a range of dramatic purposes, e.g. to empathise, challenge or provoke, educate or inform, chronicle or document, empower
- particular perspectives, factors or viewpoints, e.g.
 - sociological — relating to human social behaviour
 - historical — relating to moods, attitudes, influences and conditions that existed in a certain time period
 - personal — relating to emotions, sensory experiences, personal philosophy, beliefs and ideas
 - cultural — relating to social influences and representations of time, place, purpose, ethnicity, gender, spiritual and secular beliefs
 - environmental — relating to the natural world, as a whole or in a particular geographical area, as affected by human activity.

Audiences may include peers, year level cohorts, primary school students, community members, invisible theatre audience or forum theatre 'spect-actors'.

Choices of forms and/or styles will depend on selected texts and contexts for commentary.

3.4.1 Unit objectives

1. Use dramatic languages.
2. Plan drama works that comment on social issues.
3. Communicate ideas through creating and performing drama works that comment on social issues.
4. Evaluate drama works that comment on social issues.

3.4.2 Subject matter

Use drama practices

- Demonstrate the use of
 - dramatic languages to shape dramatic action and ideas in drama works that comment on social issues, including elements of drama, production elements and technologies
 - skills of drama to communicate ideas in performance, including performance skills and expressive skills.
- Explore
 - form- and/or style-specific structures and characteristics suitable for drama works that comment on social issues
 - stagecraft, production elements and technologies to enhance performance works, including sound, lighting, costume, design, set, props and visual projections.
- Consider safe working practices in theatre production and performance.

Plan drama works

- Demonstrate and apply planning skills for using student-devised material that comments on social issues, including scheduling, resource management, time management and consultation with stakeholders.
- Document planning and develop solutions for devising processes to progress from a brief to a realised performance.
- Research, analyse and collate stimulus and ideas to interpret a variety of issues and professional live or recorded live theatre to consider selected forms and/or styles that relate to commenting on social issues.
- Explore
 - the role of deviser and devising processes through the study of real-world practitioners to investigate the stylistic choices made to comment on social issues
 - cues, blocking and/or stagecraft choices through workshopping activities to devise and refine dramatic action to suit the purpose and context of identified forms and/or styles that relate to commenting on social issues.
- Examine the ethics around drama works, including copyright, intellectual property and use of copyrighted materials, e.g. music, images, theatrical licences.

Communicate ideas

- Organise and synthesise dramatic languages to make a devised scene to communicate ideas that comment on social issues, including
 - an identified purpose and context
 - specific forms and styles and associated characteristics.
- Refine dramatic action through rehearsal with actors to realise a devised scene.
- Perform drama works using elements of drama, conventions and skills of acting to realise selected purpose and context.
- Develop
 - rehearsal and ensemble etiquette
 - collaborative and cooperative skills.

Evaluate drama works

- Make judgments about own and others' devising processes and performances, reflecting on and justifying strengths and limitations in relation to purpose and context.
- Reflect on dramatic action and ideas created and enhanced by the considered selection of stimulus, real-world social issues, production elements and technologies.
- Evaluate professional performances and/or productions, making judgments about connections to purpose and context.
- Apply literacy skills using different modes of communication, e.g. checklists, annotated diagrams, process steps, director or actor statements, video journals.
- Engage with and respond to feedback from others, e.g. peers, teachers, guest artists and/or community mentors.

4 Assessment

4.1 Assessment A1: Directorial project — Collaboration

Students plan, make and evaluate a director's brief for an excerpt of a published script.

4.1.1 Assessment objectives

1. Use dramatic languages.
2. Plan a director's brief for an identified purpose and context.
3. Communicate ideas in a director's brief.
4. Evaluate directorial choices for an excerpt of a published script, using appropriate language conventions and terminology.

4.1.2 Specifications

This task requires students to:

- plan the director's brief, including
 - analysing purpose and context
 - interpreting dramatic action and artistic intent of an excerpt of a published script
 - explaining production design choices to communicate ideas
- make a director's brief, including
 - identifying production elements and technologies related to costume, lighting, sound and/or set design
 - using the elements of drama and conventions to communicate dramatic action, stylistic characteristics and artistic intention
- evaluate directorial choices, including making judgments and justifying how ideas are communicated for purpose and context.

4.1.3 Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.

4.1.4 Response requirements

Director's brief

Multimodal (at least two modes delivered at the same time): up to 5 minutes, 8 A4 pages, or equivalent digital media

Planning and evaluation of the director's brief

One of the following:

- Multimodal (at least two modes delivered at the same time): up to 5 minutes, 8 A4 pages, or equivalent digital media
- Written: up to 600 words
- Spoken: up to 4 minutes, or signed equivalent

4.1.5 Instrument-specific standards

Use drama practices	Plan drama works	Communicate ideas	Evaluate drama works	Grade
The student response has the following characteristics:				
<ul style="list-style-type: none"> use of dramatic languages that reveals complexity of choices 	<ul style="list-style-type: none"> planning that shows strategic consideration of impact of purpose and context within the director's brief 	<ul style="list-style-type: none"> communication of ideas that provides a cohesive director's brief revealing subtleties 	<ul style="list-style-type: none"> evaluation that shows well-reasoned justification, using examples that reveal the interrelationship between purpose and context 	A
<ul style="list-style-type: none"> use of dramatic languages that shows purposeful selection 	<ul style="list-style-type: none"> planning that shows clear and consistent choices about purpose, context and audience 	<ul style="list-style-type: none"> communication of ideas that is enhanced through symbolic use of production elements/technologies 	<ul style="list-style-type: none"> evaluation that shows justification of purposeful choices, in terms of key dramatic languages and production elements/technologies 	B
<ul style="list-style-type: none"> use of dramatic languages in a director's brief for an excerpt of a published script 	<ul style="list-style-type: none"> planning for a director's brief for an identified purpose and context 	<ul style="list-style-type: none"> communication of ideas in a director's brief 	<ul style="list-style-type: none"> evaluation of directorial choices for an excerpt of a published script, using appropriate language conventions and terminology 	C
<ul style="list-style-type: none"> use of elements of drama or conventions. 	<ul style="list-style-type: none"> documentation of ideas with inconsistent links made to purpose or context. 	<ul style="list-style-type: none"> use of an isolated production element/technology to shape ideas. 	<ul style="list-style-type: none"> statements of opinion about the use of dramatic languages or production elements/technologies. 	D
The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	E

4.2 Assessment A2: Performance — Collaboration

Students perform the excerpt of the published script from Assessment A1 in an ensemble.

4.2.1 Assessment objectives

1. Use the elements of drama and conventions in contemporary performance.
3. Communicate ideas through acting skills for an intended purpose and context.

4.2.2 Specifications

This task requires students to:

- perform an excerpt of a published script, including
 - identifying purpose and context of the excerpt
 - collaborating using the director brief/s from Assessment A1 for an ensemble performance
 - documenting blocking choices for the excerpt (supporting evidence only).

4.2.3 Conditions

- Students can develop their responses in class time and their own time.
- The excerpt may be performed in small groups (2–4 actors). Students must be assessed individually.
- Each student must be actively engaged with a primary focus in the performance for a minimum of 2 minutes.

4.2.4 Response requirements

Performance

Performance (live or recorded): up to 4 minutes

4.2.5 Instrument-specific standards

Use practices	Communicate ideas	Grade
The student response has the following characteristics:		
<ul style="list-style-type: none"> • use of elements of drama and conventions that are synthesised to present a cohesive performance 	<ul style="list-style-type: none"> • communication of ideas that displays sustained integration of acting skills to engage an audience 	A
<ul style="list-style-type: none"> • use of elements of drama and conventions that inform form/style 	<ul style="list-style-type: none"> • communication of ideas that is enhanced by purposeful management of performance and expressive skills 	B
<ul style="list-style-type: none"> • use of the elements of drama and conventions to perform an excerpt of a published script 	<ul style="list-style-type: none"> • communication of ideas through acting skills for an intended purpose and context 	C
<ul style="list-style-type: none"> • situation, role and relationship in chosen text are evident. 	<ul style="list-style-type: none"> • use of vocal and movement qualities to communicate role through isolated moments of dramatic action. 	D
The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	E

4.3 Assessment B1: Devising project — Community

Students plan, devise and evaluate a scene for an identified community issue, story or person of interest.

4.3.1 Assessment objectives

1. Use dramatic languages.
2. Plan an original devised scene for a community-based purpose and context.
3. Communicate ideas to create an original devised scene for an identified community issue, story or person of interest.
4. Evaluate choices in a devised scene for a community-based purpose and context, using appropriate language conventions and terminology.

4.3.2 Specifications

This task requires students to:

- plan a devised scene, including
 - analysing purpose and context
 - investigating a local issue, story or person of interest drawing upon research, a range of texts and perspectives
 - identifying key moments of workshopped dramatic action
- make a devised scene, including
 - identifying a key moment of storytelling
 - representation of a visual concept of the performance space and staging
 - using the elements of drama and conventions to communicate dramatic action, stylistic characteristics and artistic intention
- evaluate choices, including making judgments and justifying how ideas are communicated for purpose and context.

4.3.3 Conditions

- Students can develop their responses in class time and their own time.
- The devised scene is completed as an ensemble. Students must be assessed individually.

4.3.4 Response requirements

Devised scene

Up to 4 minutes (rehearsed)

Planning and evaluation of devised scene

One of the following:

- Multimodal (at least two modes delivered at the same time): up to 5 minutes, 8 A4 pages, or equivalent digital media
- Written: up to 600 words
- Spoken: up to 4 minutes, or signed equivalent

4.3.5 Instrument-specific standards

Use drama practices	Plan drama works	Communicate ideas	Evaluate drama works	Grade
The student response has the following characteristics:				
<ul style="list-style-type: none"> • use of dramatic languages that reveals complexity of choices 	<ul style="list-style-type: none"> • planning that shows strategic consideration of impact of purpose and context within the devised scene 	<ul style="list-style-type: none"> • communication of ideas that provides a cohesive devised scene revealing subtleties 	<ul style="list-style-type: none"> • evaluation that shows well-reasoned justification, using examples that reveal the interrelationship between purpose and context 	A
<ul style="list-style-type: none"> • use of dramatic languages that shows purposeful selection 	<ul style="list-style-type: none"> • planning that reveals clear and consistent choices about purpose, context and audience 	<ul style="list-style-type: none"> • communication of ideas that is enhanced through a clear through-line of dramatic action 	<ul style="list-style-type: none"> • evaluation that shows justification of purposeful choices, in terms of key dramatic languages and selected stimulus 	B
<ul style="list-style-type: none"> • use of dramatic languages in an original devised scene for an identified community issue, story or person of interest 	<ul style="list-style-type: none"> • planning an original devised scene for a community-based purpose and context 	<ul style="list-style-type: none"> • communication of ideas to create an original devised scene for an identified community issue, story or person of interest 	<ul style="list-style-type: none"> • evaluation of choices in a devised scene for a community-based purpose and context, using appropriate language conventions and terminology 	C
<ul style="list-style-type: none"> • use of elements of drama or conventions. 	<ul style="list-style-type: none"> • documentation of ideas that makes links to purpose or context. 	<ul style="list-style-type: none"> • use of stimulus to shape story ideas. 	<ul style="list-style-type: none"> • statements of personal opinion about the selection of source material. 	D
The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	E

4.4 Assessment B2: Performance — Community

Students perform a devised scene from Assessment B1.

4.4.1 Assessment objectives

1. Use the elements of drama and conventions in storytelling.
3. Communicate ideas through acting skills for an intended community-based purpose and context.

4.4.2 Specifications

This task requires students to:

- perform a devised scene from Assessment B1, including
 - identifying a community-based purpose and context and dramatic languages
 - selecting a devised scene from Assessment B1 for performance
 - realising a key moment of storytelling, including stagecraft and design elements.

4.4.3 Conditions

- Students can develop their responses in class time and their own time.
- The devised scene may be performed in small groups (2–4 actors). Students must be assessed individually.
- Each student must be actively engaged with a primary focus in the performance for a minimum of 2 minutes.

4.4.4 Response requirements

Performance

Performance (live or recorded): up to 4 minutes

4.4.5 Instrument-specific standards

Use drama practices	Communicate ideas	Grade
The student response has the following characteristics:		
<ul style="list-style-type: none"> • use of elements of drama and conventions that are synthesised to present a cohesive performance 	<ul style="list-style-type: none"> • communication of ideas that displays sustained integration of acting skills to engage an audience 	A
<ul style="list-style-type: none"> • use of elements of drama and conventions that inform form/style 	<ul style="list-style-type: none"> • communication of ideas that is enhanced by purposeful management of performance and expressive skills 	B
<ul style="list-style-type: none"> • use of the elements of drama and conventions to perform a devised scene about a local issue, story or person 	<ul style="list-style-type: none"> • communication of ideas through acting skills for an intended community-based purpose and context 	C
<ul style="list-style-type: none"> • situation, role and relationship in chosen text are evident. 	<ul style="list-style-type: none"> • use of vocal and movement qualities to communicate role through isolated moments of dramatic action. 	D
The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	E

4.5 Assessment C1: Directorial project — Contemporary

Students plan, make and evaluate a director's brief for an excerpt of a published script for a contemporary performance.

4.5.1 Assessment objectives

1. Use dramatic languages.
2. Plan a director's brief for an identified purpose and context.
3. Communicate ideas in a director's brief for a contemporary performance.
4. Evaluate directorial choices for an excerpt of a published script for a contemporary performance, using appropriate language conventions and terminology.

4.5.2 Specifications

This task requires students to:

- plan a director's brief, including
 - analysing purpose and context for a 21st century audience
 - interpreting dramatic action and artistic intent of an excerpt of a published script for a contemporary performance
 - explaining directorial choices to communicate ideas
- make the director's brief, including
 - identifying a key moment or scene of dramatic action from the excerpt
 - using the elements of drama and conventions to communicate dramatic action, contemporary performance characteristics and artistic intention
- evaluate directorial choices, including making judgments and justifying how ideas are communicated for purpose and context.

4.5.3 Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.

4.5.4 Response requirements

Director's brief

Multimodal (at least two modes delivered at the same time): up to 5 minutes, 8 A4 pages, or equivalent digital media

Planning and evaluation of the director's brief

One of the following:

- Multimodal (at least two modes delivered at the same time): up to 5 minutes, 8 A4 pages, or equivalent digital media
- Written: up to 600 words
- Spoken: up to 4 minutes, or signed equivalent

4.5.5 Instrument-specific standards

Use drama practices	Plan drama works	Communicate ideas	Evaluate drama works	Grade
The student response has the following characteristics:				
<ul style="list-style-type: none"> • use of dramatic languages that reveals complexity of choices 	<ul style="list-style-type: none"> • planning that shows strategic consideration of impact of purpose and context within the director's brief 	<ul style="list-style-type: none"> • communication of ideas that provides a cohesive director's brief revealing subtleties 	<ul style="list-style-type: none"> • evaluation that shows well-reasoned justification using examples that reveal the interrelationship between purpose and context 	A
<ul style="list-style-type: none"> • use of dramatic languages that shows purposeful selection 	<ul style="list-style-type: none"> • planning that reveals clear and consistent choices about purpose, context and audience 	<ul style="list-style-type: none"> • communication of ideas that is enhanced through symbolic use of contemporary performance characteristics 	<ul style="list-style-type: none"> • evaluation that shows justification of purposeful choices in terms of key contemporary performance characteristics 	B
<ul style="list-style-type: none"> • use of dramatic languages in a director's brief for a contemporary performance of an excerpt of a published script 	<ul style="list-style-type: none"> • planning for an identified purpose and context to generate a director's brief for a contemporary performance 	<ul style="list-style-type: none"> • communication of ideas to create a director's brief for a contemporary performance 	<ul style="list-style-type: none"> • evaluation of directorial choices for a contemporary performance, using appropriate language conventions and terminology 	C
<ul style="list-style-type: none"> • use of elements of drama or conventions. 	<ul style="list-style-type: none"> • documentation of ideas makes links to purpose or context. 	<ul style="list-style-type: none"> • use of an isolated convention to shape ideas. 	<ul style="list-style-type: none"> • statements of opinion about the use of an element of drama or convention. 	D
The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	E

4.6 Assessment C2: Performance — Contemporary

Students act in a scene for a contemporary performance from Assessment C1.

4.6.1 Assessment objectives

1. Use the elements of drama and conventions in contemporary performance.
3. Communicate ideas through acting skills for an intended purpose and context in a contemporary performance.

4.6.2 Specifications

This task requires students to:

- perform an excerpt of a published script, including
 - identifying purpose and context of the excerpt
 - collaborating using the director brief/s from Assessment C1 for the performance
 - documenting blocking choices for the excerpt (supporting evidence only).

4.6.3 Conditions

- Students can develop their responses in class time and their own time.
- The excerpt may be performed individually or in small groups (2–4 actors). Students must be assessed individually.
- Each student must be actively engaged with a primary focus in the performance for a minimum of 2 minutes.

4.6.4 Response requirements

Performance

Performance (live or recorded): up to 4 minutes

4.6.5 Instrument-specific standards

Use drama practices	Communicate ideas	Grade
The student response has the following characteristics:		
<ul style="list-style-type: none"> • use of elements of drama and conventions synthesised to present a cohesive performance 	<ul style="list-style-type: none"> • communication of ideas that displays sustained integration of acting skills to engage an audience 	A
<ul style="list-style-type: none"> • use of elements of drama and conventions that inform form/style 	<ul style="list-style-type: none"> • communication of ideas that is enhanced by purposeful management of performance and expressive skills 	B
<ul style="list-style-type: none"> • use of the elements of drama and conventions of contemporary performance to perform an excerpt of a published script 	<ul style="list-style-type: none"> • communication of ideas through acting skills for an intended purpose and context in a contemporary performance 	C
<ul style="list-style-type: none"> • situation, role and relationship in chosen text are evident. 	<ul style="list-style-type: none"> • use of vocal and movement qualities to communicate role through isolated moments of dramatic action. 	D
The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	E

4.7 Assessment D1: Devising project — Commentary

Students plan, devise and evaluate a scene that comments on a selected social issue that affects the community.

4.7.1 Assessment objectives

1. Use dramatic languages.
2. Plan an original devised scene for an identified purpose and context to comment on a social issue that affects the community.
3. Communicate ideas to create an original devised scene that comments on a social issue that affects the community.
4. Evaluate choices in an original devised scene that comments on a social issue that affects the community, using appropriate language conventions and terminology.

4.7.2 Specifications

This task requires students to:

- plan a devised scene, including
 - analysing purpose and context
 - investigating a social issue that affects the community to identify stimulus (e.g. fables, poems, and short stories) that comments on the social issue
- make a devised a scene, including
 - identifying commentary for a key moment of dramatic action
 - using the elements of drama and conventions to communicate dramatic action, stylistic characteristics and artistic intention to comment on a social issue
- evaluate choices, including making judgments and justifying how ideas are communicated for purpose and context.

4.7.3 Conditions

- Students can develop their responses in class time and their own time.
- The devised scene is completed as an ensemble. Students must be assessed individually.

4.7.4 Response requirements

Devising project

Up to 4 minutes (rehearsed)

Planning and evaluation of devised scene

One of the following:

- Multimodal (at least two modes delivered at the same time): up to 5 minutes, 8 A4 pages, or equivalent digital media
- Written: up to 600 words
- Spoken: up to 4 minutes, or signed equivalent

4.7.5 Instrument-specific standards

Use drama practices	Plan drama works	Communicate ideas	Evaluate drama works	Grade
The student response has the following characteristics:				
<ul style="list-style-type: none"> use of dramatic languages that reveal complexities of choices 	<ul style="list-style-type: none"> planning that shows strategic consideration of the impact of purpose and context 	<ul style="list-style-type: none"> communication of ideas that provides a cohesive devised scene revealing subtleties 	<ul style="list-style-type: none"> evaluation that shows well-reasoned justification using examples that reveal the interrelationship between purpose and context 	A
<ul style="list-style-type: none"> use of dramatic languages that shows purposeful selection 	<ul style="list-style-type: none"> planning that reveals clear and consistent choices about purpose, context and audience 	<ul style="list-style-type: none"> communication of ideas that is enhanced through a clear through-line of dramatic action 	<ul style="list-style-type: none"> evaluation that shows justification of purposeful choices in terms of key dramatic languages and selected stimulus 	B
<ul style="list-style-type: none"> use of dramatic languages for an original devised scene that comments on a social issue that affects the community 	<ul style="list-style-type: none"> planning an original devised scene for an identified purpose and context to comment on a social issue that affects the community 	<ul style="list-style-type: none"> communication of ideas to create an original devised scene that comments on a social issue that affects the community 	<ul style="list-style-type: none"> evaluation of choices in an original devised scene that comments on a social issue, using appropriate language conventions and terminology 	C
<ul style="list-style-type: none"> use of elements of drama or conventions. 	<ul style="list-style-type: none"> documentation of ideas makes links to purpose or context. 	<ul style="list-style-type: none"> use of stimulus to shape scene ideas. 	<ul style="list-style-type: none"> statements of personal opinion about the devising choices. 	D
The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	E

4.8 Assessment D2: Performance — Commentary

Students perform a student-devised and teacher-directed collage drama from Assessment D1.

4.8.1 Assessment objectives

1. Use the elements of drama and relevant conventions.
3. Communicate ideas through acting skills for an intended purpose and context to comment on a social issue.

4.8.2 Specifications

This task requires students to:

- perform a collage drama selected and directed by the teacher, including
 - identifying purpose and context
 - using dramatic languages to communicate by commenting on a social issue.

4.8.3 Conditions

- Students can develop their responses in class time and their own time.
- The collage drama may be performed in small groups (2–4 actors). Students must be assessed individually.
- Each student must be actively engaged with a primary focus in the performance for a minimum of 2 minutes.

4.8.4 Response requirements

Collage drama performance

Performance (live or recorded): up to 4 minutes

4.8.5 Instrument-specific standards

Use drama practices	Communicate ideas	Grade
The student response has the following characteristics:		
<ul style="list-style-type: none"> • use of elements of drama and conventions synthesised to present a cohesive performance 	<ul style="list-style-type: none"> • communication of ideas that displays sustained integration of acting skills to engage an audience 	A
<ul style="list-style-type: none"> • use of elements of drama and conventions that inform form/style 	<ul style="list-style-type: none"> • communication of ideas that is enhanced by purposeful management of performance and expressive skills 	B
<ul style="list-style-type: none"> • use of the elements of drama and conventions to perform a collage drama 	<ul style="list-style-type: none"> • communication of ideas through acting skills for an intended purpose and context to comment on a social issue 	C
<ul style="list-style-type: none"> • situation, role and relationship in chosen text are evident. 	<ul style="list-style-type: none"> • use of vocal and movement qualities to communicate role through isolated moments of dramatic action. 	D
The student response does not match any of the descriptors above.	The student response does not match any of the descriptors above.	E

5 Glossary

The syllabus glossary is available at www.qcaa.qld.edu.au/downloads/senior-qce/common/snr_glossary_cognitive_verbs.pdf.

6 References

Marzano, RJ & Kendall, JS 2007, *The New Taxonomy of Educational Objectives*, 2nd edition, Corwin Press, USA.

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7 Version history

Version	Date of change	Update
1.1	August 2023	Released for implementation with minor updates

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