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Important information

Accreditation period

Units 1–4: 1 January 2025–31 December 2029

Implementation of this study commences in 2025.

Other sources of information

The [*VCAA Bulletin*](https://www.vcaa.vic.edu.au/news-and-events/bulletins-and-updates/bulletin/Pages/index.aspx) is the only official source of changes to regulations and accredited studies. The Bulletin also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the Bulletin. The Bulletin is available as an e-newsletter via [free subscription](https://www.vcaa.vic.edu.au/Footer/Pages/Subscribe.aspx) on the VCAA website.

To assist teachers in developing courses, the VCAA publishes online [Support materials](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/Drama/Pages/Index.aspx) (incorporating the content previously supplied in the *Advice for teachers*).

The current [*VCE Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-handbook/Pages/index.aspx?Redirect=1) contains essential information on assessment processes and other procedures.

VCE providers

Throughout this study design, the term ‘school’ is intended to include both schools and other VCE providers.

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Introduction

Scope of study

VCE Drama focuses on the creation and performance of characters and stories that communicate ideas, meaning and messages using contemporary drama-making practices. Students engage with creative processes, explore and respond to stimulus material, and apply play-making techniques to develop and present devised work. Students learn about, and draw on, a range of performance styles and conventions through the investigation of work by a diverse range of drama practices and practitioners, including Australian drama practitioners.

Students explore characteristics of selected performance styles and apply and manipulate conventions, dramatic elements, and production areas, including sustainable ways to source and apply production areas. They use performance skills and expressive skills to explore and develop character(s). Within the scope of this study, students will create performances that include transformation of character, time and place, and application of symbol. The created works can occur in any space and be performed for any selected audience. The work created may pass comment on or respond to aspects of real-world issues including political, social and cultural. Students reflect on, analyse and evaluate the development and performance of their own work, and the work and performances of other drama practitioners.

Rationale

In VCE Drama, students tell stories, explore ideas, make sense of their worlds and communicate meaning through the practice of performance-making. The study of drama enables students’ individual and collective identities to be explored, expressed and validated. Students develop an ability to empathise through understanding and accepting diversity. Students draw from, and respond to, contexts and stories that reflect different cultures, genders, sexualities and abilities.

VCE Drama connects students to multiple traditions of drama practice across a range of social, historical and cultural contexts including Aboriginal and Torres Strait Islander Peoples’ artistic practice. Through the processes of devising and performing drama, students investigate self and others by exploring and responding to the contexts, narratives and diverse stories that shape their worlds.

The study of drama introduces students to theories, processes and practices for the creative development of new work. Drama allows them to develop skills as creative and critical thinkers. Students develop an appreciation of drama as an art form through their work as solo and ensemble creators and performers, and their engagement with professional contemporary drama practices, by attending professional performances. They develop skills of communication, criticism and aesthetic understanding as both artists and audiences.

VCE Drama equips students with knowledge, skills and confidence to communicate individually and collaboratively in a broad range of social, cultural and work-related contexts. The study of drama may provide pathways to training and tertiary study in acting, dramaturgy, directing, theatre production, theatre-making, script-writing, marketing, communication and drama criticism.

Aims

This study enables students to:

* develop, through practice, analysis and evaluation, an understanding of drama as a way of communicating stories, ideas and meaning
* examine contemporary drama practices as exemplified by, or represented through, the work of a range of Australian and other diverse practitioners, theorists and their associated performance styles
* devise, perform and evaluate solo and ensemble drama work
* appreciate multiple traditions of drama practice across a range of contexts and cultures, including Aboriginal and Torres Strait Islander artists’ work
* explore processes for the creative development of new work
* manipulate dramatic elements, conventions and production areas in devising and performing drama
* develop and refine expressive and performance skills
* engage with professional drama practice
* develop skills as creative and critical thinkers
* foster appreciation of drama as an aesthetic art form.

Structure

The study is made up of four units.

* Unit 1: Introducing performance styles and contemporary drama practices (DR011)
* Unit 2: Contemporary drama practices and Australian identity (DR022)
* Unit 3: Devised ensemble performance (DR033)
* Unit 4: Devised solo performance (DR034)

Each unit deals with specific content contained in areas of study and is designed to enable students to achieve a set of outcomes for that unit. Each outcome is described in terms of key knowledge and key skills.

Terms used across Units 1 to 4 are defined on pages 12–16.

Entry

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 and Unit 4 as a sequence. Units 1–4 are designed to the equivalent standard of the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculums.

Duration

Each unit involves at least 50 hours of scheduled classroom instruction. In VCE Drama, scheduled instruction can include classroom instruction, rehearing and refining devised work for performance, and attendance at professional drama performances.

Changes to the study design

During its period of accreditation, minor changes to the study will be announced in the [*VCAA Bulletin*](https://www.vcaa.vic.edu.au/news-and-events/bulletins-and-updates/bulletin/Pages/index.aspx). The Bulletin is the only source of changes to regulations and accredited studies. It is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the Bulletin.

Monitoring for quality

As part of ongoing monitoring and quality assurance, the VCAA will periodically undertake an audit of VCE Drama to ensure the study is being taught and assessed as accredited. The details of the audit procedures and requirements are published annually in the [*VCE Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-handbook/Pages/index.aspx?Redirect=1). Schools will be notified if they are required to submit material to be audited.

Safety and wellbeing

It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study, including the use of equipment such as ladders, stage lighting and other electronic and electrical sound equipment.

Stimulus material and performances selected for study should be appropriate for the age and level of development of students and, in that context, reflect current community standards and expectations. Teachers should be aware that with some materials and performances there may be sensitivities in relation to certain issues. The following strategies may assist teachers to select material for study.

For material students might potentially use as stimulus for their work:

1. Read/view the material.
2. Identify any issues that may require additional resourcing such as information about different perspectives on controversial historical, social, cultural or political themes.
3. Make selections in consultation with school leaders including wellbeing staff.

For performances students are likely to attend:

1. If available, read the script.
2. Familiarise yourself with the themes, contexts and world of the play, paying particular attention to matters identified in the advice contained in the annual Playlist.
3. Discuss issues of concern with the theatre company.
4. If possible, attend a preview performance.
5. Discuss aspects of the script/performance that may be challenging for students with colleagues, including wellbeing staff and, as required, develop support material.
6. Read information such as the director’s vision or creative concept for the production.

When working to devise and perform drama, students and teachers must be aware of acceptable levels of sound, particularly when using amplifiers and PA systems. Schools should ensure that all equipment is in safe working order and regularly ‘tested and tagged’ as required by regulations. Students should develop an understanding of safe lifting techniques, particularly when moving properties and set items on and off the stage.

When preparing backdrops or costumes, students must be made aware of hazardous substances and be supported to use these materials safely.

Performers need to develop strategies for safe yet swift movement on and off the stage during a performance, and schools should ensure there is sufficient space and lighting to complete movements safely.

Performers need to learn appropriate voice and body warm-ups to prevent strain, and study techniques to develop vocal capacity, such as breathing and posture.

Performers are encouraged to source and use sustainable materials and to consider the environmental impact of making their work.

The [Worksafe Victoria website](https://www.worksafe.vic.gov.au/arts) regularly updates relevant occupational health and safety regulations. Relevant information is also provided on the [Department of Education website](https://www2.education.vic.gov.au/pal/safety-visual-and-performing-arts/policy).

It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study.

Employability skills

This study offers a number of opportunities for students to develop employability skills. The [Support materials](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/Drama/Pages/Index.aspx) provide specific examples of how students can develop employability skills during learning activities and assessment tasks.

Legislative compliance

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Privacy and Data Protection Act 2014* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968*, must be met.

Child Safe Standards

Schools and education and training providers are required to comply with the Child Safe Standards made under the Victorian *Child Wellbeing and Safety Act 2005*. Registered schools are required to comply with *Ministerial Order No. 1359 Implementing the Child Safe Standards – Managing the Risk of Child Abuse in Schools and School Boarding Premises*. For further information, consult the websites of the [Victorian Registration and Qualifications Authority](https://www.vrqa.vic.gov.au/childsafe/Pages/Home.aspx), the [Commission for Children and Young People](https://ccyp.vic.gov.au/) and the [Department of Education](https://www2.education.vic.gov.au/pal/child-safe-standards/policy).

Requirements for delivery

The Principal must make sure that students have access to adequate facilities and resources to complete any VCE study they are offered. To ensure assessment requirements are met for this study, students should have access to attend appropriate live professional performances as part of the teaching and learning program and school-based assessments. There are no requirements for specialist facilities and [teacher qualifications](https://www2.education.vic.gov.au/pal/recruitment-schools/policy-and-guidelines/qualifications#teacher-class) specified for this study.

Assessment and reporting

Satisfactory completion

The award of satisfactory completion for a unit is based on the teacher’s decision that the student has demonstrated achievement of the set of outcomes specified for the unit. Demonstration of achievement of outcomes and satisfactory completion of a unit are determined by evidence gained through the assessment of a range of learning activities and tasks.

Teachers must develop courses that provide appropriate opportunities for students to demonstrate satisfactory achievement of outcomes.

The decision about satisfactory completion of a unit is distinct from the assessment of levels of achievement. Schools will report a student’s result for each unit to the VCAA as S (satisfactory) or N (not satisfactory).

Levels of achievement

Units 1 and 2

Procedures for the assessment of levels of achievement in Units 1 and 2 are a matter for school decision. Assessment of levels of achievement for these units will not be reported to the VCAA. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

Units 3 and 4

The VCAA specifies the assessment procedures for students undertaking scored assessment in Units 3 and 4. Designated assessment tasks are provided in the details for each unit in VCE study designs.

The student’s level of achievement in Units 3 and 4 will be determined by School-assessed Coursework (SAC) as specified in the VCE study design, and external assessment.

The VCAA will report the student’s level of achievement on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score the student must achieve two or more graded assessments in the study and receive an S for both Units 3 and 4. The study score is reported on a scale of 0–50; it is a measure of how well the student performed in relation to all others who completed the study. Teachers should refer to the current [*VCE Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-handbook/Pages/index.aspx?Redirect=1) for details on graded assessment and calculation of the study score.

Percentage contributions to the study score in VCE Drama are as follows:

* Units 3 and 4 School-assessed Coursework: 40 per cent
* End-of-year performance examination: 35 per cent
* End-of-year written examination: 25 per cent.

Details of the assessment program are described in the sections on Units 3 and 4 in this study design.

Authentication

Work related to the outcomes of each unit will be accepted only if the teacher can attest that, to the best of their knowledge, all unacknowledged work is the student’s own. Teachers need to refer to the current [*VCE Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-handbook/Pages/index.aspx?Redirect=1) for authentication rules and strategies.

Terms used in this study

For the purposes of this study design and associated assessment, the following definitions will apply. The Support material provide additional information and should be used in conjunction with this study design.

Conventions

Conventions are techniques or devices incorporated into the style of a performance. There are many conventions, such as: direct address, asides, caricature, exaggerated movement, stylised movement, tableau, heightened use of language, use of fact, pathos, placards, dramatic metaphor, satire, song, and stillness and silence. In VCE Drama, students study the conventions associated with selected performance styles and contemporary drama practices.

Students also study the following conventions, which are required to be used in devised performances presented for Unit 3 and 4 assessments and the end-of-year performance examination:

* transformation of character (changing characters in front of the audience)
* transformation of time (changing time in front of the audience)
* transformation of place (changing place/location in front of the audience)
* application of symbol (creating meaning that is not literal). Application of symbol allows actors to communicate ideas and themes through action, gesture, language, vocal or facial expression, object/prop, costume, set pieces, heightened or lyrical movement or other means. Application of symbol may assist transformations.

Contemporary drama practices

In this study, contemporary drama practices are informed by a diverse range of artists, performance styles and conventions to create performances for contemporary audiences in an ever-evolving theatrical landscape. Contemporary drama practitioners are those who create and make performance work in the present day, and whose work may be influenced by historical, cultural, political and structural practices and contexts. Contemporary drama practice includes the work of Aboriginal and Torres Strait Islander artists.

Devised drama

Devised drama is original work developed by the actors, rather than work developed through interpretation of any pre-existing script. Each devised work has a creative process that encompasses a range of play-making techniques. Students use creative processes that draw from the work of a range of contemporary drama practices, drama practitioners and performance styles to make decisions about shaping the content in their devised performances.

Dramatic elements

Dramatic elements are essential features of drama and are a core aspect of every performance in this study. Actors and practitioners manipulate dramatic elements to shape and enhance content to make meaning. The dramatic elements for VCE Drama are as follows.

Climax

Climax is the significant moment of tension or conflict in a drama. It often occurs towards the end of the plot. Other points of climax or anticlimax may occur within a work.

Conflict

Conflict generally occurs when a character cannot achieve an objective due to an obstacle. This obstacle may be internal or external, between characters or between characters and their environment. Conflict may be shown in a variety of ways, for example through physical, verbal, psychological or symbolic means. Conflict may be embedded in the structure of the drama.

Contrast

Contrast presents the dissimilar, or opposite, in order to highlight or emphasise difference. Contrast may be explored in many ways, which may include contrasting through expressive skills, characters, settings, times, themes, elements, production areas and performance styles.

Mood

Mood is the overall feeling or emotion that a performance may evoke. This may be achieved through manipulation of expressive and performance skills, conventions or production areas.

Rhythm

Rhythm is a regular pattern of words, sounds or actions that may be created by an actor. Performances also have their own rhythm, which may be influenced by the emotional nature of the plot, the pace of line delivery, the dialogue (long and/or short lines), the pace of scene transitions and the length of scenes.

Sound

Sound is created live by the actor in the performance. Voice, body percussion and objects can be used individually or in combination to create sonic effects in performance and to enhance meaning. Sound may include silence or the deliberate absence of sound.

Space

Space involves the way the performance area is used to communicate meaning, to define settings, to represent status and to create and/or manipulate actor–audience relationships. This may be achieved through levels, proximity and depth. The use of space may be symbolic.

Tension

Tension is the suspense that holds an audience’s attention as a performance unfolds. It may be constructed through mood or the use of other elements. The release of tension may have a comic or a dramatic effect.

Expressive skills

Expressive skills are used to express and realise character(s). Expressive skills may be used in different ways and will be influenced by different performance styles and contemporary drama practices. They include:

* voice, for example diction, pitch, pace, tone, resonance, muscularity and vocal sounds
* movement, for example gait, posture and stance
* gesture, for example using the body or body parts, usually the hands, to create symbols and meaning
* facial expression, for example manipulating facial expressions to communicate emotions, reactions and meaning.

Performance skills

Performance skills are used to enhance performance and, in combination, create an actor’s presence. For the purposes of this study, performance skills are focus, timing and energy.

Focus

Focus is the ability of the actor to commit to their performance and to use concentration to sustain character(s). Focus may also be used to create an implied character or setting through the manipulation of the audience’s attention towards a specific place. The manipulation of focus may assist the actor to develop, establish and/or manipulate an effective actor–audience relationship.

Timing

Timing is used to control or regulate the pace of a performance. Timing may be manipulated in drama to build tension, to evoke feeling for an audience, to coordinate effective synchronisation within an ensemble, and to develop the comic or dramatic potential of a scene.

Energy

Energy is the intensity an actor brings to a performance. At different times, an actor will use different levels of energy to create different performance dynamics. An actor may use a certain energy to create pathos. Conversely, an actor may use a certain energy to create a moment of tension or conflict.

Actor–audience relationship

The actor considers what impact they intend their performance to have on an audience. The actor–audience relationship is the way in which an actor deliberately establishes, maintains and/or manipulates an audience’s moods, emotions and responses to a performance. This may be done through the positioning of the actor in relation to the audience, the way the actor engages the audience, and the emotional and intellectual response to a character’s situation by an audience, intended or otherwise. An actor–audience relationship exists as part of a performance but in this study may also be present when the actor is rehearsing and refining work during the devising process.

Performance styles

Performance styles are defined by the way in which stories, acting, conventions and production areas are conceived and manipulated to shape performances. In VCE Drama, students draw on a range of performance styles and their conventions to devise performances that will include non-linear narratives, transformation of character, time and place, and application of symbol. They juxtapose conventions of performance styles to make dramatic statements and create theatre. Students use creative processes and play-making techniques to devise and explore performance styles for each work they devise, and consider the specific purpose and intention for the audience.

Across Units 1 to 4, students will study a diverse range of performance styles that will include:

* storytelling
* contemporary drama practices
* the work of selected drama practitioners and associated performance styles including the work of Aboriginal and Torres Strait Islander artists and theatre makers.

Play-making techniques

Play-making techniques are used to explore and extract the dramatic potential of stimulus material to develop and refine ideas, characters, dramatic action, story and themes in the construction of devised performances. There are many play-making techniques. For the purposes of this study, play-making techniques are:

* researching
* brainstorming
* improvising
* scripting
* editing
* rehearsing
* refining.

Play-making techniques are not necessarily linear, and each can be revisited throughout the development and devising process.

Production areas

Production areas encompass design elements or technologies that are applied within a performance. Production areas can work separately or be combined in order to structure, enhance and realise (bring to life or make real) the dramatic potential of stimulus material. They may contribute to establishing character, era, place, mood or theme, or provide social commentary within a performance. In VCE Drama, production areas are applied in ways that are relevant to selected performance style(s).

For example, students’ own work and the professional performances they attend might feature atmospheric lighting, stylised make-up, symbolic costuming, sound design, use of technologies such as microphones, projections or haze, props that are transformed into multiple items, and fragmentary set pieces.

Students learn about, engage with and apply sustainable practices in devising and performing work, including energy efficiency, sustainable materials, ethical sourcing of materials, and ways to actively reduce the carbon footprint of a performed work. Further information is at: [Sustainable Theatres Australia – guide](https://sustainabletheatresaustralia.org/greenguides).

There are many production areas. For the purposes of this study, production areas are:

* costume
* lighting design
* make-up
* mask
* props
* puppetry
* set pieces
* sound design
* technologies.

Technologies in this study relate to those used in contemporary drama practices and include digital, electrical or mechanical. They may be dependent on the nature of the work created by the artist or the work as it is experienced by an audience, and may range in levels of sophistication and application.

Stimulus material

In VCE Drama, stimulus material is used as the starting point of the play-making process. Stimulus material should be appropriate to the size of the task. Stimulus material may refer to any, or a combination, of the following: a person (real-life, historical, contemporary, fictional), an event (real, historical, contemporary, fictional), an issue, a place, an image, a text (one word, many words, a definition, a quotation, lyrics, speech), sound (music, diegetic, environmental) or an icon. Stimulus material may be presented in a variety of forms including aural, digital, visual and written.

Storytelling

Storytelling refers to the sharing of identities, cultures, memories, ideas, rituals and experiences. In drama, storytelling involves the active creation of stories for an audience by applying a range of expressive skills, performance skills, production areas, dramatic elements, performance styles and conventions. Such stories may be personal, historical, cultural, real, fictional, individual or collective.

Transformation

Transformation refers to techniques or methods used by actors to transform or transition between characters and/or times and/or places. In this study, the process of changing or transforming is a feature of contemporary drama practices and devised performance work. It contributes to the non-realistic and non-linear nature of the devised work. Examples of techniques for transforming may include: snapping, morphing/melding, giving and taking, action and reaction, use of production areas, use of a sound/word, use of an action or gesture, use of heightened language, and repetition. Actors may also explore the speed of the transition, for example slow-motion, fast-forward or reverse. Application of symbol may assist with transformation. Transformational techniques may be associated with certain performance styles and their conventions.

Unit 1: Introducing performance styles and contemporary drama practices

In this unit students study three or more performance styles from a range of social, historical, contemporary and cultural contexts. They examine the traditions of storytelling and devise performances telling stories that go beyond representations of reality. They incorporate and/or juxtapose a number of performance styles to make dramatic statements and create performances that are innovative, transformational and contemporary. They learn about contemporary drama practices that incorporate a range of conventions and devices for making dramatic works. Students use creative processes and play-making techniques to consider the specific purpose and intention of performance styles, and how conventions of those styles can be used in the work they devise and create for an audience.

This unit focuses on creating, presenting and analysing a devised solo and/or ensemble performance that includes real and/or imagined characters and is based on stimulus material that reflects personal, cultural and/or community experiences and stories. Such stimulus material could include Aboriginal and Torres Strait Islander Peoples’ stories, perspectives or experiences. This unit also involves analysis of a student’s own devised work, and the analysis of work by professional drama practitioners and performers.

Students apply play-making techniques to shape and give meaning to their performance. They manipulate expressive and performance skills in the creation and presentation of characters and develop awareness and understanding of how characters are portrayed within certain performance styles and in contemporary drama practices. They document the play-making techniques they use to explore and extract meaning from stimulus material, and document the exploration of production areas, dramatic elements, and conventions of selected performance styles.

In this unit, the terms *character, performance, story* and *style* may be understood as one or more characters, performances, stories or styles.

Terms used in this study are defined on pages 12–16.

Area of Study 1

Creating a devised performance

In this area of study, students use play-making techniques to devise and develop solo performances and/or ensemble performances based on a range of stimulus material relevant to personal, cultural and/or community experiences and stories. Such stimulus material may include Aboriginal and Torres Strait Islander Peoples’ stories or perspectives. Students explore three or more performance styles and draw on these to generate ideas when responding to a given structure and stimulus material. They also focus on recording and documenting the play-making techniques used in the development of this performance work.

Outcome 1

On completion of this unit, the student should be able to devise, demonstrate and document solo and/or ensemble drama works based on experiences and/or stories.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

* ways of creating, developing and sustaining character(s)
* storytelling processes
* understanding how experiences and stories can be given shape and meaning
* ways in which stimulus material can be researched, given meaning and shaped into a performance
* performance styles from a range of contexts relevant to historical and contemporary drama practices
* conventions of selected performance styles
* application of symbol and transformation of character, time and place
* production areas relevant to selected performance styles and knowledge of the sustainable use of such production areas
* dramatic elements
* play-making techniques
* exploration of character(s) in a range of performance styles
* expressive and performance skills used to communicate character(s) and meaning to an audience
* approaches to recording and documenting use of play-making techniques.

Key skills

* create, develop and sustain character(s) to communicate meaning
* explore performance styles from a range of historical, contemporary, cultural and social contexts
* identify and effectively manipulate dramatic elements
* apply symbol and transformation of character, time and place
* identify and apply production areas relevant to the selected performance styles
* document how stimulus material can be researched, given meaning and shaped into a performance
* document play-making techniques in the devising of a performance.

Area of Study 2

Presenting a devised performance

In this area of study, students present to an audience devised solo and/or ensemble drama works based on stimulus material relevant to personal, cultural and/or community experiences and stories. The performance should be based on the work devised in Outcome 1. Students draw on these performance styles to present these stories, ideas and characters to an audience. They further explore and develop skills in establishing, maintaining and/or manipulating an actor–audience relationship.

Outcome 2

On completion of this unit, the student should be able to perform devised works to an audience.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

* ways of creating, developing and sustaining character(s) in performance
* understanding how stories and ideas are given form and meaning through performance
* ways in which dramatic elements can be incorporated and manipulated to enhance a performance
* creation of characters through the manipulation of expressive and performance skills
* conventions associated with a range of selected performance styles and contemporary drama practices
* application of symbol and transformation of character, time and place
* presentation of characters and ideas by applying conventions from a range of performance styles
* ways in which relationships between actors and audiences are established, maintained and/or manipulated
* production areas and how they can be used to enhance performances, including how production area materials can be sourced and applied sustainably.

Key skills

* present a solo and/or ensemble performance
* sustain character(s) in performance
* shape and give form and meaning to stories and ideas
* manipulate expressive and performance skills to present characters, ideas and stories
* incorporate relevant conventions from selected performance styles
* manipulate dramatic elements to communicate meaning
* apply symbol and transformation of character, time and place
* create an actor–audience relationship that is relevant to the selected performance styles and the selected audience
* effectively incorporate and manipulate production areas.

Area of Study 3

Analysing a devised performance

In this area of study, students focus on observation, documentation and analysis of their own performance work completed in Outcomes 1 and 2. They reflect upon documented work processes, applying relevant drama terminology. They demonstrate exploration and development of the use of expressive skills, performance skills, stimulus material, dramatic elements, conventions, production areas, performance styles, and approaches to character(s) in a devised performance.

Outcome 3

On completion of this unit, the student should be able to describe, reflect on and analyse the exploration and development of a devised performance to an audience.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

* key knowledge for Outcomes 1 and 2
* drama terminology that can be applied to describe, reflect on and analyse devised performances.

Key skills

* describe the application and manipulation of expressive and performance skills to develop and present characters, stories and ideas
* describe the dramatic potential of stimulus material
* analyse the development of characters
* reflect on the use of play-making techniques
* describe and analyse the use of dramatic elements, performance styles, conventions and production areas in the presentation of devised performances
* analyse the application of symbol and transformation of character, time and place
* analyse the actor–audience relationship in a performance
* apply relevant drama terminology to describe, reflect on and analyse a devised performance.

Area of Study 4

Analysing and evaluating a professional drama performance

In this area of study, students attend, observe, explain, analyse and evaluate a performance by professional drama practitioners/performers. Drama performances by students enrolled at a school may not be analysed for this outcome. Attending, analysing and evaluating a performance by professional drama practitioners/performers provides opportunities for students to make connections with their own work and enhance their aesthetic knowledge. They build their experience and knowledge of, and skills in, how contemporary drama practices, dramatic elements, conventions, performance styles, production areas, and expressive and performance skills can be manipulated to communicate meaning in performance.

Students learn about ways of establishing, maintaining and/or manipulating actor–audience relationships and apply relevant drama terminology to explain, analyse and evaluate the performance.

Where students are not able to attend a suitable professional performance, they may attend a community performance of a commensurate standard.

Outcome 4

On completion of this unit, the student should be able to analyse and evaluate the presentation of ideas, stories and characters in a drama performance by professional or other drama practitioners.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 4.

Key knowledge

* ways in which characterisation can be achieved through the manipulation of expressive and performance skills
* ways in which dramatic elements, conventions and production areas can be manipulated to create meaning in a performance
* performance styles and how they are defined by acting, conventions and production areas
* ways in which the actor–audience relationship can be created, maintained and/or manipulated
* drama terminology that can be applied to analyse and evaluate performance.

Key skills

* evaluate the expressive and performance skills used to communicate character to an audience
* identify and evaluate the effectiveness of conventions, dramatic elements and production areas in communicating meaning in a performance
* analyse and evaluate the use of performance styles based on the way conventions, dramatic elements and production areas are used in the performance
* analyse and evaluate how the actor–audience relationship is created, maintained and/or manipulated
* apply relevant drama terminology to analyse and evaluate a performance.

Assessment

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks that provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study, including the key knowledge and key skills listed for the outcomes, should be used for course design and the development of learning activities and assessment tasks. Assessment must be a part of the regular teaching and learning program and should be completed mainly in class and within a limited timeframe.

All assessments at Units 1 and 2 are school-based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

For this unit, students are required to demonstrate four outcomes. As a set, these outcomes encompass the areas of study in the unit.

Suitable tasks for assessment in this unit may be selected from the following:

Outcome 1

* Demonstrate the use of play-making techniques to devise and develop solo and/or ensemble drama work(s) based on stories and/or characters.
* Document the use of play-making techniques to create and develop stories and characters in drama in one of the following formats:
* a paper-based journal
* an e-journal
* a journal that combines hard and soft copy components.

Outcome 2

Perform devised solo and/or ensemble drama work that features stories and characters.

Outcome 3

Analyse the drama work created and performed in Outcomes 1 and 2 using one of the following formats:

* an oral presentation
* a multimedia presentation
* responses to structured questions.

Outcome 4

Analyse and evaluate a drama performance by professional or other drama practitioners in response to structured questions.

Where teachers allow students to choose between tasks, they must ensure that the tasks they set are of comparable scope and demand.

Unit 2: Contemporary drama practices and Australian identity

In this unit, students study aspects of Australian identity by engaging with contemporary drama practices as artists and as audiences. Contemporary drama practices are outlined in the terminology section of this study.

Students explore the work of selected contemporary drama practitioners, including Australian practitioners, and their associated performance styles. They focus on the application and documentation of play-making techniques involved in constructing a devised solo or ensemble performance. Students create, present and analyse a performance they devise based on any of the following: a person, an event, an issue, a place, an artwork, a piece of music, a text or an icon from a contemporary or historical Australian context.

In creating a performance, students engage with stimulus material to extract ideas and possibilities that allow them to explore an aspect or aspects of Australian identity, which could include engaging with the experiences and perspectives of Aboriginal and Torres Strait Islander peoples, colonial Australians, migrants, refugees, and/or urban and rural communities. They examine selected performance styles in relation to contemporary drama practices and explore the associated conventions, including those of Aboriginal and Torres Strait Islander artists and practitioners, and the broader diversity of Australian stories. Students further develop their knowledge of the conventions of transformation of character, time and place; the application of symbol, and how these conventions may be manipulated to create meaning in performance. They explore, develop and apply dramatic elements and production areas. They consider the sustainable sourcing and ethical use of materials when applying production areas.

Students analyse and evaluate their own performance work as well as undertaking an analysis and evaluation of a performance of an Australian work by professional actors, and develop an understanding of relevant drama terminology.

An Australian work might:

* be written, adapted or devised by Australian writers or theatre-makers
* reflect aspects of Australian identity, which could include the experiences and perspectives of Aboriginal and Torres Strait Islander Peoples, colonial Australians, migrants, refugees, and/or urban and rural communities.

Across this unit, students study performance styles and drama practices from a range of historical and/or social and/or cultural contexts.

Within this unit, the terms *character, performance, story* and *style* may be understood as one or more characters, performances, stories or styles.

Area of Study 1

Using Australia as inspiration

In this area of study, students explore stimulus material to create a performance based on a person, an event, an issue, a place, an artwork, a piece of music, a text, or an icon from a contemporary or historical Australian context. This may include Aboriginal and Torres Strait Islander Peoples’ experiences and perspectives and may include stimulus material that reflects the diverse perspectives of what it means to be Australian. As they work with stimulus material and a performance structure, students explore and experiment with ways that play-making techniques, expressive skills, performance skills, dramatic elements, conventions, performance styles and production areas may be used to realise the dramatic potential of stimulus material and shape dramatic action. Students consider how to source and apply production areas in a sustainable way.

Students also consider how to intentionally use techniques to affect or engage an audience in ways that reflect contemporary drama practices. Students record and document their use of play-making techniques and the creative processes used to shape and develop this performance work.

Outcome 1

On completion of this unit, the student should be able to devise work and document play-making techniques used to create a solo or ensemble performance that reflects an aspect or aspects of Australian identity and reflects contemporary drama practices.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

* play-making techniques for constructing and developing devised performance work that reflects aspects of Australian identity
* performance styles from a range of contexts relevant to contemporary drama practices
* conventions relevant to contemporary drama practices
* application of symbol and transformation of character, time and place
* expressive and performance skills
* production areas relevant to the selected performance styles
* sustainable sourcing and use of production areas
* ways in which dramatic elements are used to shape and develop devised drama
* processes for documenting the play-making techniques used to create a devised performance, for example script-writing
* approaches to establishing, maintaining and/or manipulating relationships between actor(s) and audience to communicate meaning.

Key skills

* apply a range of play-making techniques to develop subject matter from stimulus material
* document ways in which selected stimulus material can be researched, interpreted and shaped into a performance
* collate and document information on performance styles from a range of contexts
* apply play-making techniques in the development of performance work
* identify and use conventions relevant to contemporary drama practices
* apply symbol and transformation of character, time and place
* apply expressive and performance skills
* identify, source and use production areas relevant to selected performance styles to give meaning to performance, considering sustainability
* identify and use dramatic elements
* document the play-making techniques used to construct a devised performance
* develop and rehearse approaches to establishing, maintaining and/or manipulating the relationship between actor(s) and audience to communicate meaning.

Area of Study 2

Presenting a devised performance

In this area of study, students present to an audience a performance of a devised work based on a person, an event, an issue, a place, an artwork, a text and/or an icon from an Australian context. This may include Aboriginal and Torres Strait Islander Peoples’ stories and experiences and/or reflect the diverse perspectives of what it means to be Australian in contemporary times. The devised performance should be based on the work developed for Outcome 1 and should take place in a performance space relevant to the theme or the subject matter of the drama and the intended audience.

Outcome 2

On completion of this unit, the student should be able to present a devised performance that reflects aspects of Australian identity through the application of contemporary drama practices.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

* how stories and ideas are conveyed to communicate meaning in performance
* performance styles and conventions that reflect a range of contemporary drama practices
* ways in which dramatic elements can be applied and manipulated in performance
* application of symbol and transformation of character, time and place
* sustainable sourcing and application of production areas
* production areas relevant to selected performance styles
* ways in which the relationship between the actor(s) and audience is established, maintained and manipulated
* expressive and performance skills.

Key skills

* present a solo performance or an ensemble performance to an audience
* shape stories and ideas to communicate meaning in performance
* manipulate dramatic elements to convey meaning and enhance performance
* demonstrate effective use of conventions relevant to contemporary drama practice and performance styles
* apply symbol and transformation of character, time and place
* incorporate production areas relevant to selected performance styles and consider sustainability
* apply expressive and performance skills
* establish, maintain and/or manipulate actor–audience relationships in a performance relevant to selected performance styles
* apply techniques relevant to contemporary drama practices to engage with and affect an audience.

Area of Study 3

Analysing and evaluating a devised performance

In this area of study, students reflect on, describe, analyse and evaluate their own devised performance work completed in Outcomes 1 and 2. They reflect on and articulate the ways in which they applied play-making techniques and processes to explore and extract the dramatic potential of the stimulus material. Students analyse their approaches to shaping and refining their work and creating, maintaining and/or manipulating the actor–audience relationship. They continue to develop their knowledge and application of relevant drama terminology.

Outcome 3

On completion of this unit, the student should be able to reflect on, describe, analyse and evaluate the development of a performance to an audience of their devised work.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

* key knowledge identified in Outcomes 1 and 2
* relevant drama terminology to reflect on, describe, analyse and evaluate devised performances.

Key skills

* describe the use of stimulus material to develop and enhance the presentation of characters, setting and context
* describe the use of conventions and how they affect the performance
* describe the application of symbol and analyse transformation of character, time and place
* analyse how dramatic elements are manipulated in the performance
* analyse and evaluate the use of production areas in the performance
* examine the use of expressive and performance skills in the performance
* reflect on the use of play-making techniques and analyse the performance of their own work
* evaluate the actor–audience relationship, and how it relates to the selected performance styles and/or contemporary drama practice
* apply relevant drama terminology to reflect on, describe, analyse and evaluate performance.

Area of Study 4

Analysing and evaluating an Australian drama performance

In this area of study, students observe and analyse a performance by professional performers. Drama performances by students enrolled at school cannot be analysed for this outcome. Students apply relevant drama terminology to explain, analyse and evaluate how the use of dramatic elements, conventions, performance styles, production areas, expressive skills, performance skills, and the actor–audience relationship may be established, maintained and/or manipulated to communicate meaning in performance.

Where students are not able to attend a suitable professional performance, they may attend a community performance of commensurate standard. The description of Australian work on page 22 should inform the choice of performance selected for analysis.

Outcome 4

On completion of this unit, the student should be able to analyse and evaluate a performance by Australian practitioners.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 4.

Key knowledge

* ways in which performance styles, conventions, dramatic elements and production areas are manipulated to structure and create meaning in a performance
* performance styles and how they are defined by acting, conventions and production areas
* ways in which the actor–audience relationship may be established, maintained and/or manipulated
* ways in which relevant drama terminology is applied to explain, analyse and evaluate a performance.

Key skills

* analyse the expressive and performance skills used to communicate character to an audience
* analyse ways in which performance styles, conventions, dramatic elements and production areas have been manipulated to communicate meaning in a performance
* explain and evaluate the effectiveness of a range of performance styles, conventions, dramatic elements and production areas in the performance
* analyse and evaluate how the actor–audience relationship was created and manipulated
* apply relevant drama terminology to explain, analyse and evaluate a performance.

Assessment

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks that provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study, including the key knowledge and key skills listed for the outcomes, should be used for course design and the development of learning activities and assessment tasks. Assessment must be a part of the regular teaching and learning program and should be completed mainly in class and within a limited timeframe.

All assessments at Units 1 and 2 are school-based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

For this unit students are required to demonstrate four outcomes. As a set these outcomes encompass the areas of study in the unit.

Suitable tasks for assessment in this unit may be selected from the following:

Outcome 1

* Demonstrate the application of play-making techniques to devise and develop a solo and/or ensemble drama work based on stories and/or characters.
* Document the play-making techniques used to create and develop stories and characters in drama in one of the following formats:
* a paper-based journal
* an e-journal
* a journal that combines hard and soft copy components.

Outcome 2

Perform a devised solo or ensemble drama work that reflects aspects of Australian identity.

Outcome 3

Analyse and evaluate the drama work created and performed in Outcomes 1 and 2 using one of the following formats:

* an oral presentation
* a multimedia presentation
* responses to structured questions.

Outcome 4

Analyse and evaluate a performance by Australian practitioners in response to structured questions.

Where teachers allow students to choose between tasks, they must ensure that the tasks they set are of comparable scope and demand

Unit 3: Devised ensemble performance

In this unit, students explore the work of a range of drama practitioners and draw on contemporary drama practices as they devise ensemble performance work. Students explore performance styles and associated conventions from a diverse range of contemporary and/or historical contexts. They work collaboratively to devise, develop and present an ensemble performance.

Students create work that reflects a specific performance style or one that draws on conventions of, or makes reference to, multiple performance styles. They use play-making techniques to extract and develop dramatic potential from stimulus material, then apply and manipulate conventions, dramatic elements, expressive skills, performance skills and production areas. Throughout the devising process, they experiment with transformation of character, time and place, and application of symbol. Students devise and shape their work to communicate meaning and to have a specific impact on their audience. They learn about ways to source and use sustainable materials when applying production areas to their ensemble performance.

In addition, students document and evaluate the play-making techniques applied in the creation, development and presentation of the ensemble performance. Students attend, analyse and evaluate a live professional drama performance selected from the prescribed VCE Drama Unit 3 Playlist published annually on the VCAA website.

In this unit, the terms *character, performance, story* and *style* can be understood as one or more characters, performances, stories or styles.

Area of Study 1

Devising and presenting ensemble performance

In this area of study, students develop and present a devised ensemble performance. They examine the work of a range of drama practitioners working in selected performance styles to explore how dramatic work is created. Students work with given stimulus material and guidelines that provide a starting point for the structure of a performance. They apply their knowledge of ways in which other drama practitioners work to devise and shape their work to communicate meaning and to have an impact on their audience in specific and intentional ways. Students apply play-making techniques to extract dramatic potential from the stimulus, and devise and develop characters, story and meaning in the presentation of the ensemble performance.

The performance style of the resulting work may reflect one selected performance style, or it may draw on features/conventions from a range of performance styles and contemporary drama practices. When creating their ensemble performance, students develop a work that incorporates application of symbol and transformation of character, time and place. In doing so, they address the nature of contemporary drama practice that focuses on non-realistic styles and structures, including non-linear narratives.

Students manipulate conventions, dramatic elements and production areas to create and communicate meaning in their devised ensemble. They consider and explore how to establish, maintain and/or manipulate an actor–audience relationship that is relevant to the performance styles within the work. They learn about the sourcing and application of sustainable materials when applying production areas to their ensemble performance.

Outcome 1

On completion of this unit, the student should be able to develop and present characters within a devised ensemble performance that goes beyond a representation of real life as it is lived.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

* play-making techniques
* approaches to exploring character(s) in selected performance styles
* conventions of selected performance styles
* techniques used by drama practitioners to develop performances
* techniques for transforming character, time and place and applying symbol
* use of dramatic elements to devise and develop an ensemble performance
* techniques for establishing and/or manipulating actor–audience relationships
* ways of using production areas, including sustainable approaches, to define and enhance an ensemble performance
* conventions used to enhance an ensemble performance
* approaches to applying expressive and performance skills
* the collaborative process used to develop and present characters for an ensemble
* approaches to documenting the development and performance of a devised ensemble work.

Key skills

* explore dramatic potential of stimulus material and use play-making techniques to develop characters for an ensemble performance
* use play-making techniques to give dramatic form to an ensemble performance
* manipulate dramatic elements in an ensemble performance
* explore and manipulate conventions to enhance an ensemble performance
* explore and apply symbol and transformation of character, time and place
* manipulate production areas to enhance an ensemble performance
* use expressive and performance skills to communicate characters within an ensemble performance
* manipulate the actor–audience relationship to communicate meaning and have specific and intentional impacts on an audience
* collaborate on the construction and presentation of an ensemble performance to an audience
* present an ensemble performance to an audience.

Area of Study 2

Analysing and evaluating a devised performance

In this area of study, students focus on the process and creation of the ensemble performance devised in Outcome 1. They describe, analyse and evaluate the creation and performance of their devised ensemble. They reflect upon the selection, application and manipulation of conventions (including application of symbol and transformation of character, time and place), dramatic elements, expressive skills, performance skills, play-making techniques, production areas and conventions of selected performance styles. They consider the decisions made in relation to extracting the dramatic potential from the stimulus material and developing intended meaning in an ensemble performance for an audience. In analysing and evaluating a devised performance, they apply relevant drama terminology.

Outcome 2

On completion of this unit, the student should be able to describe, analyse and evaluate the use of processes, play-making techniques and skills to create, develop, and present a devised ensemble performance.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

* key knowledge identified in Outcome 1
* relevant drama terminology.

Key skills

* analyse the dramatic potential and use of stimulus material
* describe, analyse and evaluate play-making techniques used at different stages of the development of a devised ensemble performance
* describe the performance styles of the work
* describe, analyse and evaluate a performance of an ensemble work
* describe, analyse and evaluate ways in which conventions (including application of symbol and transformation of character, time and place), dramatic elements, expressive skills, performance skills, play-making techniques, production areas and selected performance styles have been used in the creation, development and presentation of the ensemble performance
* apply relevant drama terminology.

Area of Study 3

Analysing and evaluating a professional drama performance

In this area of study, students attend, analyse and evaluate a professional drama performance selected from the prescribed VCE Drama Unit 3 Playlist. Students analyse and evaluate the actors’ use of expressive and performance skills to represent character and to communicate meaning in the performance. They consider how the actor–audience relationship is established, maintained and/or manipulated to create an effect, and analyse and evaluate how the selected conventions, dramatic elements, production areas, performance styles and contemporary practices are applied in the performance.

The prescribed VCE Drama Playlist is published annually on the VCAA website.

Outcome 3

On completion of this unit, the student should be able to analyse and evaluate a professional drama performance from the prescribed VCE Drama Playlist.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

* performance styles and conventions and their application in a performance
* actors’ use of expressive and performance skills to represent characters in performance
* manipulation of dramatic elements and production areas to enhance performance
* contemporary drama practices
* actor–audience relationships
* drama terminology associated with performance styles and contemporary drama practices.

Key skills

* analyse and evaluate the representation of characters within a performance
* analyse and evaluate the manipulation of conventions, dramatic elements and production areas within a performance
* analyse and evaluate the use of performance styles and contemporary drama practices within a production
* analyse and evaluate actors’ use of expressive and performance skills in a performance
* analyse and evaluate the establishment, maintenance and/or manipulation of the actor–audience relationship in a performance
* apply relevant drama terminology.

School-based assessment

Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

Assessment of levels of achievement

School-assessment Coursework

The student’s level of achievement in Unit 3 will be determined by School-assessed Coursework. School-assessed Coursework tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe.

Where teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the study design. The VCAA publishes [Support material](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/Drama/Pages/Index.aspx) for this study, which includes advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student’s level of achievement. The score must be based on the teacher’s assessment of the performance of each student on the tasks set out in the following table.

Contribution to final assessment

School-assessed Coursework for Unit 3 will contribute 30 per cent to the study score.

|  |  |  |
| --- | --- | --- |
| **Outcomes** | **Marks allocated** | **Assessment tasks** |
| **Outcome 1**Develop and present characters within a devised ensemble performance that goes beyond a representation of real life as it is lived. | **100** | Development and presentation of characters within a devised ensemble performance. Each student should have approximately 5 to 8 minutes of primary focus performance time in the work.  |
| **Outcome 2**Describe, analyse and evaluate the use of processes, play-making techniques and skills to create, develop and present a devised ensemble performance.  | **25** | A description, analysis and evaluation of the development and performance of characters from the ensemble work developed for Outcome 1. The description, analysis and evaluation may be presented in one or both of the following formats:* an oral presentation
* written responses to structured questions.
 |
| **Outcome 3**Analyse and evaluate a professional drama performance from the prescribed VCE Drama Playlist. | **25** | An analysis and evaluation of a play selected from the Unit 3 Playlist. The analysis and evaluation will be presented as written responses to structured questions. |
| **Total marks** | **150** |  |

External assessment

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination (see page 37), which will contribute 35 per cent to the study score, and an end-of-year written examination (see page 38), which will contribute 25 per cent to the study score.

Unit 4: Devised solo performance

This unit focuses on the development and presentation of devised solo work and performances. It builds on knowledge and skills attained in relation to drama practices that draw on a range of performance styles and associated conventions from a diverse range of contemporary and historical contexts. These contexts focus on non-realistic styles and structures, including non-linear narratives. Students develop skills in exploring and extracting dramatic potential from stimulus material and use play-making techniques to develop and present a short solo demonstration.

Students further experiment with application of symbol and transformation of character, time and place; they also apply conventions, dramatic elements, expressive skills, performance skills and aspects of performance styles to shape and give meaning to their work. Students further develop and refine these skills as they create, develop and refine a performance in response to a prescribed structure selected from the VCE Drama solo performance examination. They consider the use of production areas to enhance their performance and consider how the production areas selected can be sustainably sourced and applied. Students document and evaluate the stages involved in the creation, development and presentation of their solo performance.

Students are encouraged to attend performances that incorporate a range of performance styles and contemporary drama practices to support their work in this unit.

Terms used in this study are defined on pages 12–16.

Area of Study 1

Demonstrating techniques of solo performance-making

In this area of study, students explore and develop skills in play-making techniques to develop a short demonstration of a solo performance that includes application of symbol and transformation of character, time and place.

Students select a character from one of the prescribed structures published in the VCE Drama solo performance examination for the current year. They draw on the performance focus statement from the selected structure as the stimulus for a one- to two-minute solo demonstration.

Students prepare for the task of devising a short solo demonstration by exploring, experimenting with and trialling processes that they will then further employ in developing their extended solo performance for the end-of-year performance examination. They explore and extract dramatic potential from the selected focus statement in their chosen prescribed structure and may also draw on aspects(s) of the stimulus material or one of the resources provided for the solo performance structure. The demonstration of the short solo performance will focus on applying the prescribed conventions of transforming character, time and place, application of symbol, and the application of expressive and performance skills. Students may incorporate production areas such as costume, make-up, objects, props or mask to assist in application of symbol or transformations. They consider how to apply production areas in a sustainable way.

Students develop a short written or oral statement that identifies how they have applied the prescribed conventions of transformation and application of symbol in the development of their work. They present their solo demonstration in an informal setting such as in a classroom.

Outcome 1

On completion of this unit, the student should be able to demonstrate, in response to selected stimulus material from the VCE Solo performance examination, application of symbol and transformation of character, time and place; and identify, describe and explain the techniques used.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

* play-making techniques and their application in extracting and developing dramatic potential from given stimulus material
* approaches for manipulating the conventions of application of symbol and transformation of character, time and place including identifying, describing and explaining.

Key skills

* use play-making techniques to explore and extract dramatic potential from relevant stimulus material
* devise a short solo demonstration in response to a selected character and performance focus from the current VCE Solo performance examination
* apply symbol, and identify, describe and explain the application of symbol and transformation of character, time and place.

Area of Study 2

Devising a solo performance

In this area of study, students continue to build on their understanding from Outcome 1 to create and develop an extended solo performance in response to a prescribed structure. They draw on an understanding of performance styles from a range of historical, cultural and social contexts as well as contemporary drama practices. During the creation of their solo performance, students apply symbol and transformation of character, time and place. They may also apply other conventions, such as asides, caricature, exaggerated or lyrical movement, heightened use of language, pathos, placards, satire, song, stillness and silence, or others as appropriate to the requirements of a prescribed structure. The resulting work they create will be non-realistic and include non-linear narratives, transformation of character, time and place, and application of symbol.

The structure for this area of study must be selected from the VCE Drama solo performance examination published annually by the VCAA.

Outcome 2

On completion of this unit, the student should be able to create, develop and perform a solo performance in response to a prescribed structure.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

* approaches to exploring stimulus material to devise a solo performance in response to a prescribed structure
* play-making techniques and their application in extracting and developing dramatic potential from stimulus material in response to a prescribed structure
* approaches to exploring aspects of selected performance styles as required in response to a prescribed structure
* prescribed conventions and their use in a solo performance, including application of symbol and transformation of character, time and place
* other conventions and their application as required in response to a prescribed structure
* dramatic elements and their application as required in response to a prescribed structure
* production areas and how they can be manipulated to enhance and create meaning in a solo performance devised in response to a prescribed structure
* expressive and performance skills and their application to communicate characters, story and meaning
* approaches to establishing, maintaining and/or manipulating an effective actor–audience relationship
* ways in which to identify the intentions of the solo performance in a written statement.

Key skills

* use stimulus material to devise a solo performance in response to a prescribed structure
* apply play-making techniques to extract and develop dramatic potential from stimulus material to create a solo performance in response to a prescribed structure
* apply performance styles and conventions in response to a prescribed structure
* apply symbol and transformation of character, time and place in response to a prescribed structure
* apply dramatic elements as required in response to a prescribed structure
* explore, apply and manipulate production areas as required in a solo performance devised in response to a prescribed structure
* apply expressive and performance skills to communicate characters and meaning within a solo performance
* establish, maintain and/or manipulate an effective actor–audience relationship
* present a solo performance devised in response to a prescribed structure
* identify the intentions of a solo performance in a written statement.

Area of Study 3

Analysing and evaluating a devised solo performance

In this area of study, students apply relevant drama terminology to analyse and evaluate the creative processes used in the creation, development and presentation of a solo performance devised in response to a prescribed structure. To support their analysis and evaluation, students draw on examples of conventions, including application of symbol and transformation of character, time and place, dramatic elements, expressive skills, performance skills, performance styles, play-making techniques, production areas and use of stimulus and resource material.

Outcome 3

On completion of this unit, the student should be able to describe, analyse and evaluate the creation, development and presentation of a solo performance devised in response to a prescribed structure.

To achieve this outcome, the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

* stimulus material for creating and developing a solo performance
* play-making techniques used in developing a devised solo performance
* performance styles and conventions
* application of symbol and transformation of character, time and place
* application and manipulation of dramatic elements and production areas in the creation and presentation of a devised solo performance
* expressive and performance skills to communicate characters and convey meaning to an audience
* relevant drama terminology.

Key skills

* describe and analyse the interpretation of characters in a devised solo performance
* describe, analyse and evaluate play-making techniques used to develop a devised solo performance
* analyse and evaluate the presentation to an audience of a solo performance devised in response to a prescribed structure
* apply relevant drama terminology.

School-based assessment

Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

Assessment of levels of achievement

School-assessed Coursework

The student’s level of achievement in Unit 4 will be determined by School-assessed Coursework. School-assessed Coursework tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe.

Where teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the study design. The VCAA publishes [Support material](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/Drama/Pages/Index.aspx) for this study, which includes advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student’s level of achievement. The score must be based on the teacher’s assessment of the performance of each student on the tasks set out in the following table.

Contribution to final assessment

School-assessed Coursework for Unit 4 will contribute 10 per cent to the study score.

|  |  |  |
| --- | --- | --- |
| **Outcomes** | **Marks allocated** | **Assessment tasks** |
| **Outcome 1**Demonstrate, in response to selected stimulus material from the VCE Solo performance examination, application of symbol and transformation of character, time and place; and identify, describe and explain the techniques used.  | **15****10** | A one- to two-minute demonstration of a solo performance developed in response to an aspect of a selected character from the VCE solo performance examinationANDA short oral or written statement that identifies, describes and explains the techniques used in the demonstration of a solo performance. |
| **Outcome 3**Describe, analyse and evaluate the creation, development and presentation of a solo performance devised in response to a prescribed structure. | **25** | Description, analysis and evaluation of the solo performance devised in Outcome 2 presented as written responses to structured questions.  |
| **Total marks** | **50** |  |

External assessment

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination and an end-of-year written examination.

End-of-year examinations

Contribution to final assessment

The performance examination will contribute 35 per cent to the study score. The written examination will contribute 25 per cent to the study score.

Performance examination

Description

Students will present a solo performance based on a prescribed structure selected from the VCE Drama solo performance examination published annually by the VCAA. The performance will draw on key knowledge and key skills from Unit 4, Outcome 2.

A panel appointed by the VCAA will set the structures for the performance examination. All the key knowledge and key skills that underpin Unit 4 Outcome 2 are examinable.

Assessors appointed by the VCAA will mark the examination.

Conditions

The examination will be completed under the following conditions:

* VCAA examination rules will apply. Details of these rules are published annually in the [*VCE Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-handbook/Pages/index.aspx?Redirect=1).
* The performance venue is set annually by the VCAA.
* The duration of the performance will be no more than 7 minutes. The performance will be presented as a single uninterrupted performance.

Written examination

Description

The examination will be set by a panel appointed by the VCAA. All the key knowledge and key skills that underpin Unit 3, Outcomes 2 and 3, and Unit 4, Outcomes 1 and 3, are examinable.

Conditions

The examination will be completed under the following conditions:

* Duration: one-and-a-half hours
* Date: at the end of the year, on a date to be published annually by the VCAA
* VCAA examination rules will apply. Details of these rules are published annually in the [*VCE Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-handbook/Pages/index.aspx?Redirect=1)*.*
* The examination will be marked by assessors appointed by the VCAA.

Further advice

The VCAA publishes specifications for all VCE examinations on the VCAA website. Examination specifications include details about the sections of the examination, their weighting, the question format(s) and any other essential information. The specifications are published in the first year of implementation of the revised Unit 3 and 4 sequence, together with any sample material.