

# Drama

Victorian Certificate of Education Study Design

COVER ARTWORK WAS SELECTED FROM THE TOP ARTS EXHIBITION. COPYRIGHT REMAINS THE PROPERTY OF THE ARTIST.



Latoya BARTON  
*The sunset* (detail)  
from a series of twenty-four  
9.0 x 9.0 cm each, oil on board



Tarkan ERTURK  
*Visage* (detail)  
201.0 x 170.0 cm  
synthetic polymer paint, on cotton duck



Liana RASCHILLA  
*Teapot* from the *Crazy Alice* set  
19.0 x 22.0 x 22.0 cm  
earthenware, clear glaze, lustres



Nigel BROWN  
*Untitled physics* (detail)  
90.0 x 440.0 x 70.0 cm  
composition board, steel, loudspeakers,  
CD player, amplifier, glass



Kate WOOLLEY  
*Sarah* (detail)  
76.0 x 101.5 cm, oil on canvas



Chris ELLIS  
*Tranquility* (detail)  
35.0 x 22.5 cm  
gelatin silver photograph



Christian HART  
*Within without* (detail)  
digital film, 6 minutes



Kristian LUCAS  
*Me, myself, I and you* (detail)  
56.0 x 102.0 cm  
oil on canvas



Merryn ALLEN  
*Japanese illusions* (detail)  
centre back: 74.0 cm, waist (flat): 42.0 cm  
polyester cotton



Ping (Irene) VINCENT  
*Boxes* (detail)  
colour photograph



James ATKINS  
*Light cascades* (detail)  
three works, 32.0 x 32.0 x 5.0 cm each  
glass, fluorescent light, metal



Tim JOINER  
*14 seconds* (detail)  
digital film, 1.30 minutes



Lucy McNAMARA  
*Precariously* (detail)  
156.0 x 61.0 x 61.0 cm  
painted wood, oil paint, egg shells, glue, stainless steel wire

Accredited by the Victorian Qualifications Authority  
33 St Andrews Place, East Melbourne, Victoria 3002

Developed and published by the Victorian Curriculum and Assessment Authority  
41 St Andrews Place, East Melbourne, Victoria 3002

This completely revised and reaccredited edition published 2006.

© Victorian Curriculum and Assessment Authority 2006

This publication is copyright. Apart from any use permitted under the *Copyright Act 1968*, no part may be reproduced by any process without prior written permission from the Victorian Curriculum and Assessment Authority.

Edited by Ruth Learner  
Cover designed by Chris Waldron of BrandHouse  
Desktop published by Julie Coleman

Drama

ISBN 1 74010 289 4

# Contents

5	<b>Important information</b>
7	<b>Introduction</b>
	Rationale
	Aims
8	Structure
	Entry
	Duration
	Changes to the study design
	Monitoring for quality
9	Safety
	Use of information and communications technology
	Key competencies and employability skills
	Legislative compliance
10	<b>Assessment and reporting</b>
	Satisfactory completion
	Authentication
	Levels of achievement
12	<b>Unit 1: Dramatic storytelling</b>
	Areas of study and Outcomes
16	Assessment
18	<b>Unit 2: Creating Australian drama</b>
	Areas of study and Outcomes
22	Assessment
24	<b>Unit 3: Ensemble performance</b>
	Areas of study and Outcomes
27	Assessment
29	<b>Unit 4: Solo performance</b>
	Areas of study and Outcomes
32	Assessment
35	<b>Glossary</b>
38	<b>Advice for teachers</b>
	Developing a course
40	Use of information and communications technology
	Key competencies and employability skills
	Learning activities
56	School-assessed coursework
57	Suitable resources

## **IMPORTANT INFORMATION**

### **Accreditation period**

Units 1–4: 2007–2011

The accreditation period commences on 1 January 2007.

### **Other sources of information**

The *VCAA Bulletin* is the only official source of changes to regulations and accredited studies. The *VCAA Bulletin*, including supplements, also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the *VCAA Bulletin*. The *VCAA Bulletin* is sent in hard copy to all VCE providers. It is available on the Victorian Curriculum and Assessment Authority's website at [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au)

To assist teachers in assessing school-assessed coursework in Units 3 and 4, the Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The current year's *VCE and VCAL Administrative Handbook* contains essential information on assessment and other procedures.

### **VCE providers**

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

### **Photocopying**

VCE schools only may photocopy parts of this study design for use by teachers.

# Introduction

## **RATIONALE**

The study of Drama focuses on the creation and performance of characters, narratives and stories. Students draw on a range of content and use role and expressive skills to create, embody and present dramatic works. They analyse the development of their performances and explore the actor–audience relationship. Students develop an understanding of dramatic elements, stagecraft and theatrical conventions appropriate to performance styles from a range of cultural contexts. They view and analyse performances by professional and other drama practitioners.

The study provides students with opportunities to explore the ways in which drama represents social, political, and historical contexts, narratives and stories. Students develop an understanding of the language of drama including terminology and expressions appropriate to the context of the drama that students create, perform and analyse. Students develop an appreciation of drama as an art form through participation, criticism and aesthetic understanding.

The study of drama provides students with pathways to further studies in fields such as acting, direction, playwriting, production design, production management and studies in drama criticism.

## **AIMS**

This study is designed to enable students to:

- develop an understanding of the origins, forms and purposes of performance from a diversity of cultures;
- develop an understanding of the processes of developing role and character;
- develop, through practice and analysis, an understanding of drama as an evolving performing art;
- use dramatic elements, theatrical conventions and stagecraft in creating, developing and performing dramatic works;
- develop and refine expressive and performance skills;
- create, perform and evaluate solo and ensemble performances.

## STRUCTURE

The study is made up of four units:

Unit 1: Dramatic storytelling

Unit 2: Creating Australian drama

Unit 3: Ensemble performance

Unit 4: Solo performance

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

A glossary defining terms used across Units 1 to 4 is included on pages 35–37.

## ENTRY

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

## DURATION

Each unit involves at least 50 hours of scheduled classroom instruction. In this study, classroom instruction might involve designated rehearsals and/or performances.

## CHANGES TO THE STUDY DESIGN

During its period of accreditation minor changes to the study will be notified in the *VCAA Bulletin*. The *VCAA Bulletin* is the only source of changes to regulations and accredited studies and it is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the *VCAA Bulletin*.

## MONITORING FOR QUALITY

As part of ongoing monitoring and quality assurance, the Victorian Curriculum and Assessment Authority will periodically undertake an audit of 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 and VCAL Administrative Handbook*. Schools will be notified during the teaching year of schools and studies to be audited and the required material for submission.

## SAFETY

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 used for special effects.

Students and teachers must be aware of acceptable levels of sound, particularly when using amplifiers and/or PA systems. Students should develop an understanding of safe lifting techniques, particularly when moving props and set items on and off stage.

When preparing backdrops or costumes students must be made aware of hazardous substances.

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

Performers need to learn appropriate voice and body warm-ups to prevent strain. Techniques to develop voice projection, such as breathing and posture must also be learned.

The Victorian WorkCover Authority website [www.workcover.vic.gov.au](http://www.workcover.vic.gov.au) updates relevant occupational health and safety regulations on a regular basis. Relevant information is also provided on the Department of Education & Training website [www.det.vic.gov.au/det/](http://www.det.vic.gov.au/det/)

## USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses for this study teachers should incorporate information and communications technology where appropriate and applicable to the teaching and learning activities. Information and communications technology can be used in a variety of ways such as researching ideas, reviewing and refining rehearsals or performances and/or as a production element. The Advice for Teachers section provides specific examples of how information and communications technology can be used in this study.

## KEY COMPETENCIES AND EMPLOYABILITY SKILLS

This study offers a number of opportunities for students to develop key competencies and employability skills. The Advice for Teachers section provides specific examples of how students can demonstrate key competencies during learning activities and assessment tasks.

## LEGISLATIVE COMPLIANCE

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Information Privacy Act 2000* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968* must be met.

# Assessment and reporting

## **SATISFACTORY COMPLETION**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's performance on assessment tasks designated for the unit. Designated assessment tasks are provided in the details for each unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment for Units 3 and 4.

Teachers must develop courses that provide opportunities for students to demonstrate achievement of outcomes. Examples of learning activities are provided in the Advice for Teachers section.

Schools will report a result for each unit to the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory).

Completion of a unit will be reported on the Statement of Results issued by the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory). Schools may report additional information on levels of achievement.

## **AUTHENTICATION**

Work related to the outcomes 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 year's *VCE and VCAL Administrative Handbook* for authentication procedures.

## **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 Victorian Curriculum and Assessment Authority. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.



### Units 3 and 4

The Victorian Curriculum and Assessment Authority will supervise the assessment of all students undertaking Units 3 and 4.

In Drama the student's level of achievement will be determined by school-assessed coursework, an end-of-year performance examination and an end-of-year written examination. The Victorian Curriculum and Assessment Authority will report the student's level of performance on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, students must achieve two or more graded assessments and receive 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 took the study. Teachers should refer to the current year's *VCE and VCAL Administrative Handbook* for details on graded assessment and calculation of the study score. Percentage contributions to the study score in 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.

# Unit 1: Dramatic storytelling

This unit focuses on creating, presenting and analysing a devised performance that includes real or imagined characters, based on personal, cultural and/or community experiences and stories.

Students examine storytelling through the creation of solo and/or ensemble devised performance/s and manipulate expressive skills in the creation and presentation of characters. They develop an awareness and understanding of how characters are portrayed in naturalistic and non-naturalistic performance style/s. Students also gain an awareness of how performance is shaped and given meaning. They investigate a range of stimulus material and learn about stagecraft, theatrical conventions and performance styles from a range of social and cultural contexts.

This unit also involves analysis of a student's own performance work and analysis of a performance by professional and other drama practitioners.

In this unit students use performance styles from a range of contexts associated with naturalism and non-naturalism. Descriptions of the terms such as naturalism, non-naturalism and stimulus material, dramatic elements, stagecraft, theatrical conventions, expressive skills and performance styles are provided in the Glossary on pages 35 to 37.

## AREA OF STUDY 1

### Creating a devised performance

This area of study focuses on using play-making techniques to devise and develop solo and/or ensemble performance/s based on a range of stimulus material relevant to the student's personal cultural and/or community experiences and stories. The area of study also focuses 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 use play-making techniques to devise solo and/or ensemble drama work/s based on experiences and/or stories, as well as describe the dramatic processes used to shape and develop this performance work/s.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

### *Key knowledge*

This knowledge includes

- creating, sustaining and developing role;
- how narrative is given form and meaning;
- expressive skills used to define character;
- theatrical conventions;
- stagecraft;
- exploration of character through understanding of naturalism, including defining status, subtext, motivation (why), objective (what) and intention (how), for example through use of Stanislavski's method;
- exploration of character through understanding of non-naturalism, such as techniques used by dramatists from Western cultures; for example, Brecht's use of alienation and/or epic narrative techniques, or performers from non-Western cultures who use multi-art forms, epic narratives and symbolic performance languages;
- performance styles from a range of historical, cultural and social contexts;
- dramatic elements such as climax, conflict, contrast, focus, language (verbal and vocal), mood, rhythm, sound, space, symbol, tension and timing;
- stagecraft appropriate to the selected performance styles; for example, use of placards in the Brechtian performance style;
- ways stimulus material can be researched, given meaning and shaped into a performance;
- play-making techniques used
  - to construct a devised performance; for example, improvisation, storyboarding, role-play
  - in character development; for example, research, observation, visualisation and/or hot-seating.

### *Key skills*

These skills include the ability to

- create, sustain and develop role;
- explore performance styles from a range of historical, cultural and social contexts;
- identify and effectively manipulate dramatic elements;
- create characters in a naturalistic style using status, subtext, motivation, objective and intention in defining a character;
- create characters in non-naturalistic style by applying skills in transformation of character, place, object and/or time;
- identify and use stagecraft appropriate to the selected performance styles;
- document how a range of stimulus material can be researched, given meaning and shaped into a performance/s;
- document and record a devised performance/s.

## AREA OF STUDY 2

### Presenting a devised performance

This area of study focuses on presenting a devised solo and/or ensemble performance/s based on a range of stimulus material relevant to the student's personal cultural and/or community experiences and stories, to a live audience. This performance/s should be based on the work devised in Outcome 1. Students present stories and characters to an audience using naturalistic and non-naturalistic performance styles. They also begin to explore and develop skills in establishing and maintaining actor–audience relationships.

In this area of study, the terms 'stories', 'characters' and 'performances' can be understood as one or more stories, characters or performances.

### Outcome 2

On completion of this unit the student should be able to use expressive skills, theatrical conventions and stagecraft to perform stories and characters to an audience.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

#### *Key knowledge*

This knowledge includes

- sustaining and re-creating character;
- understanding how narrative is given form and meaning through performance;
- ways dramatic elements can be enhanced and manipulated through performance;
- characterisation and techniques in transformation of character through the manipulation of expressive skills;
- presentation of character using naturalistic and non-naturalistic performance styles;
- ways relationships between actors and audience are created, appropriate to the selected performance style/s;
- stagecraft and how it can be used to enhance a performance;
- performance skills, such as belief, presence and energy.

#### *Key skills*

These skills include the ability to

- present a solo and/or ensemble performances;
- sustain role and character in performances;
- shape and give form to narrative;
- develop effective characterisation and demonstrate the ability to manipulate expressive skills;
- effectively incorporate theatrical conventions to enhance performance work;
- display performance styles from a range of historical, cultural and social contexts;
- manipulate dramatic elements to enhance a performances;
- create and present characters in naturalistic style using status, subtext, motivation, objective and intention in defining a character;
- create and present characters in non-naturalistic style by applying skills in transformation of character, place, object and/or time;

- create a clear actor–audience relationship that engages the audience using techniques appropriate to the selected performance style/s;
- effectively incorporate and manipulate stagecraft.

### AREA OF STUDY 3

#### Analysing a devised performance

This area of study focuses on observation and analysis of the student’s own performance work. It involves reflection and articulation of work processes and product/s. Students also demonstrate development of understanding of use of expressive skills, stimulus material, theatrical conventions, stagecraft, performance style/s and approaches to character development through use of drama terminology.

In this area of study the terms ‘stories’, ‘characters’ and ‘performances’ can be understood as one or more stories, characters or performances.

#### Outcome 3

On completion of this unit the student should be able to analyse the development and performance of work created and presented in Outcomes 1 and 2.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

#### *Key knowledge*

This knowledge includes

- key knowledge described in Outcomes 1 and 2;
- the language of drama that can be used to describe and analyse performances.

#### *Key skills*

These skills include the ability to

- describe the use of expressive skills to develop and present characters and stories;
- describe the use of different stimulus material to develop and realise characters;
- record and evaluate stages in the development of characters;
- reflect on the developmental processes and analyse the performance of characters;
- describe and evaluate the use and effectiveness of theatrical conventions, stagecraft and performance style/s in the presentation of performances;
- analyse the actor–audience relationship in a performances;
- use the language of drama appropriately to describe and analyse performances.

### AREA OF STUDY 4

#### Analysing drama performances presented by other practitioners

This area of study focuses on observation and analysis of a performance by professional or other drama practitioners. Drama performances by students enrolled at school cannot be analysed for this outcome. Students use language of drama to describe, analyse and evaluate drama performance.

#### Outcome 4

On completion of this unit the student should be able to identify and evaluate use of performance styles, and describe use of theatrical conventions, stagecraft and dramatic elements, as well as analyse the portrayal of stories and characters in a drama performance.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 4.

#### *Key knowledge*

This knowledge includes

- characterisation, through the manipulation of expressive skills;
- dramatic elements, theatrical conventions and stagecraft and how they are used to structure and enhance a performance;
- performance style/s and how they are defined by acting and stagecraft;
- ways that the actor–audience relationship can be created and manipulated;
- the language of drama that can be used to describe and analyse performance.

#### *Key skills*

These skills include the ability to

- evaluate the performance and expressive skills used to communicate character to an audience;
- identify and evaluate the effectiveness of theatrical conventions, stagecraft and dramatic elements and how these have been used to enhance a performance;
- evaluate the performance style/s based on how theatrical conventions, dramatic elements and stagecraft are used in the performance;
- evaluate the actor–audience relationship;
- use the language of drama appropriately to describe and analyse performance.

### ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment 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. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

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

Demonstration of achievement of Outcomes 1, 2, 3 and 4 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. Assessment tasks for this unit are:

**Outcome 1**

- demonstrate the use of play-making techniques to devise and rehearse a solo and/or ensemble drama work/s based on stories and/or characters;
- document use of processes to create and develop stories and characters in drama.

**Outcome 2**

- A performance of a solo and/or ensemble devised drama work/s that features stories and characters.

**Outcome 3**

- An analysis of the drama work created and performed in Outcomes 1 and 2 in one of the following formats
  - a written report
  - an essay
  - an oral presentation
  - a multimedia presentation
  - structured questions.

The analysis should include documentation relating to the creative and rehearsal processes, and the performance of the work.

**Outcome 4**

- A written analysis.

## Unit 2: Creating Australian drama

This unit focuses on the use and documentation of the processes involved in constructing a devised solo or ensemble performance. Students create, present and analyse a performance based on a person, an event, an issue, a place, an art work, a text and/or an icon from a contemporary or historical Australian context.

Students use a range of stimulus material in creating performance and examine performance styles from a range of cultural and historical contexts. Theatrical conventions appropriate to the selected performance styles are also explored. Students knowledge of how dramatic elements are enhanced or manipulated through performance is further developed in this unit.

This unit also involves analysis of a student's own performance work as well as the performance of an Australian work. An Australian work might:

- be written, adapted or devised by Australian writers or theatre-makers;
- reflect aspects of the Australian identity, for example the indigenous voice, the Celtic perspective, the twentieth or twenty-first century migrant experience, the refugee experience, the urban and bush perspectives.

In this unit, students use performance styles from a range of historical, cultural and social contexts including styles associated with non-naturalism.

Descriptions of the terms such as naturalism, non-naturalism and stimulus material, dramatic elements, stagecraft, theatrical conventions, expressive skills and performance styles are provided in the Glossary on pages 35 to 37.

### AREA OF STUDY 1

#### Using Australia as inspiration

This area of study focuses on the use of a range of stimulus material to create a performance based on a person, an event, an issue, a place, an art work, a text and/or an icon from a contemporary or historical Australian context. The area of study also focuses on documenting and recording the play-making techniques and dramatic processes used to shape and develop this performance work.



### Outcome 1

On completion of this unit the student should be able to use a range of stimulus material to create a solo or ensemble performance work as well as document and record the play-making techniques used to shape and develop this performance work.

In this area of study, the term ‘styles’ can be understood as one or more styles.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

#### *Key knowledge*

This knowledge includes

- a person, event, issue, place, artwork (for example, a two-dimensional image or three-dimensional work, music, or multimedia installation), text (for example books, poetry) and/or icon from a contemporary or historical Australian context;
- techniques used to develop stimulus material into narrative, such as role-play;
- play-making techniques used to construct a devised performance; for example, improvisation storyboarding;
- performance styles from a range of historical, cultural and social contexts;
- theatrical conventions appropriate to the selected performance style/s; for example, use of song and disjointed time sequences in the Brechtian performance style;
- stagecraft appropriate to the selected performance styles; for example, use of the open stage in the Elizabethan performance style;
- ways in which dramatic elements are used to shape and develop devised drama;
- processes of documenting and recording a devised performance; for example, scriptwriting, design sketches;
- the relationship between performer and audience in the creation of meaning.

#### *Key skills*

These skills include the ability to

- use a range of play-making techniques to develop subject matter;
- document ways a range of stimulus material can be researched, interpreted and shaped into a performance;
- collate and document information on performance styles from a range of historical, cultural and social contexts;
- apply dramatic processes in the development of performance work;
- identify and use theatrical conventions appropriate to the selected performance styles;
- identify and use stagecraft appropriate to the selected performance style/s to enhance and give meaning to performance work;
- identify and use dramatic elements;
- document the processes used to construct a devised performance;
- manipulate the relationship between performer and audience to create meaning.

## AREA OF STUDY 2

### Presenting a devised performance

This area of study involves presenting performance/s, to a live audience, of a devised work based on a person, an event, an issue, a place, an art work, a text and/or an icon from a contemporary or historical Australian context. The performance should be based on the dramatic processes used to develop work detailed in Outcome 1. Performance spaces appropriate to the theme or subject matter of the drama, for example a park, shopping centre or a stairwell can be used.

In this area of study, the term 'styles' can be understood as one or more styles.

### Outcome 2

On completion of this unit the student should be able to demonstrate the effective use and manipulation of dramatic elements, theatrical conventions and stagecraft in the presentation of a performance work to an audience.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

#### *Key knowledge*

This knowledge includes

- how narrative is given form and meaning through performance;
- performance styles from a range of historical, cultural and social contexts, such as musicals, street theatre, dance drama;
- ways dramatic elements can be enhanced and manipulated through performance;
- theatrical conventions appropriate to the selected performance styles; for example, use of exaggerated movement and satire in melodrama, and how they can be used to enhance a performance;
- stagecraft appropriate to the selected performance styles;
- ways relationships between actors and audience are created, appropriate to the selected performance styles and space/s;
- performance skills such as presence and energy.

#### *Key skills*

These skills include the ability to

- present a solo or ensemble performance to an audience;
- present, shape and give form to narrative;
- use performance styles from a range of historical, cultural and social contexts;
- manipulate dramatic elements to enhance a performance;
- demonstrate effective use of theatrical conventions appropriate to the selected performance styles;
- incorporate stagecraft appropriate to the selected performance styles;
- create and manipulate a clear actor–audience relationship in the staging of a performance work, appropriate to the performance styles and space/s;
- use techniques to engage an audience appropriate to the chosen performance styles and space/s.

### AREA OF STUDY 3

#### Analysing a devised performance

This area of study focuses on observation and analysis of a student's own performance work completed for Outcomes 1 and 2. It involves reflection on, and articulation of, work processes and the work, and demonstrates continuing development in the use of drama terminology.

#### Outcome 3

On completion of this unit the student should be able to analyse and evaluate the creation, development and performance of characters, as well as the use and manipulation of theatrical conventions, stagecraft and dramatic elements as applied to the performance style/s of the student's own performance work.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

#### *Key knowledge*

This knowledge includes

- key knowledge identified in Outcomes 1 and 2;
- language of drama used to analyse devised performances.

#### *Key skills*

These skills include the ability to

- describe the use of theatrical conventions and how they affected the performance and performance style/s;
- analyse how dramatic elements were manipulated in the performance;
- evaluate the use of stagecraft in the performance;
- examine how the use of stagecraft and theatrical conventions defined the performance style/s;
- describe the use of different stimulus material to develop and enhance the presentation of characters, setting and context;
- reflect on the developmental processes and analyse the performance of the student's own work;
- evaluate the actor–audience relationship, and how it relates to the selected performance style/s;
- use the language of drama appropriately to describe and analyse performance.

### AREA OF STUDY 4

#### Analysing Australian drama performance

This area of study focuses on observation and analysis of a performance by professional or other drama practitioners. Drama performances by students enrolled at school cannot be analysed for this outcome. Students use drama terminology to describe, analyse and evaluate the use of theatrical conventions, performance style/s, and dramatic elements in a drama performance. Where possible the selected work should be an Australian work as described on page 18.

#### Outcome 4

On completion of this unit the student should be able to identify use of theatrical conventions, describe performance style/s and analyse and evaluate how dramatic elements have been used in a drama performance.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 4.

#### *Key knowledge*

This knowledge includes

- ways in which performance style/s, theatrical conventions and dramatic elements are manipulated to give form to dramatic works, for example shaping and defining through direction and staging;
- the language of drama and ways it can be used to describe and analyse performances.

#### *Key skills*

These skills include the ability to

- evaluate ways in which performance style/s, theatrical conventions and dramatic elements have been manipulated in a performance;
- identify and evaluate the effectiveness of a range of performance style/s, theatrical conventions and dramatic elements in a performance;
- analyse and evaluate the exploration of subject matter in a performance.

### ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment 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. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

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

Demonstration of achievement of Outcomes 1, 2, 3 and 4 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. Assessment tasks for this unit are:

#### Outcome 1

- demonstrate the use of play-making techniques to devise and rehearse a devised solo or ensemble drama work based on a person, an event, an issue, a place, an art work, a text and/or an icon from a contemporary or historical Australian context;
- document use of processes to create and develop stories and characters in drama.

**Outcome 2**

- A performance of a devised solo or ensemble drama work.

**Outcome 3**

- An analysis of the solo or ensemble drama work created and performed for Outcomes 1 and 2 in one of the following formats
  - a written report
  - an essay
  - an oral presentation
  - a multimedia presentation
  - structured questions.

The analysis should include documentation relating to the creative and rehearsal processes, and to the performance of the work.

**Outcome 4**

- A written analysis.

## Unit 3: Ensemble performance

This unit focuses on non-naturalistic drama from a diverse range of contemporary and/or cultural performance traditions. Non-naturalistic performance styles and associated theatrical conventions are explored in the creation, development and presentation of an ensemble performance. Collaboration to create, develop and present ensemble performance is central to this performance. Students use and manipulate dramatic elements, expressive skills and performance styles to enhance performance. They select stagecraft and theatrical conventions as appropriate to the performance. Students also document and evaluate stages involved in the creation, development and presentation of the ensemble performance.

A professional performance that incorporates non-naturalistic performance style/s and production elements selected from the prescribed *VCE Unit 3 Drama Playlist* published annually in the *VCAA Bulletin* will also be analysed.

Descriptions of terms such as naturalism, non-naturalism, stimulus material, dramatic elements, stagecraft, theatrical conventions, expressive skills and performance styles are provided in the Glossary on pages 35 to 37.

### AREA OF STUDY 1

#### **Creating and presenting ensemble performance**

This area of study explores non-naturalistic dramatic form through the creation of an ensemble performance drawing on contemporary and/or cultural performance traditions. Non-naturalistic drama uses performance styles that are not dependent on life-like representations of everyday life. These styles can be found in the work of diverse contemporary practitioners and are also used in many non-Western performance traditions and styles. When creating their ensemble performance students consider role and its application to ensemble performance and use the theatrical conventions of disjointed time sequences and transformation of character, place and object. They may also use other theatrical conventions such as heightened use of language, stillness and silence, exaggerated movement, song, pathos, mime, montage and/or caricature. A range of collaborative processes are used to develop and present character/s in the ensemble performance.

### Outcome 1

On completion of this unit the student should be able to develop and present character/s within a non-naturalistic ensemble performance.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

#### *Key knowledge*

This knowledge includes

- role and its application to ensemble performance;
- performance styles that are not dependent on life-like representations of everyday life;
- techniques used by drama practitioners to develop non-naturalistic performances; for example, Brecht, Grotowski, Peter Brook, Barry Kosky, Arianne Mnouchkine, Pinter, Ramé & Fo, Artaud and/or non-Western practitioners/traditions/performance styles, such as Tadashi Suzuki, Butoh and/or Beijing Opera;
- use of dramatic elements including climax, conflict, contrast, focus, language, mood, rhythm, sound, space, symbol, timing and tension in ensemble performance;
- the relationship between performer and audience and ways this can be explored and manipulated;
- stagecraft to define and enhance non-naturalistic ensemble performance;
- theatrical conventions used to enhance non-naturalistic ensemble performance, including disjointed time sequences and transformation of character, place and object;
- play-making techniques used at different stages in the construction and development of an ensemble performance including use of stimulus material, research, improvisation, role-play, scripting, editing, rehearsing, refining and reflecting;
- expressive skills used to communicate in ensemble performance, including voice, movement, facial expression and gesture;
- performance skills including presence and energy;
- the collaborative process used to develop and present character/s for an ensemble performance, such as brainstorming, negotiating and/or directing.

#### *Key skills*

These skills include the ability to

- research material and resources to develop character/s for an ensemble performance;
- document the processes used to construct 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 theatrical conventions to enhance an ensemble performance;
- manipulate stagecraft to enhance an ensemble performance;
- use expressive skills to communicate character/s within an ensemble performance;
- manipulate the relationship between performer and 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

### Responding to ensemble performances

This area of study focuses on the analysis of an ensemble performance. Students describe, reflect upon, interpret, analyse and evaluate the construction and performance of an ensemble performance. They analyse the selection, use and/or manipulation of play-making techniques, dramatic elements, stagecraft and theatrical conventions. Students also use the language of drama to discuss their own work and to speculate about the dramatic potential of their own and other stimulus material and resources for developing character/s for ensemble performance.

### Outcome 2

On completion of this unit the student should be able to analyse play-making techniques used to construct and present ensemble works including the work created for Outcome 1.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

#### *Key knowledge*

This knowledge includes

- knowledge identified in Outcome 1;
- the language of drama.

#### *Key skills*

These skills include the ability to

- describe, analyse and evaluate play-making techniques used at different stages of the construction phase of an ensemble performance, including use of stimulus material and researching, improvising, role-play scripting, editing, rehearsing, refining and reflecting;
- describe, analyse and evaluate a performance of an ensemble work;
- describe and discuss ways theatrical conventions, performance styles, dramatic elements, stagecraft, play-making techniques and expressive skills can be used in the construction, development and presentation of ensemble performances;
- describe and discuss ways stimulus material can be used to develop character/s in ensemble performances;
- use language of drama confidently and appropriately.

## AREA OF STUDY 3

### Analysing non-naturalistic performance

This area of study focuses on an analysis of a performance that uses non-naturalistic performance styles selected from the prescribed *VCE Unit 3 Drama Playlist*. Students analyse ways characters are represented in the performance through use of expressive skills. They also consider ways dramatic elements, theatrical conventions and stagecraft are manipulated in the performance.

### Outcome 3

On completion of this unit the student should be able to analyse and evaluate a non-naturalistic performance selected from the prescribed playlist.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.



*Key knowledge*

This knowledge includes

- ways in which performance styles that are not dependent on life-like representations of everyday life and theatrical conventions are used in performance;
- ways in which characters are represented in non-naturalistic performance through the actors' use of expressive skills including voice, movement, facial expression and gesture;
- ways in which dramatic elements, theatrical conventions and stagecraft are manipulated to enhance non-naturalistic performance;
- the language of drama associated with performance styles, traditions, and practitioners from contemporary and/or cultural traditions relevant to non-naturalistic performance.

*Key skills*

These skills include the ability to

- analyse the representation of characters within a non-naturalistic performance;
- analyse and evaluate the manipulation of dramatic elements, theatrical conventions and stagecraft within a non-naturalistic performance;
- analyse non-naturalistic performance styles within a production;
- use appropriate language of drama to analyse and evaluate a non-naturalistic performance.

**ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

**Assessment of levels of achievement**

The student's level of achievement in Unit 3 will be determined by school-assessed coursework and an end-of-year written examination.

*Contribution to final assessment*

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

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

### **School-assessed coursework**

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment 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 optional assessment tasks are used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

<b>Outcomes</b>	<b>Marks allocated*</b>	<b>Assessment tasks</b>
<b>Outcome 1</b> Develop and present character/s within a non-naturalistic ensemble performance.	60	Presentation of character/s within an ensemble performance.
<b>Outcome 2</b> Analyse play-making techniques used to construct and present ensemble works including the work created for Outcome 1.	15	Analysis of the development and performance of character/s from the ensemble work developed for Outcome 1. The analysis may be presented in one of the following formats: <ul style="list-style-type: none"> <li>• a written report</li> <li>• structured questions.</li> </ul>
<b>Outcome 3</b> Analyse and evaluate a non-naturalistic performance selected from the prescribed playlist.	15	An analysis and evaluation of a play selected from the Unit 3 playlist. The analysis may be presented in one of the following formats: <ul style="list-style-type: none"> <li>• a written report</li> <li>• structured questions.</li> </ul>
<b>Total marks</b>	<b>90</b>	

\*School-assessed coursework for Unit 3 contributes 30 per cent to the study score.

## Unit 4: Solo performance

This unit focuses on the use of stimulus material and resources from a variety of sources to create and develop character/s within a solo performance. Students complete two solo performances. For a short solo performance they develop practical skills of researching, creating, presenting, documenting and analysing a solo performance work. In the development of a second solo performance, they devise, rehearse and perform an extended solo performance in response to a prescribed structure published by the Victorian Curriculum and Assessment Authority. The processes involved in the creation and presentation of character/s in solo performance are analysed and evaluated.

### Prescribed structure for solo performance

Students will select one solo performance from the *Drama Solo Performance Examination* list published annually in the *VCAA Bulletin*.

Descriptions of terms such as naturalism, non-naturalism, stimulus material, dramatic elements, stagecraft, theatrical conventions, expressive skills and performance styles are provided in the Glossary on pages 35 to 37.

### AREA OF STUDY 1

#### Processes used to create solo performances

This area of study focuses on processes used to create, present and document a short (one to two minute) solo performance.

The stimulus material the student uses in this area of study must be different to the stimulus material used in completing Outcomes 2 and 3, and should not be selected from the prescribed structures published for the current year in the *VCAA Bulletin*. Students also evaluate the processes used in the development of the solo performance. The knowledge and skills acquired in the completion of the solo performance is both an end in itself and is used in the creation of the solo performance in Outcome 2.

#### Outcome 1

On completion of this unit the student should be able to create and present a short solo performance based on stimulus material, and evaluate the processes used.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

### *Key knowledge*

This knowledge includes

- stages of the creative process such as researching, improvising, developing a working script, editing, rehearsing, refining and reflecting;
- the dramatic potential of selected stimulus material;
- improvisation exercises to create character, such as hot seating, visualisation or character workshops;
- processes used to develop and refine a solo performance, such as extended role-play, following a line of action, blocking, stage directions and/or stagecraft notes;
- components of a rehearsal process including working within a given timeframe, seeking and responding to feedback and committing actions and language to memory.

### *Key skills*

These skills include the ability to

- present a one- to two-minute solo performance based on stimulus material;
- develop a working script to guide a solo performance;
- document and evaluate processes used to create and present a solo performance.

## **AREA OF STUDY 2**

### **Creating a solo performance**

This area of study focuses on the making and developing of a solo performance drawing on an understanding of traditions of performance from a range of historical, cultural and social contexts. In their solo performance, students use theatrical conventions including disjointed time sequences and transformation of character, place and object. They may also use other theatrical conventions such as heightened use of language, stillness and silence, exaggerated movement, song, pathos, vignette, voice-over, direct address to the audience, caricature and/or other conventions as appropriate to the requirements of a prescribed structure.

The solo performance developed for this outcome must be based on one of the prescribed structures published annually in the *VCAA Bulletin*.

### **Outcome 2**

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

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

### *Key knowledge*

This knowledge includes

- stimulus material used as a basis for making and creating a solo performance in response to a prescribed structure;
- a range of play-making techniques which can be used in the development and presentation of a solo performance;
- the dramatic elements of climax, conflict, contrast, focus, language, mood, rhythm, sound, space, symbol, timing and tension, as required in a solo performance devised in response to a prescribed structure;

- non-naturalistic performance styles;
- performance styles from a range of historical, cultural and social traditions used in solo performances;
- theatrical conventions used in solo performances, including disjointed time sequences and transformation of character, place and object;
- stagecraft including direction, costume, lighting, set design, sound production, make-up, mask, puppetry, props and theatre technologies, as required in a solo performance devised in response to a prescribed structure;
- expressive skills used to communicate non-naturalistic characters, including voice, movement, facial expressions and gesture;
- performance skills including presence and energy;
- ways of establishing and maintaining an effective actor–audience relationship.

#### *Key skills*

These skills include the ability to

- use stimulus material to create a solo performance in response to a prescribed structure;
- use a range of play-making techniques to create a solo performance;
- apply non-naturalistic performance styles;
- use performance styles and theatrical conventions from a range of historical, cultural and social traditions to create, develop and present a solo performance;
- use dramatic elements as required in a solo performance devised in response to a prescribed structure;
- explore and manipulate stagecraft as required in a solo performance devised in response to a prescribed structure to define and enhance a non-naturalistic solo performance;
- use expressive skills to communicate non-naturalistic characters within a solo performance;
- establish and maintain an effective actor–audience relationship;
- present a solo performance.

### **AREA OF STUDY 3**

#### **Analysing solo performance**

This area of study focuses on the analysis and evaluation of the creative processes used in the creation, development and presentation of a solo performance. Appropriate language of drama is used to present analysis and evaluation of performance styles and theatrical conventions. Students draw on examples of expressive skills, performance styles, dramatic elements, stagecraft and theatrical conventions to support their analysis and evaluation.

#### **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.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

### *Key knowledge*

This knowledge includes

- the use of stimulus material in developing and creating a solo performance;
- the use of a range of play-making techniques and creative processes including researching, improvising, scripting, editing, rehearsing and refining in the development and presentation of a solo performance;
- performance styles and theatrical conventions;
- application and manipulation of dramatic elements and stagecraft in the creation of a solo performance;
- the use of expressive skills to communicate and embody characters within a solo performance;
- the language of drama associated with performance styles, theatrical conventions, dramatic elements, stagecraft and play-making techniques.

### *Key skills*

These skills include the ability to

- describe and analyse interpretation of characters in a solo performance;
- describe, analyse and evaluate creative processes used to develop a solo performance including the solo performance developed in response to a prescribed structure;
- analyse and evaluate the presentation of a solo performance devised in response to a prescribed structure;
- use the language of drama appropriately.

## **ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

To demonstrate achievement of Unit 4 Outcome 2 students must present a solo performance created in response to a prescribed structure selected from the Drama performance examination published annually in the *VCAA Bulletin*.

### **Assessment of levels of achievement**

The student's level of achievement for Unit 4 will be determined by school-assessed coursework and two end-of-year written examinations.

### *Contribution to final assessment*

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

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

**School-assessed coursework**

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student’s level of achievement.

The score must be based on the teacher’s rating of performance of each student on the tasks set out in the following table and in accordance with an assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment 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 optional assessment tasks are used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
<b>Outcome 1</b> Create and present a short solo performance based on stimulus material, and evaluate the processes used.	10	Presentation of a short solo performance based on stimulus material.
	5	<b>AND</b> A short written report that describes and analyses processes used at different stages to create the performance.
<b>Outcome 3</b> Describe, analyse and evaluate the creation, development and presentation of a solo performance.	15	A written report that uses the language of drama to analyse and evaluate the solo performance developed in Outcome 2.
<b>Total marks</b>	<b>30</b>	

\*School-assessed coursework for Unit 4 contributes 10 per cent to the study score.

**End-of-year performance examination**

**Description**

Students will present a solo performance based on the prescribed structure set annually by a panel appointed by the Victorian Curriculum and Assessment Authority and published in the *VCAA Bulletin*. The performance will draw on knowledge and skills from Unit 4 Outcome 2.

Students will present the assessors with a written Statement of Intention of no more than 80–100 words. The Statement of Intention is not assessed.

**Conditions**

The performance examination will be completed under the following conditions:

- Duration: no more than seven minutes. The solo performance will be presented as a single uninterrupted performance.
- Date: October, on a date to be notified by the Victorian Curriculum and Assessment Authority.
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The examination will be marked by assessors appointed by the Victorian Curriculum and Assessment Authority.

**Contribution to final assessment**

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

***End-of-year written examination*****Description**

Key knowledge and skills that underpin Unit 3, Outcomes 2 and 3 and Unit 4, Outcomes 1 and 3 are examinable.

The examination will be set by a panel appointed by the Victorian Curriculum and Assessment Authority.

**Format**

Students will answer a series of questions requiring short and extended responses. Stimulus material, dramatic element/s, performance style/s and/or theatrical convention/s may be provided for some questions.

**Conditions**

The examination will be completed under the following conditions:

- Duration: one and a half hours.
- Date: end-of-year, on a date to be published annually by the Victorian Curriculum and Assessment Authority.
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The examination will be marked by assessors appointed by the Victorian Curriculum and Assessment Authority.

**Contribution to final assessment**

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



## GLOSSARY

For the purposes of this study design the following definitions will apply.

Term	Definition
Actor–audience relationships	The actor–audience relationship only exists as part of an actual performance or season. By definition, performing without an audience is a rehearsal or development process rather than an actual performance. The term pertains to the relationship between the actors and the audience, and the response of the audience. The relationship may vary with different performances and audiences.
Collaborative processes	Teamwork and group work processes used to develop and present character/s for an ensemble performance such as negotiation, brainstorming and directing.
Context	The world of the play or the piece, from the immediate to ever-broadening perspectives. There are three broad contexts: <ul style="list-style-type: none"> <li>• Historical context – referring to periods, eras or times, such as Elizabethan England or the period of World War II.</li> <li>• Social context – referring to aspects of personal life during a particular period, era or time, such as how people tended to relate to family and friends.</li> <li>• Cultural context – referring to more general social mores or conventions which determined societal behaviour, such as public behaviour, weddings and entertainment.</li> </ul>
Devised performance	An original performance created from student ideas rather than a pre-existing text.
Dramatic elements	Includes elements such as climax, conflict, contrast, focus, language (verbal and vocal), mood, rhythm, sound, space, symbol, tension and timing.
Ensemble performance	A performance which includes more than one person, each of whom may play more than one character.
Expressive skills	Practical performance skills, such as facial expression (expressive techniques based on facial muscular control), voice (vocal techniques, including song and the creation of vocal sounds), movement (physical techniques, including physical comedy such as slapstick, mime and dance) and gesture (physical expressive techniques such as use of the hands, non-verbal communication and body language).
Narrative	Story or unfolding series of events.

Naturalism	Naturalism is the re-creation of real life or life as it is lived onstage. It seeks to reproduce realistic characters, situations or conflicts and usually occurs in real time with sets, props and costumes that are representative of the situation, place or period. The major exponents of naturalistic theatre are the theatre practitioner Constantin Stanislavsky and the Nineteenth Century Russian playwright Anton Chekov. Interpretation is focused through a prism, or reflected from a mirror, of the real world. Some conventions of naturalistic style include the acting techniques of Stanislavski's Method, incorporating such things as status, subtext, motivation, objective and intention.
Non-naturalism	Non-naturalism is the manipulation of time, place, object and/or character to create theatre which does not seek to re-create real life as it is lived. It is, by its very nature eclectic and is the juxtaposition of a number of theatre styles, theatrical conventions, dramatic and stagecraft elements, which combine to create impressions, feelings and aspects of our real or imagined lives. Together they culminate to make dramatic statements and theatre that is new, challenging and vibrant. This style of theatre has a variety of forms, is closely associated with the twentieth century and has many practitioners, most notably Jerzy Grotowski, Berthold Brecht, Antonin Artaud and more recently Peter Brook and Arianne Mnouchkine. Interpretation is focused more on passing comment on, or responding to, aspects of the real world rather than merely reflecting the world as it is. Some conventions of non-naturalistic style include the alienation devices of Bertolt Brecht.
Performance skills	Presence and confidence, using energy in performance, building and maintaining an actor–audience relationship, ability to develop and memorise words and/or actions and sustain character.
Performance style/form/structure	The manner in which a performance is constructed and presented.
Play-making techniques	The processes of creating, developing and constructing solo or ensemble works, such as practical workshops and improvising. Distinct from performance techniques.
Script	Types of script include: <ol style="list-style-type: none"><li>1. A working document which develops from experimentation, use of construction techniques. Scripts of this type can include dialogue, action, stage direction and/or annotated line of action or storyboard. These scripts develop as solo and/or ensemble works, and are devised, developed, rehearsed and prepared for presentation.</li><li>2. A written playscript or treatment which can be read, analysed and/or discussed. Often these scripts are published either commercially or privately.</li></ol>

---

Solo performance	A performance which includes one person only who may play more than one character.
Stagecraft	The skills which contribute towards the creation of a performance. Includes costume, direction, lighting, make-up, mask, props, puppets, set design, sound production and/or theatre technologies such as multimedia projection, as appropriate.
Stanislavski's Method	<ul style="list-style-type: none"> <li>• Status – the relative importance of a character in relation to other characters</li> <li>• Subtext – the meanings beyond the literal and basic understanding of a text</li> <li>• Motivation – the desires, wants or propensities of a character which drive the actions and decisions of that character</li> <li>• Objective – the aims of character. Related closely to motivation</li> <li>• Intention – what a character hopes to achieve through a particular action or set of actions. Again, related closely to motivation</li> </ul>
Stimulus material	Resources, ideas and materials such as newspaper, magazine and Internet articles, music, works of art, photographs which provoke further ideas and stimulate dramatic and theatrical responses.
Storyboarding	The process of creating a visual representation of a prospective performance. Most common in the process of filmmaking. May be created in a range of formats and media from basic stick figures to complex designs with high artistic values. Through electronic media, may even incorporate animations.
Theatrical conventions	Methods incorporated in the style of a production, including transformation of character, place and/or object, disjointed time sequences, heightened use of language, exaggerated movement, song, pathos, stillness and silence, and caricature and others as appropriate to the performance.
Transformation	The processes of achieving changes to character, setting, object or time through means other than blackouts or obvious scene changes. Primarily achieved by the actor, using expressive skills and/or stagecraft rather than being dependent on mechanisms such as the moving of furniture, or closing a curtain. Transformation is the antithesis of a naturalistic technique.

---

# Advice for teachers

## DEVELOPING A COURSE

A course outlines the nature and sequence of teaching and learning necessary for students to demonstrate achievement of the set of outcomes for a unit. The areas of study broadly describe the learning context and the knowledge required for the demonstration of each outcome. Outcomes are introduced by summary statements and are followed by the key knowledge and skills which relate to the outcomes.

Teachers must develop courses that include appropriate learning activities to enable students to develop the knowledge and skills identified in the outcome statements in each unit. Important areas across all units include the sequential development of:

- Expressive skills, used independently or in combination, including
  - voice; for example, workshops or exercises focusing on projection, experimenting with verbal and vocal sounds of different pitch, tone or duration; tongue-twisters, alliteration, colouring words, emphasising verbs
  - movement; for example, workshops based on Laban techniques, using the body to represent objects or creating metaphors through body shape
  - gesture; for example, exercises such as expressing a short poem non-verbally, using gestures to add meaning to text
  - facial expression; for example, exercises focusing on miming reactions to words, using exaggerated expressions to communicate;
- Performance skills such as exercises involving building and maintaining an actor–audience relationship through use of focus and confidence, using energy in performance, observing other performers and analysing your response to their performances;
- Skills relating to understanding and use of performance styles, theatrical conventions and dramatic elements.

Teaching of these skills should occur simultaneously throughout the course and be embedded in the range of content being offered. Particular skills such as accents, juggling, puppetry and/or the use and application of mask should be taught as appropriate to the stimulus material being used for specific units and/or outcomes.

In developing courses for VCE Drama, it is important to interweave the theoretical with the practical. The study of Drama needs to be tempered with the practical application of theories and experiences.

For Units 1 and 2, teachers must select assessment tasks from the list provided. Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills and different learning styles. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome.

In Units 3 and 4, assessment is more structured. For some outcomes, or aspects of an outcome, the assessment tasks are prescribed. The contribution that each outcome makes to the total score for school-assessed coursework is also stipulated.

Students need to develop an understanding of the processes employed when using stimulus material, such as responding imaginatively, brainstorming, researching and experimenting with the ideas and how they can then be used to create dramatic images or scenes from a play. Students need to develop an awareness of the choices they make about using stimulus material and how these will impact on the dramatic potential their work.

### Scripts

Scripts can be used to guide and focus development of solo and ensemble performances across Units 1–4. A script is more than a series of words and stage directions on a page. There is no required format for scripts developed in VCE Drama. Whilst including dialogue, teachers and students should find ways of expressing a script that are more appropriate to the needs of the student/s who are developing and using it. This could include a process of collecting poems, cartoons, song lyrics, pictures, and images and placing them in a random order in a journal or on a sheet of paper. It could involve a process of experimentation with some of these ideas and representing them diagrammatically or visually, using charts or in cartoon format.

Creating a script should involve a process of editing and refinement. Where possible, students should be encouraged to improvise a scene or idea first, prior to it being ‘written up’ in a format that uses dialogue or records what was accomplished. For example, students could try the same scene several ways; initially, with words, then using mime or gesture and then, symbolically or by just using sounds or movement.

Students should also use a range of performance styles, theatrical conventions and dramatic elements in a variety of ways. They should express their character, theme or message in ways other than in words or dialogue – in activities that encourage and support the use of non-naturalism within drama, taking it beyond the realms of naturalism. Drama involves a process of ‘showing to an audience, not telling’.

In the process of working on a line of action or possible ‘script’, students should consider the transition from one scene to another and in particular the varied ways in which characters, places and/or objects can be transformed.

### Plays in performance

For Unit 3, students should attend performance/s selected from the *VCE Prescribed Unit 3 Drama Playlist* published annually in the *VCAA Bulletin*. In Units 1 and 2, there is no prescribed list of plays for Outcome 4 and students may attend play/s presented by regional, local, metropolitan and/or community-based theatre groups. Care must be taken to select performances that expose students to high-quality work that is both challenging and entertaining.

## USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses and developing learning activities for Drama teachers should make use of applications of information and communications technology and learning technologies, such as computer-based learning, multimedia and the World Wide Web, where appropriate and applicable to teaching and learning activities.

Possibilities for the inclusion of learning technologies in the Drama curriculum include the use of a range of information and communications technology for research, as method/s of recording and/or documenting written work, to communicate publicity and advertising about student productions, to explore and design stagecraft options, to record scripted ideas generated either in or out of a classroom setting.


## KEY COMPETENCIES AND EMPLOYABILITY SKILLS

Students undertaking the following types of assessment, in addition to demonstrating their understanding and mastery of the content of the study, typically demonstrate the following key competencies and employability skills.

Assessment task	Key competencies and employability skills
Performance	Thinking creatively, solving problems, planning and organisation, self-management, teamwork, negotiating for successful outcomes, communicating, organising and managing resources, accepting responsibility
Rehearsal	Thinking creatively, solving problems, planning and organisation, self-management, teamwork, negotiating for successful outcomes, communicating, organising and managing resources, trialing possibilities, initiative and enterprise, accepting responsibility
Essay	Planning and organisation, (written) communication
Written report/analysis	Planning and organisation, (written) communication
Structured questions	Problem solving, planning and organisation
Oral presentation	Planning and organisation, (oral) communication
Script creation	Initiative and enterprise, teamwork
Multimedia presentation	Initiative and enterprise, technology

In completing work for this study, students may also demonstrate other key competencies and employability skills, such as working with others and in teams, and using mathematical ideas and techniques.

## LEARNING ACTIVITIES

Examples of learning activities for each unit are provided in the following sections. Examples highlighted by a shaded box are explained in detail in accompanying boxes. The examples that make use of information and communications technology are identified by this icon .

## Unit 1: Dramatic storytelling


### AREA OF STUDY 1: Creating a devised performance

#### Outcome 1

Use play-making techniques to devise solo and/or ensemble drama work/s based on experiences and/or stories, as well as describe the dramatic processes used to shape and develop this performance work.


#### Examples of learning activities

share and discuss experiences of, reasons for and feelings about being on a journey or travelling; consider the anticipation, saying goodbye, being in a new place/s or situation/s, feelings of loss and separation, the journey itself and arrival at the destination


 discuss and analyse the reasons people may embark on a journey; use newspaper articles and stories from the media (Internet, TV, magazines etc.)

research fictional or real characters throughout history who have been on a journey such as Marco Polo, Robinson Crusoe, Captain William Scott, Amelia Erhardt or Anne Frank; focus on one character and create a solo performance using conventions of disjointed time and place to tell the story

explore dramatic possibilities in other stories such as *Around the World in 80 days*, *Shantaram*, *The Great Race*, *The Travels of Michael Palin*

 create still digital images or create living postcards of people on holidays in exotic locations and then bring them to life

create a naturalistic small-group performance in which family and friends farewell the travellers; create circumstances in which people are forced to undertake a journey and use them as the basis for scene creation

 use other art forms such as painting, poetry, sculpture, digital photography or music as a stimulus for character creation; focus on dramatic elements such as climax, mood and symbol to create either a solo or small group performance

experiment with the same scene non-naturalistically using only sounds, gestures, stillness and tableaux or have each character step out of the scene and address the audience directly, contrast these scenes with those of travellers in countries such as China or India; use theatre styles and conventions of the place visited such as Beijing Opera or the film style of Bollywood to tell the stories

create scenes and stories where people become lost or displaced and are forced to undertake a journey

### AREA OF STUDY 2: Presenting a devised performance

#### Outcome 2

Use expressive skills, theatrical conventions and stagecraft to perform stories and characters to an audience.

#### Examples of learning activities

perform family stories of holidays, estrangement, refugees and exile; using a range of theatrical conventions such as sound, song and/or pathos to an audience

perform the story of the 'prodigal son' making it contemporary; use a narrator and storyboard the piece outlining characters and actions; ensure the moral of the story is clear

perform stories about people who have become lost or displaced, focusing on the use of symbol

### AREA OF STUDY 3: Analysing a devised performance

#### Outcome 3

Analyse the development and performance of work created and presented in Outcomes 1 and 2.

#### Examples of learning activities

evaluate an ensemble piece based on the themes of a journey undertaken by people who have become lost or displaced

discuss and document different ways of presenting solo and/or ensemble works to an audience

maintain a workbook which records the stages in the development of characters from research to performance

#### Detailed example (Refers to Outcomes 1, 2 and 3)

##### STORIES ABOUT JOURNEYS

###### Outcome 1

Create scenes and stories where people become lost or displaced and are forced to travel, for example, after natural disasters such as tsunamis and earthquakes, passengers on board the 'Titanic', the 'Dunera' Boys or people exiled.

Examine extracts and discuss themes and ideas associated with *The Odyssey* by Homer.

In groups of three to five students create an ensemble performance which is a contemporary re-telling of the story.

Examine the stages of the journey, the travellers and the range of characters who inhabit the various worlds. As this is to be a modern version of the tale, themes of displacement, loss and the role of refugees could easily be adapted and explored.

Explore the use of symbol and stagecraft. Experiment with ways of creating water, storms and the Argus. Experiment with masks, fabric, soundscapes, colours and costumes for characters like the Sirens, the Clashing Rocks and Circe.

Use a range of music, movement, dance and gesture to create different lands and worlds. Explore contrasts of action and silence, lightness and darkness, stillness and frenetic movement, mine and percussion/sound.

Make each group member responsible for the ideas and direction of one particular scene within the ensemble. Try and link individual feelings and experiences of one's own journey to the world of Odysseus and the Ensemble.

Use mobile phone technologies or video to storyboard the play and take photos/film to develop ideas or use as a stimulus for character.

###### Outcome 2

Use a video camera to record the ensemble performance in rehearsal; watch the recording and evaluate the work in progress and then refine the work by editing the script and making directorial decisions for further rehearsal.

Provide directorial feedback to students on the ensemble performance, commenting on their ability to communicate meaning to an audience and the effectiveness of their character development.

Present the ensemble to an audience focusing on manipulation of expressive skills.

###### Outcome 3

Evaluate the development of the ensemble and its performance through discussion and use written/visual records in a workbook to write a short evaluative report.




**AREA OF STUDY 4: Analysing drama performances presented by other practitioners**

**Outcome 4**

Identify and evaluate use of performance styles, and describe use of theatrical conventions, stagecraft and dramatic elements, as well as analyse the portrayal of stories and characters in a drama performance.

**Examples of learning activities**

prior to seeing a drama performance, prepare and rehearse a scene from the script; consider possibilities for character interpretation, direction and use of stagecraft or design

 research the playwright and performance style of the production the class has seen, prepare a written report or prepare and present a multimedia report

discuss the performance the class has seen, focusing on character development or use of the dramatic and stagecraft elements

 interview actor/s involved in a drama performance

**Detailed example**

**INTERVIEWING ACTORS**

After viewing a performance of a drama performance, devise a series of questions focusing on:

- production aims or intentions
- directorial choices
- use of dramatic elements, theatrical conventions and stagecraft
- use of expressive skills
- approach to creating an actor–audience relationship.

Contact the theatre company by phone, fax or email and arrange the interview time and location.

Interview one or more actors and/or the director/s. Record responses and include commentary.

Write a short report that could be published in a newspaper or online. Send a copy to the theatre company.

## Unit 2: Creating Australian drama

### AREA OF STUDY 1: Using Australia as inspiration

#### Outcome 1

Use a range of stimulus material to create a solo or ensemble performance work as well as document and record the play-making techniques used to shape and develop this performance work.

#### *Examples of learning activities*

select a scene from a play or extended improvisation which has been rehearsed in naturalistic style; incorporate the research into theatre styles from other parts of the world and experiment with ways of performing the scene using non-naturalistic styles and conventions; explore ways in which stagecraft can be used to enhance the non-naturalism



select a playscript and identify stimulus material which complements the themes of the play; collaborate on ways of incorporating and juxtaposing the stimulus material with excerpts from the play script; use improvisation, direction and scriptwriting to develop the work into an ensemble performance

create an ensemble performance that focuses on a contemporary issue that affects a broad range of people within the community

study excerpts from a series of early Australian plays and consider contemporary attitudes to themes explored in the plays

use either an historic or local Australian landmark, monument, place or building as a source of stimulus material and create an ensemble performance which highlights and focuses on the significance to the community of a particular place or building

### AREA OF STUDY 2: Presenting a devised performance

#### Outcome 2

Demonstrate the effective use and manipulation of dramatic elements, theatrical conventions and stagecraft in the presentation of a performance work to an audience.

#### *Examples of learning activities*

manipulate dramatic elements and theatrical conventions in the performance of an ensemble work that focuses on a contemporary issue

use and manipulate stagecraft to enhance use of selected performance style/s in a solo or ensemble performance of a work that reflects changed attitudes to a theme explored in an early Australian play

create and maintain a clear actor–audience relationship in an ensemble work about an historic or a local Australian landmark, monument, place or building

**Detailed example 1 (Refers to Outcomes 1 and 2)**

EXPLORATION OF SOCIAL AND POLITICAL ISSUES

**Outcome 1**

Select a contemporary issue that affects a broad range of people within the community, for example obesity, water usage, animal rights or gambling.

**And**

- In groups of three to five create an ensemble performance that uses conventions of street theatre, exaggeration, caricature and circus. The play should be about 15-20 minutes in length.
- Explore the selected issue and research relevant information through the use of books, interview and/or the Internet.
- In workshops experiment with dramatic elements such as contrast, sound and rhythm. Highlight these in various scenes. Also focus on stagecraft that can easily be transformed such as costumes made of pieces of fabric, boxes and make-up.
- Explore characters, stores and conventions of Commedia D'ell Arte.

- Experiment with the conventions of exaggerated movement and caricature through cartoons and superhero characters and villains such as The Joker, Spiderman or Cat Woman.
- Explore circus skills such as juggling, tumbling, clowning.
- Refine scenes to minimise dialogue and maximise action. Explore caricature and large, exaggerated clown-like characters.

**Outcome 2**

- In rehearsal, focus on developing and extending individual expressive skills, particularly voice.
- Present the play to an audience outside the school or classroom, for example at a local shopping centre, school fete, main street, post office or primary school.
- Create and maintain an actor–audience relationship through working very closely to the audience or performing in and around them.

**Detailed example 2 (Refers to Outcomes 1 and 2)**

## THE SEARCH FOR A PLACE

**Outcome 1**

Use either an historic or local Australian landmark, monument, place or building as a source of stimulus material and create an ensemble performance which highlights and focuses on the significance to the community of a particular place or building. In exploring the material:

- Research and interview people associated with the place through books, the Internet, stories and/or oral histories.
- Improvise stories associated with the place.
- Create solo performances of characters associated with the place.
- Create a montage of sound and images based on memories and facts and stories about the place.
- Write scripts and document information about the place using a range of resources – diaries, advertisements, journals, photographs and newsreels.
- Explore the use and effect of dramatic elements, stagecraft and a variety of conventions on the piece.

For example create a performance work based on the struggle to establish the Queen Victoria Hospital for Women:

- Research the 'shilling fund' and documents, stories from the period.
- Compare and contrast modern surgical and medical scenes with those from the late nineteenth century.
- Compare and contrast the changing attitudes to women throughout the century.
- Experiment with theatre styles and conventions such as transformation of time/place/object, use of narrator and/or melodrama.
- Experiment with the use of fact interspersed with song, dance, advertisements of the period, newspaper articles and poetry.

**Outcome 2**

- In rehearsal, experiment with the placement of the audience. Seat them in the centre of the space or create a hospital scene and seat audience on beds or in an operating theatre.
- Perform the work focusing on using theatrical conventions appropriate to the selected performance style/s.

**AREA OF STUDY 3: Analysing a devised performance****Outcome 3**

Analyse and evaluate the creation, development and performance of characters, as well as the use and manipulation of theatrical conventions, stagecraft and dramatic elements as applied to the performance style/s of the student's own performance work.

**Examples of learning activities**

explore ways of using drama language, terminology and expressions when writing about drama; for example, What are the components of drama discussion, analysis or evaluation? How can examples/description of use or manipulation of dramatic elements, stagecraft, theatrical convention and/or performance styles be incorporated?

use a journal or log book to record ways in which ensemble or solo work is created; include annotations that analyse and evaluate the processes involved

write a short report that analyses and evaluates key features of a performance of a drama work that uses Australia as inspiration

**Detailed example**

**ANALYSING AND EVALUATING A DEvised PERFORMANCE THAT USES AUSTRALIA AS INSPIRATION**

During development of the performance, maintain a workbook or journal. After the drama has been performed, as a class, discuss:

- Ways in which subject matter for the performance was explored to create and storyboard the text and other elements of a script.
- How dramatic elements and theatrical conventions helped shape the work.
- The ways in which stagecraft contributed to the overall success of the work.

- The impact of working in the chosen performance space, for example a non-traditional theatre space such as a shopping centre or neighbourhood park.
- The effect the work had on the audience.

Record ideas presented during the discussion.

Later, create an oral presentation that:


- analyses viewpoints that emerged during the discussion
- evaluates processes used in the development and presentation of the work.

**AREA OF STUDY 4: Analysing Australian drama performance**

**Outcome 4**

Identify use of theatrical conventions, describe performance style/s and analyse and evaluate how dramatic elements have been used in a drama performance.

**Examples of learning activities**

 use printed material, the Internet and/or CD-ROMs to research the playwright and/or theatre company, issue/content/theme/s and performance styles of the play prior to seeing a performance

participate in class discussion after a performance and focus on use and manipulation of dramatic elements

offer a personal opinion/s on the extent to which the direction and stagecraft effectively gave meaning to the playscript or text

prepare an analytical response to the performance

**Detailed example****AN ANALYSIS OF A PERFORMANCE OF AN AUSTRALIAN DRAMA WORK**

Prepare an analytical response to a performance. This will involve using drama language, terminology and expressions to give examples from the performance to support opinions and statements. In the analytical process:

- Identify the performance styles and theatrical conventions used in the performance and give your opinion on whether or not they were effective in interpreting the playscript or text.
- Based on a prior reading of the playscript or text, give opinions on whether or not the performers realised their characters effectively.
- Discuss characteristics of the work that can be considered as 'Australian'.
- Discuss the direction of the performance, identifying ways in which the director used dramatic elements such as climax, conflict, contrast, mood, rhythm, sound, space, symbol, timing, tension and focus to enhance the playscript or text.
- Evaluate the use of stagecraft such as costumes, props, make-up, lighting and sound in the interpretation of the playscript or text.
- Give opinions on the overall effectiveness of the performance, taking into consideration audience response.
- Present the analysis in written form.

**Unit 3: Ensemble performance****AREA OF STUDY 1: Creating and presenting ensemble performance****Outcome 1**

Develop and present character/s within a non-naturalistic ensemble performance.

**Examples of learning activities**

use printed material, the Internet, and/or CD-ROMs to research selected writings of theatre practitioners such as Brecht, Peter Brook, Grotowski and Artaud in order to increase understanding of the theories on which their theatre works are based; experiment with ways of using these theories to create characters in ensemble performance

explore ways of using non-naturalistic styles and conventions to interpret a range of stimulus material, for example:

- create a series of tableaux of climactic moments in a story, myth or legend and link them with narration
- use music and movement to convey the rhythm of poetry
- find ways of conveying conflict and tension
- select objects that symbolise themes or characters in a piece of music and incorporate them into drama/movement work
- experiment with disjointed time when dramatising a story, myth or legend
- interpret the mood of a visual art work using music or movement
- play multiple roles when dramatising stimulus material and explore ways of transforming from one character to another on stage
- develop characters in ensemble performance based on a selected theme.

**Detailed example**

**STRUCTURE FOR CREATING AN ENSEMBLE THAT USES NON-NATURALISTIC STYLES AND CONVENTIONS**

Form groups of between three and six and using the adage 'All That Glitters is not Gold' discuss and explore ideas, identify issues and brainstorm possibilities to be dramatised in a non-naturalistic ensemble performance.

Engage in the following activities in order to develop the ensemble using conventions of expressionist drama – exaggeration, white face, large gestures and facial expressions:

- Explore a range of stimulus material – the Greek myth 'King Midas', films such as *Wall Street* or *Cabaret*, songs such as 'Money' or 'Material Girl', definitions of 'affluenza' for example <http://en.wikipedia.org/wiki/affluenza>, advertising material from magazines such as *Vogue* or selected excerpts from *Status Anxiety* by Alain de Boutton.
- Create a montage of sounds and images that depict casinos, gambling venues and lifestyles of the rich and famous.
- Explore dramatic and cinematic styles such as German Expressionism and Film Noir through films such as *Metropolis* and *The Maltese Falcon*.
- Utilise ideas from these films within a series of scenes and improvisations where money is the major incentive.
- Experiment with masks, dance and exaggerated movement to create images, scenes and characters that represent greed, poverty, wealth and exploitation.
- Explore the Epic theatre style and conventions of Brecht and the music of Kurt Weill. Create contrasting scenes and use music as a way of creating irony and making social commentary.
- Use Epic theatre conventions such as signs, direct audience address and narration.
- Explore the characters in soap operas such as 'Dynasty' and/or 'Dallas' and use them as a basis for creating scenes of exaggeration and caricature.
- Examine stagecraft such as the use of black and white in costumes, the effects of using harsh, white lighting on faces and the use of shadows.
- Over a period of three to five weeks, collect information about the effects of gambling on our society. Collect historical information about the Great Depression of 1929 and the Recession of the 1980s.
- Put together a CD-ROM with advertisements from TV and magazines that show how 'need' can be created through advertising, for example advertisements that offer a luxury lifestyle or the easy use of credit.

**AREA OF STUDY 2: Responding to ensemble performances**

**Outcome 2**

Analyse play-making techniques used to construct and present ensemble works including the work created for Outcome 1.

**Examples of learning activities**



use a word-processing application to keep a record of ways in which characters are developed and performed in an ensemble performance

maintain a workbook/folio recording the development and performance of an ensemble performance; use evidence from the workbook/folio to analyse processes used

describe ways of using non-naturalistic performance styles and conventions to interpret a range of stimulus material

discuss the impact of non-naturalistic performance styles on completed ensemble work and evaluate their effectiveness

**Detailed example****PROCESSES USED TO DEVELOP AND PRESENT A NON-NATURALISTIC ENSEMBLE PERFORMANCE**

During development of the ensemble work, maintain a workbook/folio that includes records, reflection and other material such as sketches/designs and focus on ways aspects of an ensemble performance are developed. For example, include material relating to:

- characters
- stagecraft
- dramatic elements
- theatrical conventions

- non-naturalistic performance style/s
- stimulus material, script
- ways group used collaborative processes to realise aims and intentions.

After the work has been performed discuss use of processes with group. Note differing views and opinions. Write a report that analyses and evaluates processes that can be used to develop and present ensemble works.

**AREA OF STUDY 3: Analysing non-naturalistic performance****Outcome 3**

Analyse and evaluate a non-naturalistic performance selected from the prescribed playlist.

**Examples of learning activities**

ways in which non-naturalistic performance styles were used in the performance; use the theories of theatre practitioners such as Brecht, Grotowski and Artaud to support statements about the use of non-naturalism in the performance

describe ways in which the characters in the performance used non-naturalistic performance styles and conventions such as caricature or mask

write an analysis of the performance incorporating examples from the performance to support statements and opinions

analyse actor/s' use of expressive skills including voice, movement, facial expression and gesture

**Detailed example****ANALYSIS OF A NON-NATURALISTIC PERFORMANCE**

After viewing the performance make lists of ways non-naturalism was used using subheadings such as performance styles, theatrical conventions, manipulation of stagecraft, dramatic elements. Discuss, as a class, ways in which:

- non-naturalistic performance styles were used
- theatrical conventions shaped the form of a performance, for example through use of a narrator or chorus
- dramatic elements were manipulated in a performance, for example use of timing and tension

- stagecraft elements were manipulated in a performance, for example slides projected onto a cyclorama.

Make notes about opinions expressed during discussion. Compare viewpoints. Use discussion notes and lists to write a report that analyses and evaluates non-naturalistic elements in the performance.



### Unit 4: Solo performance

Creating a solo performance in this unit requires use of processes to develop character, actions and stories. Students need to understand the range of skills and abilities involved in exploring the potential of ideas and using dramatic elements, stagecraft, theatrical conventions and performance styles to communicate their ideas through the performance. Ultimately, too, the creation of the solo performance is as much about self-management planning and working to a timeline as it is about performance.

#### AREA OF STUDY 1: Processes used to create solo performances

The emphasis for this area of study should be on the processes used to create, rehearse, present and document the solo performance.

Students should participate in a series of classes and workshops focusing on approaches to research, exploration of expressive skills, and deepening their understanding of a role/s or character/s identified from stimulus material, and awareness of the requirements of specific theatrical conventions and performance styles. Learning activities should also focus on developing students' confidence and performance skills. To successfully undertake areas of study 1 and 2, students need to be able to work independently, engage with the character in performance, and experiment with ways of extending, making connections between and communicating ideas.

Teaching and learning for this area of study should take approximately six to eight lessons and would normally be completed at the beginning of Unit 4. Students should focus on different stimulus material and character/s from those used for the solo performance created in Outcome 2. A link might be created between the two performances through exploration of similar themes, use of performance styles, theatrical conventions, expressive and/or performance skills.

---

#### Outcome 1

Create and present a short solo performance based on stimulus material, and evaluate the processes used.

#### *Examples of learning activities*

select a person from an anthology such as *100 Famous Australians* and identify lines of action, characters, scenes and content from this person's story

explore the conventions of song and caricature and the dramatic elements of sound and contrast

use techniques of personification to develop character, for example responding to prompts such as 'what kind of animal are you?', be 'colour', be a 'food', be a 'car' (place, object)

experiment with techniques for achieving transformation of character place and/or object

explore techniques for storyboarding and developing a line of action focusing on characters, actions and storytelling

write and perform a monologue as a character developed from given stimulus material

sit in the 'hot-seat' – this activity involves audience members asking questions of the character

**Detailed example****NELLIE MELBA IN PARIS**

Using a brief (about 1 A4 page) biography of Nellie Melba as stimulus material:

- Discuss Melba's life, her relationships, fears, abilities, hopes, dreams and anecdotes.
- Conduct some further research focusing on specific aspects of her life, career and/or approach to singing.
- Select appropriate theatrical conventions and performance styles and explore ways of using them through workshops and experimentation.
- Develop an initial storyboard for a one to two minute solo performance. Identify characters, actions and storylines.
- From the storyboard, develop lists of actions, characters, scenes and content.
- Explore ways, other than dialogue, in which the intention of the scene can be communicated to the audience.
- Explore ways that theatrical conventions such as song and caricature are used with the dramatic elements of sound and contrast to shape and give direction to the performance. Trial different possibilities and develop scenes to show to the class.

Using research findings, create a scene showing Melba in Paris. Explore:

- the character of Madame Marchesi
- ideas for transformation
- transition from Melba to Marchesi.

Create further scenes from the line of action developed in the storyboard. Select one or two scenes and develop/refine/rehearse them using:

- performance skills
- expressive skills, for example use of implied person, place and/or object, mime, voice, gesture, facial expression and/or movement
- theatrical conventions.

Consider the overall dramatic structure of the scenes and ways of manipulating this to heighten dramatic mood, tension and timing or climax. Also consider:

- transition from one scene to another
- actor–audience relationship.

Select and experiment with ways of using stagecraft to enhance the performance, for example use of mask, fabric, chair or box.

Document processes used to develop and refine scenes. Present these scenes to the class. The presentation should include performance of the scene and discussion of ideas and processes used.

The performance should have a detailed line of action including a beginning, middle and ending.

The discussion could draw on excerpts from documentation such as a journal or log book to explain aspects of the scenes.

The teacher might also ask students about aspects of their performances, for example how they used the convention of sound or how they incorporated use of operatic music in their performances.

#### AREA OF STUDY 2: Creating a solo performance

Creating a solo performance requires students to undertake intensive research, make connections and judgments and apply values to both the prescribed character and the world and/or circumstances in which they are placed.

Outcome 1 prepares students for Outcome 2 by requiring them to use a range of processes to create, develop and present a solo performance. For Outcome 2, teachers need to ensure that students:

- understand the scope and nature of the prescribed structure
- are familiar with all terminology and the specifics of the ‘question/s’ raised by the structure of the construction, development, rehearsal and performance of the solo
- can establish clear and achievable timelines for completion
- are given opportunities to develop a character/s and a ‘working’ script
- are encouraged to deepen their understanding of the selected character and their world
- extend and develop performance skills and confidence, by providing opportunities for students to show their work to others.

Before selecting a character/s, students should consider the scope and possibilities of each of the prescribed structures published by the Victorian Curriculum and Assessment Authority. After selecting a structure, students should:

- analyse the structure and ensure that they understand the requirements
- develop a journal or checklist where they can document how they are including each of the requirements of the prescribed structure in their performance; for example, how they are using the prescribed dramatic elements or how they are portraying specific actions. The performance should be shaped by the prescribed dramatic elements, performance styles and theatrical conventions.

The following considerations need to be taken into account when undertaking Outcome 2 in a school setting. Focus and energy are vital to drama performance. Attention to detail is paramount. This includes choices such as costume, hair, shoes, jewellery and props. Everyday street-wear is not normally considered a costume and may detract from the overall performance and intention of the piece.

## Outcome 2

Create, develop and perform a character or characters within a solo performance in response to a prescribed structure.

### Examples of learning activities

explore a range of play-making techniques for constructing a solo performance based on the selected character

discuss the nature of the task, set character and assigned parameters of the performance

develop working definitions of set terms, conventions and language of the chosen prescribed structure

### Detailed example

#### TECHNIQUES FOR CONSTRUCTING A SOLO PERFORMANCE

Select a character from a prescribed structure from the list published by Victorian Curriculum and Assessment Authority and:

- Establish timelines whereby tasks or a number of scenes or minutes should be completed; ensure that students perform and show selected scenes of their work, set a final performance date; make this a performance, for example, to colleagues, parents or friends.
- Undertake research from a variety of sources, such as books, the Internet, family members, friends, oral histories. Develop a storyboard, possible line of action and a working script to investigate the time period in which the character is set and the language, customs, family/social mores, roles, structures, politics and economics of the 'world' of the character, such as nineteenth century Russia or 1930s Working Class Australia.
- Experiment with the assigned dramatic elements and theatrical conventions to understand how the final piece may be shaped and given direction, such as finding a symbol (like a piece of bread) for the character or for the period or use exaggerated movement, for example, stillness and silence to show hunger during the Great Depression.
- Experiment with the actor–audience relationship.
- Select appropriate research to begin a small scene and experiment or replay the same scene through the use of dialogue, mime, silence or song, using 'jibberish' instead of words, or using character transformation to present the scene from a variety of different character perspectives.
- Having developed a scene, experiment with interesting transitions. Enhance the piece through the inclusion of song or movement, slowly setting up the next scene with sounds, the re-contextualisation of the final line of dialogue or the use of a recurring image or motif.
- Experiment with elements such as mood or climax through the use of music or poetry; underscore scenes of dialogue with appropriate and interesting sounds or music, such as a saxophone solo, the sound of wind or rain or the use of classical music to create irony or build to a crescendo.
- Evaluate the work in order to reduce scenes with a lot of dialogue to one or two lines; strip the piece bare to focus on what is really important and what is superfluous; reduce actions, dialogue and expressions to their minimum and focus on simplicity, clarity and refine all expressive skills and ways of communicating emotions.
- Rehearse using set, costumes, props, make-up etc. and refine performance to deal with any problems that arise.
- Write a Statement of Intention that accurately reflects the nature and breadth of the performance; and is easily understood.
- Time and perform the piece to an audience other than the teacher, respond to feedback, and criticism by further refining the work.

**AREA OF STUDY 3: Analysing solo performance**

Analysis undertaken in this area of study can contribute to the Statement of Intention prepared by the student for the Solo performance examination by, for example, providing documentation that reflects the range and nature of the performance.

**Outcome 3**

Describe, analyse and evaluate the creation, development and presentation of a solo performance.

**Examples of learning activities**



create a word-processed record of the development and performance of character/s in the solo performance

maintain a workbook/folio that records development of ideas relating to use of dramatic elements

**Detailed example**

**CREATE A RECORD OF THE SOLO PERFORMANCE**

Students reflect upon, analyse and describe the range of processes they underwent to create their solo performance. They document:

- their assigned dramatic elements
- theatrical conventions
- associated performance styles.

They also discuss and analyse how these factors were applied to their chosen character/s.

Students discuss in detail the processes they used to create their solo performance and evaluate if their original aims and objectives were met in the completed work.

They outline:

- stages of script development
- research
- brainstorming
- experimentation
- editing/refining
- performance.

Students could discuss how they experimented with a piece of fabric, a mask, or various colours to find an appropriate symbol for their character. They could also discuss how the use of performance styles, particularly non-naturalism contributed to the creation of their chosen character.

## SCHOOL-ASSESSED COURSEWORK

In Units 3 and 4 teachers must select appropriate tasks from the assessment table provided for each unit. Advice on the assessment tasks and performance descriptors to assist teachers in designing and marking assessment tasks will be published by the Victorian Curriculum and Assessment Authority in an assessment handbook. The following is an example of a teacher's assessment program using a selection of the tasks from the Units 3 and 4 assessment tables.

Outcomes	Marks allocated	Assessment tasks
<b>Unit 3</b>		
<b>Outcome 1</b> Develop and present character/s within a non-naturalistic ensemble performance.	70	An ensemble work performed to an audience in which the student uses expressive skills to transform character, place, object and/or disjointed time sequences and manipulates dramatic elements, conventions and stagecraft.
<b>Outcome 2</b> Analyse play-making techniques used to construct and present ensemble works including the work created for Outcome 1.	15	A written report that analyses and evaluates the processes involved in development and presentation of: <ul style="list-style-type: none"> <li>• characters</li> <li>• stagecraft</li> <li>• dramatic elements</li> <li>• theatrical conventions</li> <li>• non-naturalistic performance styles</li> </ul> within the ensemble work created for Outcome 1.
<b>Outcome 3</b> Analyse and evaluate a non-naturalistic performance selected from the prescribed playlist.	15	A report analysing and evaluating ways dramatic elements, theatrical conventions and stagecraft were manipulated, and characters represented, in a performance in a non-naturalistic style selected from the <i>VCE Drama Unit 3 Playlist</i> .
<b>Total marks for Unit 3</b>	<b>100</b>	
<b>Unit 4</b>		
<b>Outcome 1</b> Create, develop and perform a short solo performance based on stimulus material, and evaluate the processes used.	20	A one- to two-minute solo performance based on stimulus material focusing on a theme.
	10	<b>And</b> A short written report evaluating the processes used.
<b>Outcome 3</b> Describe, analyse and evaluate the creation, development and presentation of a solo performance.	30	A written report that uses the language of drama to analyse and evaluate the processes involved in the preparation and performance of the student's solo work focusing on use of creative processes and expressive skills.
<b>Total marks for Unit 4</b>	<b>60</b>	

## SUITABLE RESOURCES

Courses must be developed within the framework of the study design: the areas of study, outcome statements, and key knowledge and skills.

Some of the print resources listed in this section may be out of print. They have been included because they may still be available from libraries, bookshops and private collections.

At the time of publication the URLs (website addresses) cited were checked for accuracy and appropriateness of content. However, due to the transient nature of material placed on the web, their continuing accuracy cannot be verified. Teachers are strongly advised to prepare their own indexes of sites that are suitable and applicable to the courses they teach, and to check these addresses prior to allowing student access.

### BOOKS

#### Acting technique

AATE 1997, *Single Voice: individual performance pieces for senior secondary students*, Australian Association for the Teaching of English, Norwood, South Australia.

Aristotle 1996, *Poetics*, Penguin Group, London, UK.

Atkinson, A, Knight, L & McPhee, M 1996, *The Dictionary of Performing Arts in Australia: Theatre, Film, Radio, Television*, Allen & Unwin, NSW, Australia.

Auslander, P 1997, *From Acting to Performance: Essays in Modernism and Postmodernism*, Routledge, London, UK.

Barkworth, P 1991, *About Acting*, Methuen, London, UK.

Benedetti, J 2004, *Stanislavski: An Introduction*, Methuen, London, UK.

Benedetti, R 2004, *The Actor at Work*, 9th edn, Allyn & Bacon, Pearson Education, Boston, USA.

Bernard, I 1997, *Film and Television Acting: From Stage to Screen*, 2nd edn, Focal Press, Elsevier, USA.

Boal, A 1992, *Games for Actors and Non-Actors*, Routledge, London, UK.

Brandon, JR 1997, *The Cambridge Guide to Asian Theatre*, Cambridge University Press, UK.

Brisbane, K (ed.) 1998, *Plays of the 60s*, Volume 3, Currency Press, Sydney, Australia.

Brisbane, K (ed.) 1998, *Plays of the 70s*, Volume 1, Currency Press, Sydney, Australia.

Bruder, M 1986, *A Practical Handbook for the Actor*, 1st edn, Vintage, London, UK.

Burgess, R & Gaundry, P 1985, *Time for Drama: A Handbook for secondary teachers*, Longman Cheshire, London, UK.

Burgess, T & Shilbeck, N 2000, *The Singing and Acting Handbook Games and Exercises for the Performer*, Routledge, London, UK.

Campbell, P (ed.) 1996, *Analysing Performance: A Critical Reader*, Manchester University Press, New York, USA.

Cohen, R 2003, *Theatre*, 6th edn, McGraw Hill, Boston, USA.

Cohen, R 1991, *Acting One*, 2nd edn, Mayfield, Mountain California, USA.

Dockrill, C & Spinks, T 1991, *Dynamic Dramatics*, Cambridge University Press, Victoria, UK.

Evans, A 2003, *Secrets of Performing Confidence – For Actors, Musicians, Performers, Presenters, Public Speakers*, A & C Black, London, UK.

Gadaloff, J 1991, *Australian Drama*, Jacaranda, Brisbane, Australia.

Gadaloff, J 1998, *Springboards: Australian Drama 2*, Jacaranda, Brisbane, Australia.

Ganger, P 2000, *Meaning Form and Performance*, Oberon Books, London, UK.

Green, R & Handley, E 1995, *Images of Greek Theatre*, British Museum Press, London, UK.

Harmer, W 1995, *What is the Matter with Mary Jane?*, Currency Press, Sydney, Australia.

Haseman, B & O'Toole, J 1987, *Dramawise: An introduction to the elements of Drama*, Heinemann, Melbourne, Australia.

Haseman, B & O'Toole, J 1990, *Communicate Live!*, Heinemann, Melbourne, Australia.

Jenkins, A 1990, *The Theatre of Tom Stoppard*, 2nd edn, Cambridge University Press, UK.

Kelsall, M 1985, *Studying Drama: An Introduction*, Edward Arnold Pty Ltd, London, UK.

Lamden, G 2000, *Devising: A Handbook for Drama and Theatre Studies*, Hodder Education, London, UK.

Martin, J 1991, *Voice in Modern Theatre*, Routledge, London, UK.

McGaw, C & Clark, L 1996, *Acting is Believing: A Basic Method*, Harcourt Brace Jovanovich, New York, USA.

Michaels, W 1997, *Playbuilding Shakespeare*, Cambridge University Press, Victoria, Australia.

Miller, S 1992, *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Brook*, Routledge, London, UK.

- Morgan, N & Saxton, J 1987, *Teaching Drama*, Hutchison and Co., London, UK.
- Morrison, H 2003, *Acting Skills*, 3rd edn, A & C Black, London, UK.
- Neelands, J 1984, *Making Sense of Drama: A Guide to Classroom Practice*, Heinemann, London, UK.
- Neelands, J 1990, *Structuring Drama Work: A Handbook of available forms in Theatre and Drama*, Cambridge University Press, UK.
- Nicholson, H (ed.) 2000, *Teaching Drama*, 11–18, Continuum, London, UK.
- O'Neill, C & Lambert, A 1989, *Drama Structures: A Practical Handbook for Teachers*, Hutchinson and Co., London, UK.
- O'Neill, C 1995, *Drama Worlds: A framework for Process Drama*, Heinemann, Portsmouth, New Hampshire, USA.
- Orda, Y & Marshall, L 1997, *The Invisible Actor*, Methuen, New York & London.
- O'Toole, J 1992, *The Process of Drama: Negotiating Art and Meaning*, Routledge, London, UK.
- Owens, A & Barber, K 1997, *Dramaworks*, St Clair Press, Rozelle, NSW, Australia.
- Pfister, M 1988, *The Theory and Analysis of Drama*, Cambridge University Press, Oakleigh, Victoria, Australia.
- Quigley, AE, 1985, *The Modern Stage and Other Worlds*, Methuen, New York & London.
- Rook, R & Saunders, J 1997, *Playforms*, Cambridge University Press, Victoria, Australia.
- Rubin, D 1998, *The World Encyclopaedia of Contemporary Theatre: Asia/Pacific*, Rutledge, London, UK.
- Rubin, D, Diakhate, O & Hansel, NE (eds) 2000, *The World Encyclopaedia of Contemporary Theatre: Africa*, Vol. 3, Rutledge, London, UK.
- Rubin, D, Solorzano, C (eds.) 2000, *The World Encyclopaedia of Contemporary Theatre: The Americas*, Vol. 2, Rutledge, London, UK.
- Sawyer, W (ed.) 1991–1998, *The Modern Drama Workshop Series*, St Clair Press, Rozelle, NSW, Australia.
- Schumacker, C 2001, *Artaud on Theatre*, Methuen, New York & London.
- Self, D 2004, *The Drama Theatre and Arts Course Book*, Nelson, London, UK.
- Shapiro, M 2006, *An Actor Performs*, 2nd edn, Wadsworth Publishing, Thompson Higher Education, Ohio, USA. (Forthcoming.)
- Shiach, D 1987, *From Page to Performance*, Cambridge University Press, Oakleigh, Victoria, Australia.
- Taylor, P (ed.) 1995, *Pre-text and storydrama: The artistry of Cecily O'Neill and David Booth*, National Association for Drama in Education, Australia.
- Turner, JC 1987, *Voice and Speech in the Theatre*, A&C Black, London, UK.
- White, D, Williams, J & Watson, K 1996, *Ways with Plays*, St. Clair Press, Rozelle, NSW, Australia.
- Australian theatre**
- Atkinson, A, Knight, L & McPhee, M 1997, *The Dictionary of Performing Arts in Australia: Opera, Music and Dance*, Allen & Unwin, Australia.
- Carroll, D 1995, *Australian Contemporary Drama*, Currency Press, Sydney, Australia.
- Fotheringham, R 1993, *Community Theatre in Australia*, Currency Press, Sydney, Australia.
- Gadaloff, J 1998, *Spring Boards Australian Drama*, Jacaranda Wiley Ltd, Australia.
- Holloway, P 1988, *Contemporary Australian Drama*, Currency Press, Sydney, Australia.
- Jones, L, Burstall, B & Garner, H 1998, *La Mama: The Story of a Theatre*, McPhee Gribble/Penguin, Melbourne, Australia.
- Parsons, P (ed.) 1997, *Concise Companion to Theatre in Australia*, Currency Press, Sydney, Australia.
- Shutzman, M & Cohen-Cruz, J (eds) 1993, *Playing Boal: Theatre, Therapy, Activism*, Routledge, London, UK.
- Sommerstein, AH 2002, *Greek Drama and Dramatists*, Routledge, London, UK.
- Wilson, PJ & Milne, G 2004, *The Space Between: The Art of Puppetry and Visual Theatre in Australia*, Currency Press, Sydney, Australia.
- Improvisation and student devised work**
- Hodgson, J & Richards, E 1983, *Improvisation*, Methuen, London, UK.
- James, R & Williams, P 1984, *A Guide to Improvisation: A Handbook for Teachers*, Kemble Press, London, UK.
- Johnstone, K 1989, *Impro: Improvisation and the Theatre*, Routledge, New York, USA.
- Miles-Brown, J 2000, *Acting: A Drama Studio Source Book*, Peter Owen, London, UK.
- Polsky, ME & Gilead, J 2002, *The Improvisation Workshop Handbook: Creative Movement and Verbal Interaction for Students K-8*, Players Press, Studio City, California, USA.
- Spolin, V 1999, *Improvisation for the Theatre*, Northwestern University Press, Illinois, USA.
- Spolin, V 1989, *Theatre Game File*, Northwestern University Press, Illinois, USA.
- Stagecraft**
- Anderson, K & Ross, I 2001, *Performance Design in Australia*, Craftsman House, Sydney, Australia.
- Beck, R 1990, *Stagecraft*, 3rd edn, National Textbook Company, Lincolnwood, USA.
- Berry, C 2000, *The Actor and The Text*, Virgin Publishing, UK.
- Berry, C 2003, *Voice and the Actor*, Virgin Publishing, UK.
- Bowskill, D 1983, *Acting Stagecraft (Made Simple Books)*, Heinemann, UK.
- Caputo, J, Palosaari, J & Pickering, K 2003, *Effective Communication Handbook*, Dramatic Lines, Twickenham, England, UK.



Chekhov, M 1991, *On the Technique of Acting*, Harper Collins, USA.

Frost, A & Yarrow, R 1990, *Improvisation in Drama*, Macmillan London, UK.

Govier, J 1989, *Create Your Own Stage Props*, A & C Black, London, UK.

Griffiths, TR 1999, *Stagecraft: The Complete Guide to Theatrical Practice*, Knickerbocker Press, London, UK.

Kidd, M 1996, *Stage Costume*, A & C Black, London, UK.

Linnel, R 1993, *Theatre Arts Workbook*, Hodder Education, London, UK.

McKellen, I & Rodenburg, P 1993, *The Right to Speak: Working With the Voice*, Routledge, London, UK.

Reynolds, P 1991, *Drama: Text into Performance*, Penguin, Harmondsworth, UK.

### Student text

Bird, J & Sallis, R 2000, *Acting Smart: VCE Drama*, 3rd edn, Drama Victoria, Australia.

Boagey, E 1986, *Starting Drama*, Collins Educational, London, UK.

Burton, B 1991, *Living Drama*, 2nd edn, Longman Cheshire, Melbourne, Australia.

Clausen, M & Kosky, S 2000, *Centre Stage – Creating, Performing and Interpreting*, Heineman, Melbourne, Australia.

Galbraith, R 1991, *'You're On': A Practical Course in Drama and Theatre Art*, Longman, Melbourne, Australia.

Gauntlett, M & O'Connor, B 1995, *Drama Studies*, Pearson Education, Australia.

Gooch, S 2001, *Writing a Play*, A & C Black, London, UK.

Tourelle, L & McNamara, M 1998, *Performance – A Practical Approach to Drama*, Heinemann, Melbourne, Australia.

### Theatre styles (naturalistic and non-naturalistic)

Artaud, A 1988, *Antonin Artaud: Selected Writings*, University of California Press, California, USA.

Banks, RA & Marson, P (ed.) 1998, *Drama and Theatre Arts*, Hodder Education, London, UK.

Boal, A 2000, *The Theatre of the Oppressed*, Pluto Press Limited, London, UK.

Brecht, B 1978, *On Theatre*, Methuen Publishing Ltd, London, UK.

Burton, B 1991, *The Act of Learning – The Drama – Theatre Continuum in the Classroom*, Longman Cheshire, Melbourne, Australia.

Cavaye, R 1993, *Kabuki: A Pocket Guide*, Tuttle Publishing, Tokyo.

Cole, T 1995, *Acting: A Handbook of the Stanislavski Method*, Crown Publications, New York, USA.

Darius, A 1996, *Commedia dell'Arte: An Introduction*, Kolesnok Production, Oy, Finland.

Davies, A 1987, *Other Theatres: The Development of Alternative and Experimental Theatre in Britain*, Barnes and Noble, New Jersey, USA.

Esslin, M 2004, *The Theatre of the Absurd*, Penguin, Harmondsworth, UK.

Grotowski, J 1993, *Towards a Poor Theatre*, Methuen, London, UK.

Gurr, A 1992, *The Shakespearean Stage, 1574–1642*, 3rd edn, Cambridge University Press, London, UK.

Kumiega, J 1987, *The Theatre of Grotowski*, Methuen, London, UK.

Mason, B 1992, *Street Theatre and Other Outdoor Performance*, Routledge, London, UK.

Mitter, S 1992, *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Peter Brook*, Routledge, New York, USA.

Roose-Evans, J 1996, *Experimental Theatre: From Stanislavsky to Peter Brook*, Routledge, New York, USA.

Rudlin, J 1994, *Commedia dell'Arte: An Actor's Handbook*, Routledge, New York, USA.

Sommerstein, AH 2002, *Greek Drama and Dramatists*, Routledge, London, UK.

Stanislavski, C 1999, *Stanislavski's Legacy*, Routledge, London, UK.

Stanislavski, C 2004, *An Actor's Handbook*, Routledge, London, UK.

Stanislavski, C & Hapgood, ER 1989, *An Actor Prepares*, Theatre Arts Books.

Strasberg, L 1990, *A Dream of Passion: The Development of the Method*, G P Putnam's Sons, New York, USA.

Styan, J 1981, *Modern Drama in Theory and Practice 1: Realism and Naturalism*, Cambridge University Press, Cambridge, UK.

Styan, J 1981, *Modern Drama in Theory and Practice 2: Symbolism, Surrealism and the Absurd*, Cambridge University Press, Cambridge, UK.

Styan, J 1983, *Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre*, Cambridge University Press, Cambridge, UK.

Willett, J 1977, *The Theatre of Bertolt Brecht*, Methuen Publishing Ltd, London, UK.

### JOURNALS

*ADEM, Australian Drama Education Magazine*, Drama Australia, Brisbane, Australia.

*Directions: National Guide to Tertiary Education in Performing Arts*, Carclew Youth Arts Centre, North Adelaide, Australia.

*Dramatic Publishing*, International Catalogue of Plays and Musicals, Illinois, USA.

*Ignite*, Theatre Arts Network Queensland (TANQ), Brisbane, Australia.

*Lowdown*, Drama Australia, Brisbane, Australia.

*Mask*, Drama Victoria, Melbourne, Australia.

*NJ, The Journal of Drama Australia*, Drama Australia, Brisbane, Australia.

*Stage Whispers*, Premonitions Publications, Monbulk, Australia.

## FEATURE FILMS, VIDEOS AND TELEVISION

*Arts Matters: Dramatic Styles* 1998, Parnall, R, DE&T, Melbourne.

Videos from:

Appleseed Productions, *Playing a Part: The Process of Creating Drama* series:

- The Creative Team
- From Page to Stage
- The Actor's Technique
- The Audition
- The Rehearsal Process
- Acting for the Screen

Contemporary Arts Media Pty Ltd  
213 Park Street  
South Melbourne Vic 3205  
Tel: +61 3 9690 0666  
Fax: +61 3 9690 0644  
Web: www.artfilms.com.au

*Augusto Boal and Theatre of the Oppressed in Rio de Janeiro*, 53 minutes

*Commedia dell'arte*, Antonio Fava, 53 minutes

*Mask*, Kriszta Bodonyi, 54 minutes.

*Mime*, Kriszta Bodonyi, 54 minutes.

*Physical Theatre: Butoh and Beyond*, 53 minutes.

*Training at Grotowski's 'laboratorium' in Wroclaw*, 90 minutes.

*The Theatres of Asia: An Introduction*, 50 minutes.

*Toil: The making of Zen Zen Zo's Macbeth*, 1998, directed by Tim Roanc. Zen Zen Zo.

*Diavolozoppo: Community Theatre in Action*, 70 minutes  
VC Media Pty Ltd  
572a St. Kilda Road  
Melbourne Vic 3004  
Tel: (03) 9510 3600

*Director's Interpretation*, Australia, 1995, 15 minutes.

*Drama makes Meaning*, 24 minutes, A 10272127. This program is in four sections: building the belief, establishing roles, developing drama, responding. Includes teacher's guide.

*Henrik Ibsen*, 59 minutes  
Marcom Projects  
PO Box 4215  
Loganholme Qld 4219

This program discusses the life and work of the Norwegian poet and dramatist and the impact of his plays on the world of theatre, in particular his creation of modern, realistic drama.

Hush Video Marketing  
PO Box 277  
Floreat VIC 6014  
Tel: 61 8 9383 7636

*Image of reality*, 28 minutes, A10839690. Discusses survival of drama since ancient Greece; uses play excerpts to compare heroes in *King Oedipus*, *Hamlet* and *The Glass Menagerie*; examines some modern dramas.

*Is this Seat Taken?*, 27 minutes

Marcom Projects  
PO Box 4215  
Loganholme Qld 4219  
Tel: (07) 3801 5600  
Fax: (07) 3801 5662

A unique and intimate theatrical performance in Canberra with women from a range of cultural backgrounds on stage sharing thoughts on the role of women in Australia irrespective of race or colour.

Marcom Projects  
PO Box 4215  
Loganholme Qld 4219  
Tel: (07) 3801 5600  
Fax: (07) 3801 5662

*Macbeth* – various versions, e.g.

*Macbeth*, 1971, 135 minutes, directed by Roman Polanski, network.

*Macbeth*, 1978, 146 minutes, directed by Philip Casson. Pickwick.

*Macbeth*, 1996 edition of a 1960s film. 149 minutes directed by Jack Gold. BBC Video.

*Masked Madness in Switzerland*, 26 minutes

Marcom Projects  
PO Box 4215  
Loganholme Qld 4219  
Tel: (07) 3801 5600  
Fax: (07) 3801 5662

Examines the festival of masked madness in Basel and can be used for examples and studies of the mask.

*Plays*, 15 minutes  
Video Education Australasia  
111A Mitchell Street  
Bendigo Vic 3550

Includes interviews with the director and two actors during the making of *Macbeth* in regard to character development and performance.

*Radio Drama*, 55 minutes  
VCMedia Pty Ltd  
572a St Kilda Road  
Melbourne Vic 3004  
Tel: (03) 9510 3600

*Shakespeare is Alive and Well in the Modern World* (A10830065), 45 minutes. Analyses Shakespeare's eternal themes of alienation, love, revenge, ambition and rebellion from the tragedies: *Romeo and Juliet*, *Hamlet*, *Macbeth*, *Julius Caesar*. Compares the treatment of these same themes in *Wuthering Heights*, *Animal farm*, *One Flew Over the Cuckoo's nest*, *Lord of the Flies*, and *The Outsiders*.

*The Drama Skills Videos*, 1996  
Blake education Pty Ltd  
PO Box 234  
Alexandria NSW 2015

The videos are titled *Movement*, *Characterisation*, and *Acting the part*, and are based around a workshop format where basic exercises are developed into a performance piece. They are accompanied by a workbook.

## WEBSITES

### Theatre forms/theatre figures/stagecraft

*Anansi's Storytelling Initiative*  
resources, units of work, festivals/ events and storytellers  
[www.anansi.org/webwalker/webasi.htm](http://www.anansi.org/webwalker/webasi.htm)

#### Antonin Artaud

Antonin Artaud  
[www.levity.com/corduroy/artaud.htm](http://www.levity.com/corduroy/artaud.htm)  
Articles of Artaud's work.

#### Bertolt Brecht

*Bertolt Brecht*  
[www.kirjasto.sci.fi/brecht.htm](http://www.kirjasto.sci.fi/brecht.htm)

*Bertolt Brecht*, Moonstruck Publishing  
[www.imagi-nation.com/moonstruck/clsc15.htm](http://www.imagi-nation.com/moonstruck/clsc15.htm)

#### Commedia

*A Commedia Page*  
[www.commedia-dell-arte.com/](http://www.commedia-dell-arte.com/)  
Commedia links page

*Commedia dell 'Arte*  
Harlequinn Limited  
[www.commedia.org/](http://www.commedia.org/)

#### Greek

*Classical Drama Sites*  
[www.webcom.com/shownet/medea/cldrama.html](http://www.webcom.com/shownet/medea/cldrama.html)  
Classical Drama links

*Greek Drama*  
Rivendell Educational Archive  
[www.watson.org/rivendell/dramagreek.html](http://www.watson.org/rivendell/dramagreek.html)  
Greek Drama – Playwrights, poets and mythologies

#### Kabuki

*Kabuki: Traditional Theatrical Arts*  
Asian Studies Network Information Centre, University of Texas  
[www.asnic.utexas.edu/asnic/countries/japan/kabuki.html](http://www.asnic.utexas.edu/asnic/countries/japan/kabuki.html)

#### Medieval

*NetSERF*  
*The Internet Connection for Medieval Resources*  
The Catholic University of America  
[www.netserf.cua.edu/](http://www.netserf.cua.edu/)

*The Labyrinth*  
*Resources for Medieval Studies*, Georgetown University  
[www.georgetown.edu/labyrinth/](http://www.georgetown.edu/labyrinth/)

#### Playwrights

*Yahoo! Playwrights Search*, Yahoo! Inc.  
[www.yahoo.com/Arts/humanities/Literature/Genres/Drama/Playwrights/](http://www.yahoo.com/Arts/humanities/Literature/Genres/Drama/Playwrights/)

#### Surrealism

Cusimano, J Cusimano: Metaphysical Surrealist Artist  
[www.cusimano.com/artist/surreal/index.htm](http://www.cusimano.com/artist/surreal/index.htm)

#### Vaudeville

American Variety Stage  
Vaudeville and Popular Entertainment 1870–1920  
The Library of Congress  
[www.lcweb2.loc.gov/ammem/vshtml/vshome.html](http://www.lcweb2.loc.gov/ammem/vshtml/vshome.html)

Brown, L Federal Theatre, Melodrama, Social Protest and Genius  
[www.lcweb2.loc.gov/ammem/fedtp/ftbrwn00.html](http://www.lcweb2.loc.gov/ammem/fedtp/ftbrwn00.html)

#### William Shakespeare

Mr William Shakespeare and the Internet  
[www.shakespeare.palomar.edu/](http://www.shakespeare.palomar.edu/)

The Ever Reader  
Online magazine of the Shakespeare Oxford Society  
[www.everreader.com/](http://www.everreader.com/)  
Shakespeare Oxford Society Home Page featuring news, articles and essays on Shakespeare and Elizabethan Theatre

The Shakespeare Birthplace Trust  
[www.shakespeare.org.uk/](http://www.shakespeare.org.uk/)  
Features study materials, history, play texts, literary criticism and the Archive of the Royal Shakespeare Company

#### Australian focus

*Art Gallery NSW*  
Art Gallery of New South Wales  
[www.artgallery.nsw.gov.au/](http://www.artgallery.nsw.gov.au/)

*ArtServe*  
The Australian National University  
<http://rubens.anu.edu.au/index2.html>

*Australian Network for Art and Technology (ANAT)*  
[www.anat.org.au/index.html](http://www.anat.org.au/index.html)

*Digital Gallery*  
Board of Studies NSW  
[www.boardofstudies.nsw.edu.au/multimedia/gallery.html](http://www.boardofstudies.nsw.edu.au/multimedia/gallery.html)

*Digital Images from the Virtual Arts Library*  
Monash University  
[www.arts.monash.edu.au/visarts/diva/diva.html](http://www.arts.monash.edu.au/visarts/diva/diva.html)

*National Archives of Australia*  
Commonwealth of Australia  
[www.naa.gov.au/](http://www.naa.gov.au/)

*National Gallery of Australia*  
[www.nga.gov.au/](http://www.nga.gov.au/)

*National Gallery of Victoria*  
[www.ngv.vic.gov.au/](http://www.ngv.vic.gov.au/)

*National Library of Australia*  
[www.nla.gov.au/](http://www.nla.gov.au/)

*Playworks*  
National Centre for Women's Performance Writers  
[www.ozemail.com.au/](http://www.ozemail.com.au/)

**ORGANISATIONS**

Artists in Schools  
 Arts Victoria  
 Private Bag No. 1  
 City Road Post Office  
 South Melbourne Vic 3205  
[www.arts.vic.gov.au/arts/funding/programs/June2005/artistsinschools.htm](http://www.arts.vic.gov.au/arts/funding/programs/June2005/artistsinschools.htm)

Australian Copyright Council  
 3/245 Chalmers Street  
 Redfern NSW 2016  
 Tel: (02) 9318 1788  
 Fax: (02) 9698 3536  
 Website: [www.copyright.org.au](http://www.copyright.org.au)

Australian Writers' Guild  
 8/50 Reservoir St  
 Surry Hills NSW 2010  
 Tel: (02) 9281 1554  
 Fax: (02) 9281 4321  
 Website: [www.awg.com.au/](http://www.awg.com.au/)

Ballarat Fine Art Gallery  
 40 Lydiard Street  
 North Ballarat Vic 3350  
 Tel: (03) 5331 5622  
 Fax: (03) 5331 6361  
 Website: [www.balgal.com/](http://www.balgal.com/)

Benalla Art Gallery  
 Bridge Street  
 Benalla Vic 3672  
 Tel: (03) 5762 3027  
 Fax: (03) 5762 5640  
 Website: [www.benallaartgallery.com](http://www.benallaartgallery.com)

Bendigo Art Gallery  
 42 View Street  
 Bendigo Vic 3550  
 Tel: (03) 5443 4991  
 Fax: (03) 5443 6586

Bharatam Dance Company  
 PO Box 2289  
 Richmond South Vic 3121  
 Tel: (03) 9528 3416  
 Tel/Fax: (03) 9427 1814  
 Email: [bhardanc@ozemail.com.au](mailto:bhardanc@ozemail.com.au)

Dharnya Aboriginal Centre  
 Barmah Town Vic 3639  
 Tel: (03) 5869 3302

Drama Australia  
 PO Box 15163  
 Albert Street  
 Brisbane Qld 4002  
 Ph: (07) 3875 5725  
 Fax: (07) 3875 6868  
 Website: [www.dramaaustralia.org.au](http://www.dramaaustralia.org.au)

Drama Victoria  
 Abbotsford Convent  
 1 St Heliers Street  
 Abbotsford Vic 3067  
 PO Box 373  
 Abbotsford vic 3067  
 Tel: (03) 9419 2766  
 Fax: (03) 9419 4830  
 Website: [www.dramavictoria.vic.edu.au](http://www.dramavictoria.vic.edu.au)

Footscray Community Arts Centre  
 45 Moreland Road  
 Footscray Vic 3011  
 Tel: (03) 9362 8888  
 Website: [www.fcarts.org.au/](http://www.fcarts.org.au/)

Geelong Gallery  
 Little Malop Street  
 Geelong Vic 3220  
 Tel: (03) 5229 3645  
 Fax: (03) 5221 6441  
 Website: [www.geelonggallery.org.au](http://www.geelonggallery.org.au)

Gippsland Art Gallery  
 68 Foster Street  
 Sale Vic 3850  
 Tel: (03) 5142 3372

Horsham Regional Art Gallery  
 80 Wilson Street  
 Horsham Vic 3400  
 Tel: (03) 5282 5575  
 Fax: (03) 5381 5407  
 Website: [www.horsham.net.au/gallery](http://www.horsham.net.au/gallery)

Latrobe Regional Gallery  
 138 Commercial Road  
 Morwell Vic 3840  
 Tel: (03) 5128 5700  
 Fax: (03) 5128 5706

Alliance Online: Media, Entertainment and Arts  
 Level 4, 221 Queen Street,  
 Melbourne Vic 3000  
 Tel: (03) 9691 7100  
 Fax: (03) 9691 7155  
 Website: [www.alliance.org.au/](http://www.alliance.org.au/)

Heide: Museum of Modern Art  
 7 Templestowe Road  
 Bulleen Vic 3105  
 Tel: (03) 9850 1500  
 Fax: (03) 9852 0154  
 Website: [www.heide.com.au/](http://www.heide.com.au/)

National Gallery of Victoria  
 PO Box 7259  
 Melbourne Vic 8004  
 Tel: (03) 8620 2222  
 Website: [www.ngv.vic.gov.au](http://www.ngv.vic.gov.au)

Performing Arts Museum  
 100 St Kilda Road  
 Melbourne VIC 3004  
 Tel: (03) 9281 8194  
 Fax: (03) 9281 8530

Regional Arts Victoria  
 147 Liardet Street  
 Port Melbourne Vic 3207  
 Tel: (03) 9644 1800  
 Fax: (03) 9646 3832  
 Website: [www.rav.net.au](http://www.rav.net.au)

School Performance Tours  
 7A Cope Street  
 Redfern NSW 2016  
 Tel: (02) 9319 7475  
 Freetol: 1800 221 509  
 Fax: (02) 9318 0081  
 Website: [www.schoolperformancetours.com.au/](http://www.schoolperformancetours.com.au/)

Victorian Drama League (script rental library)  
 3rd Floor, Ross House  
 247 Flinders Lane  
 Melbourne Vic 3000  
 Tel: (03) 9663 4222  
 Website: <http://home.vicnet.net.au/~vicdrama/>

Victorian Writers' Centre  
 First Floor, Nicholas Building  
 37 Swanston Street  
 Melbourne Vic 3000  
 Phone: (03) 9654 9068  
 Fax: (03) 9654 4751  
 Website: [www.writers-centre.org](http://www.writers-centre.org)

## NOTES