**Instructor** - Welcome to the VCE Drama Unit 1 Familiarisation On Demand Video. It is recommended that this video and its slides are used in conjunction with the study design. The accreditation period is from 2025 to 2029 with implementation and commencement in 2025.

The key change to Unit 1 is the title of the unit. It is now called Introducing Performance Styles and Contemporary Drama Practises. The term contemporary drama practises is referenced many times in the new study design. In the terminology you will read that contemporary drama practises are informed by a diverse range of artists, performance styles and conventions to create performances for a contemporary audience 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 practises and contexts. Contemporary drama practise includes the work of Aboriginal and Torres Strait Islander artists.

There are four areas of study in Unit 1. Area of Study 1, creating a devised performance. Area of Study 2, presenting a devised performance. Area of Study 3, analysing a devised performance. And Area of Study 4, analysing and evaluating a professional drama performance. You will note the addition to evaluating in Area of Study 4. There are some slight changes to the terminology. In the introduction to the unit. Students continue to study three or more performance styles from a range of social, historical, and contemporary and cultural contexts. They examine the traditions of storytelling and they devise performances that tell stories that go beyond the representation 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 practises 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. As in the previous study design, 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. We encourage teachers to include the stories, perspectives, or experiences of Aboriginal and Torres Strait Islander peoples. This unit also involves analysis of the student's own devised work and the analysis of a work by a professional drama practitioner and/or performers. As in the previous study design, 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 with certain performance styles and in contemporary drama practises. Here you can see that we have included also that they document the play-making techniques. Bringing this more in line with Unit 3. They continue to explore and extract meaning from stimulus material and document the exploration of production areas, dramatic elements and conventions of selected performance styles.

On this slide, you can see that not much has changed in Area of Study 1 in the new study design. Students are still creating a devised performance, solo or ensemble, using stimulus materials that is relevant to their cultural and/or community experiences and stories. You can see highlighted in green, some refinement to the language to include personal stories and a reminder to teachers that they can include Aboriginal and Torres Strait Islander people's stories or perspectives. Also, a reminder there that students should be exploring three or more performance styles.

The key knowledge in Unit 1, Area of Study 1, remains largely unchanged. The changes that you can see highlighted in green, are changes for consistency and clarity of language throughout the study design. An example of this is that the term role is removed, and instead we use the term character throughout the study design rather than discussing role or character, keeping it simple for our students. The key skills in Unit 1, Area of Study 1, also remain largely unchanged. Any of the changes are just a clarification of the language, making it more consistent throughout the study design.

For example, the final key skill now says document play-making techniques in the devising of a performance. Unit 1, Outcome 1, Creating a devised performance, requires students to devise and document solo or ensemble drama works based on experiences and/or stories. This slide offers some simple suggestions for activities that you can do in developing your teaching and learning programme. For the assessment of Outcome 1, students are required to demonstrate the use of play-making techniques to devise and develop a performance. They must also document the use of play-making techniques used to create and develop stories and characters. They can do this through a paper-based journal, an e-journal, or a journal that combines both hard and soft copy components.

Here you'll find a sample of a school-based assessment. You will note that there's a clear task outline, including performance styles, prescribed conventions, dramatic elements, production areas, and advice on how to document their work. For more detailed examples of school-based assessments, please refer to other support materials provided. In Area of Study 2, students are required to present their devised performance to an audience. You'll see that this remains unchanged from the previous study design with just some small refinements to the language.

The key knowledge for Area of Study 2 remains unchanged. Students continue to create, develop, and sustain characters in performance, understanding how stories and ideas are given form and meaning through performance, ways in which the dramatic elements can be incorporated and manipulated to enhance performance, as well as creation of characters through the manipulation of expressive and performance skills using conventions associated with a range of selected performance styles and contemporary drama practises. Area of Study 2 key knowledge remains largely unchanged. Students apply symbol and transformation of character, time and place, presenting characters and ideas by applying conventions from a range of performance styles, showing ways in which relationships between actors and audiences are established, maintained, and manipulated.

Students explore production areas and how these can be used to enhance performance. You'll note that there is an addition for students to consider how production area materials can be sourced and applied sustainably. The key skills in Area of Study 2 remain the same with just some refinement of language. Students present a solo and or ensemble performance, sustaining characters in performance. Giving shape and form and meaning to stories and ideas, manipulating expressive and performance skills to present characters, ideas and stories. Incorporating relevant conventions from selected performance styles. Manipulating dramatic elements to communicate meaning. Applying symbol and transformation of character, time and place. Creating an actor audience relationship that is relevant to the selected performance styles and the selected audience. Effectively incorporating and manipulating production areas.

Here is a teaching and learning example for presenting a devised performance. This slide has a brief example of a school-based assessment. For a more detailed school-based assessment, please see other support materials. Area of Study 3, Analysing a devised performance remains largely unchanged from the previous study design with just some clarification of language. 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 characters in a devised performance.

Area of Study 3, Analysing a devised performance requires students to be able to describe, reflect on, and analyse the exploration and development of a devised performance to an audience. The key knowledge is the same key knowledge for Outcomes 1 and 2, as well as the ability to apply drama terminology to describe, reflect on, and analyse devised performances. You can see the slight changes to the language in the study design highlighted in green.

The key skills for Area of Study 3, Analysing a devised performance, remain unchanged from the previous study design. Students will describe the application and manipulation of expressive and performance skills to develop and present character stories and ideas, describing the dramatic potential of the stimulus material, analysing the development of characters, reflecting on the use of play-making techniques, describing and analysing the use of dramatic elements, performance styles, conventions, and production areas in the presentation of devised performances.

The key skills for Area of Study 3, Analysing a devised performance, are students to analyse the application of symbol and transformation of character, time and place, to analyse the actor audience relationship in a performance and to apply relevant drama terminology to describe, reflect on, and analyse a devised performance. This slide offers some teaching and learning examples for Outcome 3. For the assessment of Outcome 3, students must analyse the drama work created and performed in Outcomes 1 and 2, using one of the following formats: an oral presentation, a multimedia presentation, or responses to structured questions.

On this slide, you'll see a brief assessment task example. For more detailed examples of school-based assessments, please refer to other support material provided. 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 or 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 and 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 practises, dramatic elements, conventions, performance styles, production areas, and expressive and performance skills can be manipulated to communicate meaning in performance.

Where students are not able to attend a suitable professional performance, they may attend a community performance of a commensurate standard. Students learn about ways of establishing, maintaining, and/or manipulating actor audience relationships and apply relevant drama terminology to explain and analyse and evaluate the performance. The key knowledge for Area of Study 4, Analysing and evaluating a professional drama performance, remains unchanged. Students learn about ways in which characterization can be achieved through the manipulation of expressive and performance skills, the ways in which dramatic elements, conventions and production areas can be manipulated to create meaning in a performance.

How performance styles are defined by acting, conventions and production areas. The ways in which actor-audience relationship can be created, maintained, and/or manipulated. Using drama terminology that can be applied to analyse and evaluate performance.

The key skills for Area of Study 4, Analysing and evaluating a professional drama performance, remain unchanged. Students evaluate the expressive and performance skills used to communicate character to an audience, identifying and evaluating the effectiveness of conventions, dramatic elements and production areas in communicating meaning in a performance. They analyse and evaluate the use of performance styles based on the way conventions, dramatic elements and production areas are used in the performance. They analyse and evaluate how the actor audience relationship is created, maintained, or manipulated. They apply relevant drama terminology to analyse and evaluate a performance.

Here is a brief teaching and learning activity that you could conduct when analysing and evaluating a professional drama performance. In the assessment of Outcome 4, students analyse and evaluate a drama performance by a professional or other drama practitioners in response to structured questions. Here is a brief example of a school-based assessment task. For more detailed examples of school-based assessments, please refer to the other support material provided.

For further information or if you have any questions about Unit 1 VCE Drama, please contact Ryan Bowler, the Curriculum Manager for Performing Arts. His information is here on this slide.

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