**Janine McKenzie** - Hello and welcome to the overview of changes to the Theatre Studies study design, which will be implemented from 2025 to 2029. Taking you through this presentation is me, Janine McKenzie.

**Shane Woon** - And me, Shane Woon. Firstly, we'll look at the minor differences between the 2019 and 2025 study designs.

**Janine McKenzie** - Later in the presentation, we will be looking in some detail at new terms and more significant changes that will be implemented with the new study design. To a significant extent, the rationale for the study remains consistent from the 2019 to the 2025 study design. One change to note is the inclusion of worldviews, alternative perspectives, and ways of being that should form part of a student's understanding and appreciation of the art form of theatre. The 2025 study design has removed the phrase "creatively and imaginatively" when discussing the interpretation of scripts. The nature of interpreting a script is intrinsically a creative and imaginative undertaking and is implied in the word interpret.

**Shane Woon** - There are a couple of minor changes to the aims of the study design. The word "movements" is part of dot point two in the new study design, and the phrase "creatively and imaginatively" is not included in dot point three. There is an addition to the new study design in dot point seven, which now includes the phrase "inclusive, sustainable, and where possible, environmentally sustainable" when undertaking personal and interpersonal safe and ethical practises in theatre production.

**Janine McKenzie** - Some titles have been altered to reflect study design changes in units one and two. There are some small changes in the new study design in relation to safety and wellbeing. Note the inclusion of suggested additional resources such as school wellbeing, staff, publishers, theatre companies, and the VCAA playlist when forming a judgement about selecting texts for study.

**Shane Woon** - Information previously included under the safety and wellbeing section in the 2019 study design has a separate section in the 2025 study design and has been expanded to include safe, ethical, inclusive, and sustainable work practises in response to current practises in theatre. Contemporary theatre makers consider ways in which the interpretation of scripts can be more inclusive, accessible, and sustainable.

**Janine McKenzie** - The term "script" has been broadened in the revised study design to include sources such as screenplays, films, novels, and libretti.

**Shane Woon** - There's a stronger emphasis on ways in which dramaturgy continues to inform an interpretation of a text across the three stages of the production process. There is also a focus on students devising interpretations from their own close reading of the text. The innate relationship dramaturgy has with staging a script needs to be continuously referenced through the production process. The 2025 study design requires students to develop their own interpretations and avoid replicating the creative work realised in previous interpretations of a script.

**Janine McKenzie** - There is little change to the production roles that are assessed, with a minor change to the design area of makeup, which now includes hair design. There is also a clarification that additional roles within a production team may be required depending upon the context of the selected text and the school community. These roles might include publicity and choreography, for example.

**Shane Woon** - The theatre production process in the new study design is similar to the previous study design. We see that dramaturgy is a critical undertaking throughout the whole process, assisting theatre makers to not only generate initial work, but to also further refine the work through to the presentation stage. The reference to a performance to a live audience is a reminder that students need to plan and develop work that will be presented to an intended audience with a particular cultural context.

**Janine McKenzie** - The revised study design provides additional clarity regarding recontextualization to assist with making informed choices when changing existing contextual circumstances provided in a script.

**Shane Woon** - A minor addition to theatre styles and conventions is the reference to contemporary theatre.

**Janine McKenzie** - A significant addition to the new study design is the inclusion of contemporary theatre movements. Note the date given as the beginning point of contemporary theatre movements for the purposes of this study, 1945. This new term provides teachers and students with opportunities to study and interpret theatre in conjunction with or as an alternative to focusing on theatre styles.

**Shane Woon** - The elements of theatre composition, cohesion, motion, rhythm, emphasis, contrast, and variation provide teachers and students with specific terminology to discuss their own work and others' work. These elements can be applied when undertaking each of the outcomes in units one to four. There are minor additions to this term, which emphasise a role that elements of theatre composition can play in generating, developing, and refining ideas and concepts when interpreting a script.

**Janine McKenzie** - Note the minor changes in the definitions of contrast and variation. Contrast is considered juxtaposition of different or opposing aspects of qualities, while variation is considered gradual change or changes.

**Shane Woon** - The term "theatre technologies" has been adapted and embellished in the study design to be implemented from 2025. Theatre technologies are often integrated into work completed in all production roles across a production process when interpreting scripts. The 2025 study design retains a definition of theatre technologies as forms of mechanical, electrical, and digital technologies applied in theatrical process. In line with the principles of safe, ethical, inclusive, and sustainable work practises focus of the course, students and teachers should consider environmentally sustainable practises when using theatre technologies when interpreting scripts and viewing productions.

**Janine McKenzie** - This new term in the 2025 study design provides teachers and students with an opportunity to consider interpretation of scripts in the context of the intended audience. When creating, analysing, and evaluating performances, students and teachers consider the role of audiences in making meaning of the interpretation.

**Shane Woon** - The last section of terms used in the study brings information about characters and acting skills from outcome criteria into the overarching terms. This section of the study design makes it clear that a character in a production has one or more functions, purposes, objectives, motivation, status, traits, and/or qualities. While an actor shows those aspects through the application of acting skills that include the use of facial expression, voice, gesture, movement, stillness and silence, focus, and verbal and nonverbal language, an actor, rather than a character, establishes, maintains, and/or manipulates the actor/audience relationship.

**Janine McKenzie** - As we conclude this overview of the 2025 study design, including some of the changes and new aspects, it is worth noting that during the four units of VCE Theatre Studies, students are developing knowledge and skills in exploring scripts through the application of dramaturgy, which then informs their creative decisions.

**Shane Woon** - In this diagram, we can see the guiding principles that apply across a study design. Units one and two provide an opportunity for students to explore the approaches and methodologies that work for them so that when they work on a script or watch a performance, students have strategies for understanding and interpreting them. This diagram encapsulates the components of the Theatre Studies design, illustrating how theory meets practise on stage.

**Janine McKenzie** - We hope this overview of the 2025 study design has been of some help to you.

**Shane Woon** - For additional advice and support, please contact the Curriculum Manager for Performing Arts Ryan Bowler. Thank you.

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