**Instructor** - Welcome to the VCE Drama On Demand Familiarisation videos. There have been some minor changes to this Study Design, and it is recommended that as well as watching this video you also carefully read the Study Design. VCE Drama consists of four units, but in this video we're going to be focusing on an overview of the key changes.

This presentation is for VCE Drama and provides a general overview of key changes to the Study Design. The accreditation period of this Study Design is 2025-2029. And it is now available for you to view on the VCAA website ahead of its implementation next year in 2025. This presentation is one of a suite of videos available on the VCA Drama Professional Learning page, where you'll find other familiarisation presentations for Units 1-4. It is important to note that any changes that do occur to this Study Design will be announced through the VCAA Bulletin, and that this is the only official source of information. The VCE Drama scope of study description has had several changes in this minor Study Design review. Critical consideration of what constitutes contemporary drama practises in 2025 and how such practises will inform the next iteration of the study, reviewing the role of contemporary drama practises, and strengthening the content in relation to diversity, identity, culture, and perspective.

Contemporary drama practises in this study will align more closely to the type of work students are experiencing when they attend plays on the VCE Drama playlist. Other key changes include the removal of eclectic and eclectic in nature, but maintaining non-realistic and non-linear. The inclusion of First Nations artistic practises as options for exploring styles, greater emphasis on Australian practitioners, and aiming to foster drama as an aesthetic form. VCE Drama rationale description has had several changes in this minor Study Design review. Some of the revisions include the addition of including Aboriginal and Torres Strait Islander Peoples' artistic practise when looking at social, historical, and cultural contexts, incorporating the experience of students' diverse stories, and expanding the pathways available to students by studying drama to include directing and theatre production.

VCE Drama aims description has had several changes in this minor Study Design review. Some of the revisions include the addition of evaluation in the opening dot point, the further unpacking of contemporary drama practise, which now reads, "Examine contemporary drama practises as exemplified by or represented through the work of a range of Australian and other diverse practitioners, theorists, and their associated performance styles." And when looking at the traditions of drama practise, the addition of including Aboriginal and Torres Strait Islander artists' work. There have been two changes to the unit titles in this minor review. In both of these examples, this is the addition of contemporary drama practises in both Unit 1 and Unit 2.

They now read Unit 1: Introducing performance styles and contemporary drama practises, Unit two: Contemporary drama practises and Australian identity. The next slides will cover and unpack the terms used in this study. The terms used in this study have been refined and in some cases expanded. Changes are highlighted in green with key changes outlined at the bottom of the slides.

Conventions. Key changes, additional conventions are listed as examples, including direct address, stylized movement, tableau, use of fact, dramatic metaphor, and heightened use of language. Contemporary drama practise has been added to the terms used in this study. It now reads, "In this study, contemporary drama practises 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 those whose work may be influenced by historical, cultural, political, and structural practises and contexts. Contemporary drama practise includes the work of Aboriginal and Torres Strait Islander artists."

There has been a minor change to the definition of devised drama. The new definition now reads, "Students use creative processes that draw from the work of a range of contemporary drama practises, drama practitioners, and performance styles to make decisions about shaping the content of their devised performances." The dramatic elements remain the same. There are some small language clarification refinements to the definitions. We have climax, conflict, contrast, mood, rhythm, sound, space, and tension. The expressive skills remain unchanged. We have voice, movement, gesture, and facial expressions. The performance skills remain the same. There are some small language clarification refinements to the definitions, and these are highlighted in green. We have focus, timing, energy, and actor-audience relationship. Please note the main change to the actor-audience relationship is the addition of the final sentence, "An actor-audience relationship exists as part of a performance, but in this study may also be present when rehearsing and refining work during the development process."

Key changes to the definition of performance styles are highlighted in green and include the removal of the phrase that go beyond the reality of life as it is lived, the removal of ritual from the first dot point, and the addition of including the work of Aboriginal and Torres Strait Islander artists and theatre makers in the final dot point. The play-making techniques remain the same. There are some small language clarification refinements to the definitions. Most notably, "It mentions that play-making techniques are not necessarily linear and can be revisited during the development and devising process." Production areas remain the same. There are some minor adjustments to the explanation and definition of this term, including, "Students learn about sustainable practises in relation to production areas, sourcing sustainable materials, and consciously minimising environmental impact."

There is also the addition of the term technologies. The production areas are costume, lighting design, make-up, mask, props, puppetry, set pieces, sound design, and technologies. Technologies in this study relate to those used in contemporary drama practises and include digital, electrical, or mechanical technologies. They may be dependent on the nature of the works created by artists, the work as it is experienced by an audience, and may range in levels of sophistication and application.

The definition for stimulus material remains largely unchanged. However, there has been an addition to this definition, which reads, "Stimulus material may be presented in a variety of forms, including oral, digital, visual, and written." Storytelling has been added to the terms used in this study, and it now reads, "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." The transformation definition has had two additions.

Please note the inclusion of contemporary drama practises and non-linear within this definition. Please contact Ryan Bowler, Curriculum Manager for Performing Arts, for any further support.

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