



Drama

Stage 6

Syllabus

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1 The Higher School Certificate Program of Study

The purpose of the Higher School Certificate program of study is to:

- provide a curriculum structure which encourages students to complete secondary education;
- foster the intellectual, social and moral development of students, in particular developing their:
 - knowledge, skills, understanding and attitudes in the fields of study they choose
 - capacity to manage their own learning
 - desire to continue learning in formal or informal settings after school
 - capacity to work together with others
 - respect for the cultural diversity of Australian society;
- provide a flexible structure within which students can prepare for:
 - further education and training
 - employment
 - full and active participation as citizens;
- provide formal assessment and certification of students' achievements;
- provide a context within which schools also have the opportunity to foster students' physical and spiritual development.

2 Rationale for Drama in Stage 6 Curriculum

Drama is an art form that explores the world through enactment. It is a collaborative art form that involves the creative interaction of individuals using a range of artistic skills. Drama is an important means of understanding, constructing, appreciating and communicating social and cultural values; interpreting, valuing and transmitting the past and traditions; exploring, celebrating and challenging the present and imagining the future.

In Drama, students can investigate, shape, and symbolically represent ideas, feelings, attitudes, beliefs and their consequences. By studying this major art form students acquire skills in interpretation, communication, performance and critical analysis and become aware of the technical processes and technologies that may be used to heighten dramatic presentation. In the critical study of drama and theatre students can recognise the collaborative contribution of actors, directors, playwrights, designers and technicians to production. They develop an understanding of the cultural traditions and social contexts of drama and theatre.

In Drama, meaning is negotiated and created between the participants themselves and between the participants and audience. Direct engagement with an audience is an essential skill in dramatic performance.

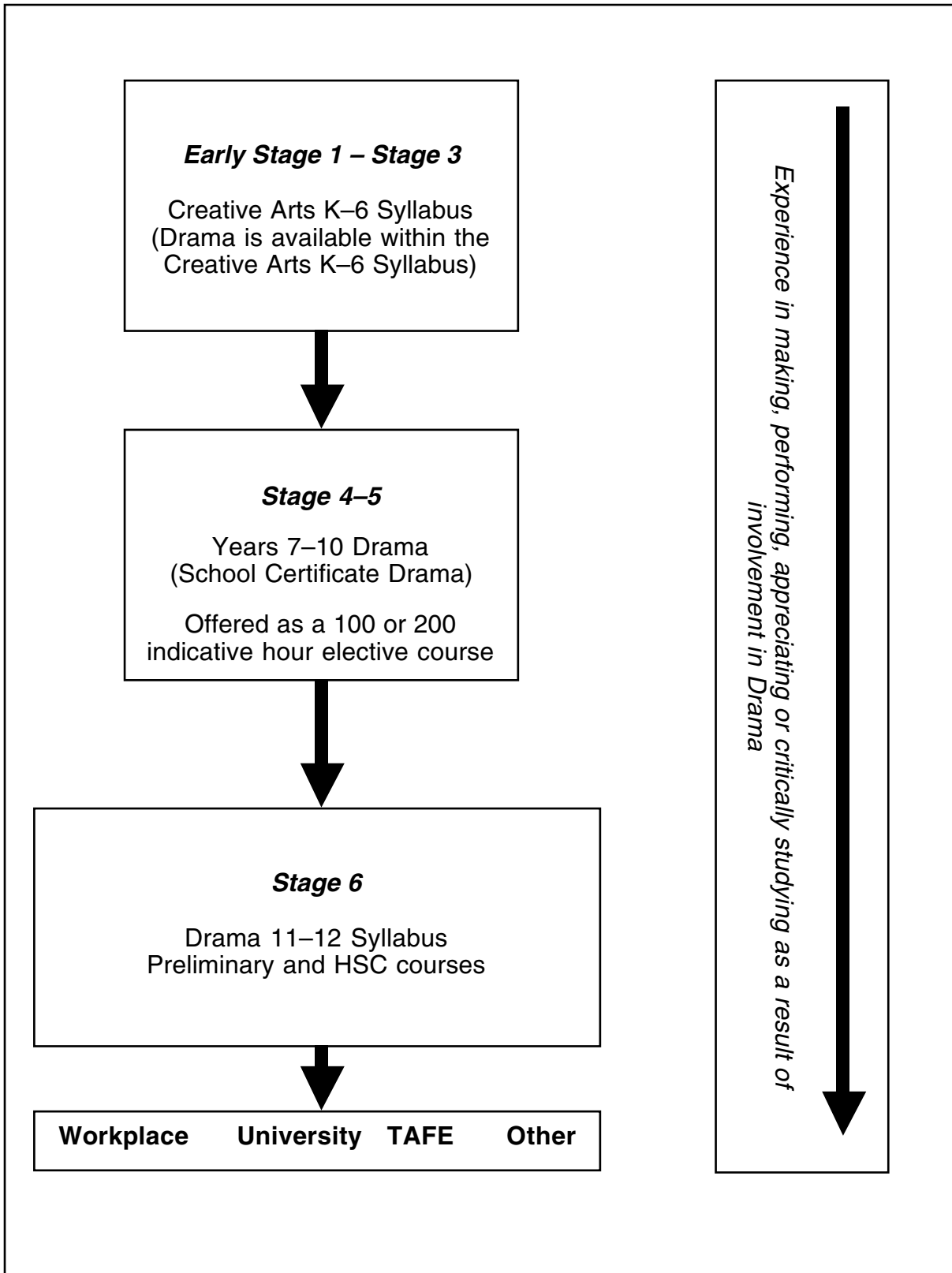
Drama can be employed as a technique for exploring personal and community issues and developing social skills. It caters for a broad range of students from varying social and cultural backgrounds. It allows for the exploration of attitudes and values of many groups in Australian society as students make, perform and critically study aspects of drama and theatre in Australian and other societies and cultures.

The study of Drama will develop the talents and capacities of all students — physical, emotional, intellectual, social, spiritual, creative and expressive — as well as developing self-confidence and self-esteem.

This syllabus provides opportunities for students to develop a range of skills and the opportunity to concentrate on areas of personal interest. It is designed for students who have completed the School Certificate Drama course and for those who are studying Drama for the first time.

The skills and knowledge acquired through the study of this syllabus may be further developed and employed in a variety of professions including, but not confined to, theatre, media, communications and community cultural development. The syllabus provides continuity with many tertiary and industry courses.

3 Learning for Drama Stage 6 Students



Drama is located in the K–12 continuum in the Creative Arts K–6 syllabus, 7–10 syllabus (School Certificate Drama) and the Drama single course in Years 11 and 12.

The Creative Arts K–6 syllabus includes Drama for Stages 1–3. In Drama, students make, perform and appreciate their own drama and that of others. In making and performing, students develop knowledge, understanding and skills about contexts and forms. The contexts are:

- Situation
- Role
- Elements of Drama
- Performance
- Elements of Theatre.

The forms are:

- Improvisation
- Narrative Forms
- Movement and Mime
- Scripted Drama.

The 7–10 syllabus (School Certificate Drama) is an elective course which provides a broad-based study of drama in which students can acquire knowledge, understanding, skills, values and attitudes which are extended in Stage 6.

In the 7–10 syllabus (School Certificate Drama) students may study:

- Improvisation and Playbuilding
- Dramatic Forms
- The Reading and Writing of Scripts as Texts for Performance
- Performance Spaces and Conventions of Theatre
- Technical Aspects of Production
- Experience of Dramatic Presentations
- Discussion, Reading and Writing about Drama and Theatre.

Improvisation, Playbuilding and Experience of Dramatic Presentations are considered to be the basis for, and integral to, other content areas of study.

Students studying Drama for the HSC bring a variety of prior learning experiences with them. Not all students will have studied the School Certificate course. There is a developmental progression from the School Certificate Drama syllabus to the current Drama 2 Unit syllabus and the outcomes of the Drama 2 Unit syllabus represent a higher level of achievement.

4 Aim

This syllabus is designed for students to experience, understand, enjoy and value drama as a social, collaborative and creative art form and as an expression of culture through making, performing and critically studying drama and theatre.

5 Objectives

Students will develop:

knowledge and understanding about, and skills in, **making**

- drama through participation in a variety of dramatic and theatrical forms
- drama and theatre using a variety of dramatic elements, theatrical techniques and conventions

values and attitudes about

- the collaborative nature of drama and theatre

knowledge and understanding about, and skills in, **performing**

- using the elements of drama and theatre in performance
- in improvised and playbuilt theatre, and scripted drama

values and attitudes about

- the diversity of the art of dramatic and theatrical performance

knowledge and understanding about, and skills in, **critically studying**

- the place and function of drama and theatre in communities and societies, past and present
- a variety of forms and styles used in drama and theatre

values and attitudes about

- drama and the theatre as a community activity, a profession and an industry.

6 Course Structure

Preliminary course (120 indicative hours)

<p>Improvisation, Playbuilding, Acting</p> <p>Elements of Production in Performance</p> <p>Theatrical Traditions and Performance Styles</p>	<p>common course</p> <p>content</p>
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The components in the Preliminary course are interrelated and should be taught in an integrated program of study.

HSC course (120 indicative hours)

<p>Australian Drama and Theatre</p>	<p>core content</p> <p>one topic from a choice of two topics</p>
<p>Studies in Drama and Theatre</p>	<p>one topic from a choice of seven topics</p>
<p>Group Performance</p>	<p>core content</p>
<p>Individual Project</p>	<p>one project to be chosen</p>
<p><i>Either</i> <i>Or</i> <i>Or</i> <i>Or</i> <i>Or</i></p> <p><i>Critical Analysis</i> <i>Design</i> <i>Performance</i> <i>Script-writing</i> <i>Video Drama</i></p>	

7 Objectives and Outcomes

7.1 Table of Objectives and Outcomes

The Preliminary course outcomes are progressive and are subsumed in the HSC course outcomes.

Making

Objectives	Preliminary Course Outcomes	HSC Course Outcomes
Through Drama, students will develop knowledge and understanding about and skills in:		
<ul style="list-style-type: none"> using drama, through participation in a variety of dramatic and theatrical forms making drama and theatre, using a variety of dramatic and theatrical techniques and conventions 	<p>The student:</p> <p>P1.1 develops acting skills in order to adopt and sustain a variety of characters and roles</p> <p>P1.2 explores ideas and situations, expressing them imaginatively in dramatic form</p> <p>P1.3 demonstrates performance skills appropriate to a variety of styles and media</p> <p>P1.4 understands, manages and manipulates theatrical elements and elements of production, using them perceptively and creatively</p> <p>P1.5 understands, demonstrates and records the process of developing and refining ideas and scripts through to performance</p> <p>P1.6 demonstrates directorial and acting skills to communicate meaning through dramatic action</p>	<p>The student:</p> <p>H1.1 uses acting skills to adopt and sustain a variety of characters and roles</p> <p>H1.2 uses performance skills to interpret and perform scripted and other material</p> <p>H1.3 uses knowledge and experience of dramatic and theatrical forms, styles and theories to inform and enhance individual and group devised works</p> <p>H1.4 collaborates effectively to produce a group-devised performance</p> <p>H1.5 demonstrates directorial skills</p> <p>H1.6 records refined group performance work in appropriate form</p> <p>H1.7 demonstrates skills in using the elements of production</p>
and values and attitudes* about:		
<ul style="list-style-type: none"> the collaborative nature of drama and theatre 	<p>P1.7 understands the collaborative nature of drama and theatre and demonstrates the self-discipline needed in the process of collaboration</p> <p>P1.8 recognises the value of individual contributions to the artistic effectiveness of the whole</p>	<p>H1.8 recognises the value of the contribution of each individual to the artistic effectiveness of productions</p> <p>H1.9 values innovation and originality in group and individual work</p>

Performing

Objectives	Preliminary Course Outcomes	HSC Course Outcomes
Through Drama, students will develop knowledge and understanding about and skills in:		
<ul style="list-style-type: none"> using the elements of drama and theatre in performance performing in improvised and playbuilt theatre and scripted drama 	<p>The student:</p> <p>P2.1 understands the dynamics of actor-audience relationship</p> <p>P2.2 understands the contributions to a production of the playwright, director, dramaturg, designers, front-of-house staff, technical staff and producers</p> <p>P2.3 demonstrates directorial and acting skills to communicate meaning through dramatic action</p> <p>P2.4 performs effectively in a variety of styles using a range of appropriate performance techniques, theatrical and design elements and performance spaces</p>	<p>The student:</p> <p>H2.1 demonstrates effective performance skills</p> <p>H2.2 uses dramatic and theatrical elements effectively to engage an audience</p> <p>H2.3 demonstrates directorial skills for theatre and other media</p>

and values and attitudes* about:

<ul style="list-style-type: none"> the diversity of the art of dramatic and theatrical performance 	<p>P2.5 understands and demonstrates the commitment, collaboration and energy required for a production</p> <p>P2.6 appreciates the variety of styles, structures and techniques that can be used in making and shaping a performance</p>	<p>H2.4 appreciates the dynamics of drama as a performing art</p> <p>H2.5 appreciates the high level of energy and commitment necessary to develop and present a performance</p>
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Critically Studying

Objectives	Preliminary Course Outcomes	HSC Course Outcomes
<p>Through Drama, students will develop knowledge and understanding about and skills in:</p>		
<ul style="list-style-type: none"> • recognising the place and function of drama and theatre in communities and societies, past and present • critically studying a variety of forms and styles used in drama and theatre 	<p>The student:</p> <p>P3.1 critically appraises and evaluates, both orally and in writing, personal performances and the performances of others</p> <p>P3.2 understands the variety of influences that have impacted upon drama and theatre performance styles, structures and techniques</p> <p>P3.3 analyses and synthesises research and experiences of dramatic and theatrical styles, traditions and movements</p>	<p>The student:</p> <p>H3.1 critically applies understanding of the cultural, historical and political contexts that have influenced specific drama and theatre practitioners, styles and movements</p> <p>H3.2 analyses, synthesises and organises knowledge, information and opinion in coherent, informed oral and written responses</p> <p>H3.3 demonstrates understanding of the actor-audience relationship in various dramatic and theatrical styles and movements</p>
<p>and values and attitudes* about:</p>		
<ul style="list-style-type: none"> • drama and theatre as a community activity, a profession and an industry 	<p>P3.4 appreciates the contribution that drama and theatre make to Australian and other societies by raising awareness and expressing ideas about issues of interest</p>	<p>H3.4 appreciates and values drama and theatre as significant cultural expressions of issues and concerns in Australian and other societies</p> <p>H3.5 appreciates the role of the audience in various dramatic and theatrical styles and movements</p>

* Note: While values and attitudes outcomes are included in this syllabus, they are not to be assessed in the HSC assessment program.

7.2 Key Competencies

Drama skills and knowledge are frequently developed simultaneously through participation in creative activity, providing a framework for students to develop effective higher-order thinking skills considered essential for further education, work and everyday life. Key competencies are embedded in the Drama syllabus to enhance student learning.

The key competencies of **collecting, analysing and organising information** and **communicating ideas and information** reflect core processes of enquiry and are explicit in the objectives and outcomes of the syllabus. The other key competencies are developed through the methodologies of the syllabus and through classroom pedagogy.

Students work as individuals and as members of groups to construct work for the Group Performance and the Individual Project developing the key competencies of **planning and organising activities** and **working with others and in teams**.

In the Making, Performing, and Critically Studying practices within the Drama syllabus, student learning involves enquiry, research, analysis, experimentation and reflection contributing to the development of the key competency **solving problems**.

Students have the opportunity to develop the key competency **using technology** in the study of new approaches to Drama and Theatre and dramatic forms in the media of film, video, radio and CD-ROM.

8 Content: Drama Stage 6 Preliminary and HSC Courses

In Drama, the practices of Making, Performing, and Critically Studying interrelate. Students learn to engage in a collaborative process in which they explore, shape and symbolically represent imagination, ideas, feelings, attitudes, beliefs and their consequences.

Making

The practice of **making** in Drama is characterised by learning that involves workshopping concepts, ideas and experiences through enquiry, research, analysis and experimentation.

Students learn experientially, within and in response to situations where they take on roles. Learning about dramatic meaning will emerge from the making of drama. The processes of making, performing and critically studying drama and theatre are valued, whether or not they lead to theatrical performance. Making in Drama involves students learning through improvising, playbuilding, writing, designing, directing and interpreting existing scripts. Dramatic forms in the media of film, video and radio offer other ways in which students may make drama.

Performing

The practice of **performing** in Drama is characterised by learning that involves presenting drama and theatre to an audience.

Students learn how to develop an understanding of the nature of drama and theatre and acquire the skills to perform drama and theatre of their own and to work with the scripted works of others. Students learn how to develop an understanding of the elements of drama and theatre in performance, and the roles of designers, actors, directors, stage managers, theatre administrators, playwrights and others in the production of performances. In performing, meaning is negotiated and created between the participants themselves and between the participants and audience. Consideration of audience is essential to both the making and performing process.

Critically Studying

The practice of **critically studying** in drama and theatre is characterised by learning that involves research, critical analysis, evaluation and reflection. Students learn how to reflect on their own work and the work of others, and extend their cultural, artistic and social understandings.

Critically studying in drama and theatre involves a reflective and analytical response to individual performances, to bodies of work by individual artists, performance groups and theorists, and to historical and cultural movements and performance traditions. Students learn about the cultural, social and historical contexts of drama and theatre; the ideas, concepts, themes and texts on which drama and theatre are based; and the styles and forms that are developed to express or embody them.

Students learn through activities such as reading, thinking, discussing, writing and research in printed and electronic texts; investigative workshops in which practical questions are explored, reflected upon and analysed; and dramatic and theatrical presentations and performances in which work is offered to an audience for response.

Through oral and written responses students learn how to describe, interpret and evaluate material. They learn to analyse theoretical underpinnings and implications, making connections between different works, practices and ideas.

Such critical study applies equally to the work undertaken in the Preliminary course and to the components of the HSC course.

8.1 Content: Drama Stage 6 Preliminary Course

The Preliminary course comprises:

- Improvisation, Playbuilding and Acting
- Elements of Production in Performance
- Theatrical Traditions and Performance Styles.

Improvisation, Playbuilding and Acting

Outcomes

The student:

- P1.1 develops acting skills in order to adopt and sustain a variety of characters and roles
- P1.2 explores ideas and situations, expressing them imaginatively in dramatic form
- P1.3 demonstrates performance skills appropriate to a variety of styles and media
- P1.4 understands, manages and manipulates theatrical elements and elements of production, using them perceptively and creatively
- P1.5 understands, demonstrates and records the process of developing and refining ideas and scripts to performance
- P1.6 demonstrates directorial and acting skills to communicate meaning through dramatic action
- P1.7 understands the collaborative nature of drama and theatre and demonstrates the self-discipline needed in the process of collaboration
- P1.8 recognises the value of individual contributions to the artistic effectiveness of the whole
- P2.1 understands the dynamics of actor-audience relationship
- P2.2 understands the contributions to a production of the playwright, director, dramaturg, designers, front-of-house staff, technical staff and producers
- P2.3 demonstrates directorial and acting skills to communicate meaning through dramatic action
- P2.4 performs effectively in a variety of styles using a range of appropriate performance techniques, theatrical and design elements and performance spaces
- P2.5 understands and demonstrates the commitment, collaboration and energy required for a production
- P2.6 appreciates the variety of styles, structures and techniques that can be used in making and shaping a performance
- P3.1 critically appraises and evaluates, both orally and in writing, personal performances and the performances of others
- P3.2 understands the variety of influences that have impacted upon drama and theatre performance styles, structures and techniques.

Content

In the Preliminary course students learn the skills of Improvisation, Playbuilding and Acting.

In Improvisation, students learn how to work spontaneously to create characters and situations, explore ideas and issues, and use, and experiment with, dramatic elements and structures. When working with scripted material, students learn how to use improvisation to develop understanding of issues, themes, characters and dramatic forms and styles.

In Playbuilding, students learn to collaborate in devising original presentations using dramatic elements, structures and performance styles. Students learn how to use acting skills and performance spaces and how to establish an actor-audience relationship appropriate to style and purpose. Students learn to use production elements such as costume, sound and lighting. Playbuilding can lead to students learning to transform work into scripted form using appropriate conventions and directions.

In Acting, students learn to perform drama and theatre to an audience. Acting can occur in both live performance before an audience and in the media of film and video and pre-recorded radio drama.

Students learn how to use the voice and body, in conjunction with the mind and the imagination, to transform themselves as actor into a fictitious character. In characterisation, whether created by the actor, or interpreted from a script, students learn how to use dramatic elements, analysis of motivations, reactions and relationships, and the ability to sustain a character in performance situations.

Students learn how to record their experiences in logbooks as reflections, critical appraisals of their own work and the work of others, research, analysis, drafts, character profiles, notes, extracts from scripts, reviews and director's notes.

Elements of Production in Performance

Outcomes

The student:

- P1.3 demonstrates performance skills appropriate to a variety of styles and media
- P1.4 understands, manages and manipulates theatrical elements and elements of production, using them perceptively and creatively
- P1.5 understands, demonstrates and records the process of developing and refining ideas and scripts through to performance
- P1.6 demonstrates directorial and acting skills to communicate meaning through dramatic action
- P1.7 understands the collaborative nature of drama and theatre and demonstrates the self-discipline needed in the process of collaboration
- P2.1 understands the dynamics of actor-audience relationship
- P2.2 understands the contributions to a production of the playwright, director, dramaturg, designers, front-of-house staff, technical staff and producers
- P2.3 demonstrates directorial and acting skills to communicate meaning through dramatic action
- P2.4 performs effectively in a variety of styles using a range of appropriate performance techniques, theatrical and design elements and performance spaces
- P2.5 understands and demonstrates the commitment, collaboration and energy required for a production
- P2.6 appreciates the variety of styles, structures and techniques that can be used in making and shaping a performance
- P3.1 critically appraises and evaluates, both orally and in writing, personal performances and the performances of others
- P3.2 understands the variety of influences that have impacted upon drama and theatre performance styles, structures and techniques.

Content

Performance uses the elements of production to communicate a scripted or unscripted drama to an audience.

Students learn about rehearsal scheduling and processes including adapting to different performance spaces and venues when developing original or scripted material for performance. They learn about and use the technical terminology of the stage and theatre.

Students learn about the roles of the director and the designer through practice, research and writing about their experiences. They learn how the elements of production such as set, properties, costume, sound and lighting can enhance their production when transferring from developmental stages to performance. They learn about the roles of stage management and crew, front-of-house organisation and publicity. Practical skills in these roles will be gained from taking on various responsibilities during class performances throughout the course, to develop practical skills which will be supplemented by observation, discussion, research, interviews, prepared talks and written assignments.

As audience members, students learn to observe, comment on and write about directorial and design concepts, acting techniques and audience reactions. They will learn to apply their knowledge and experiences of theatrical styles and forms to analyse the social and cultural contexts of performances and the effectiveness of productions.

Through reading, listening to, viewing and discussing critical reviews and analyses, students learn how to appraise, evaluate and review performances.

Theatrical Traditions and Performance Styles

Outcomes

The student:

- P1.3 demonstrates performance skills appropriate to a variety of styles and media
- P1.4 understands, manages and manipulates theatrical elements and elements of production, using them perceptively and creatively
- P1.6 demonstrates directorial and acting skills to communicate meaning through dramatic action
- P2.4 performs effectively in a variety of styles using a range of appropriate performance techniques, theatrical and design elements and performance spaces
- P2.6 appreciates the variety of styles, structures and techniques that can be used in making and shaping a performance
- P3.1 critically appraises and evaluates, both orally and in writing, personal performances and the performances of others
- P3.2 understands the variety of influences that have impacted upon drama and theatre performance styles, structures and techniques
- P3.3 analyses and synthesises research and experiences of dramatic and theatrical styles, traditions and movements
- P3.4 appreciates the contribution that drama and theatre make to Australian and other societies by raising awareness and expressing ideas about issues of interest.

Content

All performance, however old or new, occurs within an historical, social and cultural context. Students learn about the importance of these contexts and develop performance skills through exploring the differences in performance spaces, acting techniques, dramatic structures and theatrical conventions.

Students learn that key elements of theatrical performance such as the presence of the actor, the use of space, the role of image and sound, the principles of structure and the role of story and narrative have different meanings and significance in different contexts. Learning will encompass a range of cultural perspectives through the material chosen to be studied.

In studying Theatrical Traditions and Performance Styles, students learn experientially. This occurs through practical workshops using improvisation and playbuilding and a variety of texts, scripts or extracts from scripts. In this work they will use dramatic and theatrical techniques appropriate to the tradition and style.

Through research, discussion and theatre visits, students learn about the ways in which theatrical traditions and performance styles inform all drama and theatre.

8.2 Content: Drama HSC Course

The HSC course comprises:

- Australian Drama and Theatre (Core component)
- Studies in Drama and Theatre
- the Group Performance (Core component)
- the Individual Project.

Australian Drama and Theatre (Core component) and Studies in Drama and Theatre

Outcomes

The student:

H1.1 uses acting skills to adopt and sustain a variety of characters and roles

H1.2 uses performance skills to interpret and perform scripted and other material

H1.3 uses knowledge and experience of dramatic and theatrical forms, styles and theories to inform and enhance individual and group-devised works

H1.5 demonstrates directorial skills

H1.7 demonstrates skills in using the elements of production

H1.9 values innovation and originality in group and individual work

H2.3 demonstrates directorial skills for theatre and other media

H2.4 appreciates the dynamics of drama as a performing art

H3.1 critically applies understanding of the cultural, historical and political contexts that have influenced specific drama and theatre practitioners, styles and movements

H3.2 analyses, synthesises and organises knowledge, information and opinion in coherent, informed oral and written responses

H3.3 demonstrates understanding of the actor-audience relationship in various dramatic and theatrical styles and movements

H3.4 appreciates and values drama and theatre as significant cultural expressions of issues and concerns in Australian and other societies

H3.5 appreciates the role of the audience in various dramatic and theatrical styles and movements.

Content

In Australian Drama and Theatre and Studies in Drama and Theatre students learn through theoretical study about the themes and issues, the historical, social, cultural and political contexts of particular forms, styles, movements or traditions of theatre, or the work of a specific artist, practitioner, group or company. They learn about dramatic and theatrical structures, forms, styles and conventions and gain practical experience of them through workshops culminating in presentations and performances using relevant acting techniques, characterisation, performance styles and spaces.

Students learn to analyse, interpret and synthesise their research through discussion and debate, and through structuring their opinions in written responses.

In Australian Drama and Theatre students learn about aspects of drama and theatre in Australian societies and cultures, past and present, through study of ONE of two topics. While the topics differ in the period to which they refer, the perspectives through which they are to be approached are similar. The topics will be published separately.

Studies in Drama and Theatre involves students learning about aspects of drama and theatre in societies and cultures, past and present. Productions and works for this topic may be drawn from Australian and non-Australian material. The topics will be published separately. Students are to study ONE of seven topics.

The Group Performance (Core component)

Outcomes

The student:

- H1.1 uses acting skills to adopt and sustain a variety of characters and roles
- H1.2 uses performance skills to interpret and perform scripted and other material
- H1.3 uses knowledge and experience of dramatic and theatrical forms, styles and theories to inform and enhance individual and group-devised works
- H1.4 collaborates effectively to produce a group-devised performance
- H1.6 records refined group performance work in appropriate form
- H1.8 recognises the value of the contribution of each individual to the artistic effectiveness of productions
- H1.9 values innovation and originality in the group and individual work
- H2.1 demonstrates effective performance skills
- H2.2 uses dramatic and theatrical elements effectively to engage an audience
- H2.3 demonstrates directorial skills for theatre and other media
- H2.4 appreciates the dynamics of drama as a performing art
- H3.2 analyses, synthesises and organises knowledge, information and opinion in coherent, informed oral and written responses
- H3.3 demonstrates understanding of the actor-audience relationship in various dramatic and theatrical styles and movements
- H3.5 appreciates the role of the audience in various dramatic and theatrical styles and movements.

Content

Each student learns to collaborate with a group to devise and perform in a piece of original theatre. They learn how to work cooperatively in creating dramatic works, presenting their own opinions confidently and listening to the ideas of others. They develop their Group Performance using a variety of playbuilding techniques and approaches. They learn to structure their work using dramatic elements and theatrical conventions. They learn how to edit and refine their work through rehearsal, evaluation and editing. In their performance they use expressive skills that are appropriate to the chosen style or form. They learn how to realise and sustain a role and how to establish a relationship with the audience.

As a starting point for the Group Performance, students must choose ONE topic from a list of topics or ideas which will be published separately and which may be changed in total or in part every two years.

In order to assist the development of the idea or topic chosen for the Group Performance, students may choose to use materials that may include art works such as paintings, sculptures and photographs; stories such as legends, myths and science fiction; music such as classical, contemporary and indigenous; documents such as reports, autobiographies, oral history, interviews and documentaries.

Students chart the process of the development of their performance in a logbook. They learn how to reflect upon, record, interpret, synthesise, research, and describe the process undertaken, as well as problems encountered and strategies used to find solutions.

This performance depends on and extends knowledge, skills and experiences gained by students in the Preliminary course, and will be further informed by knowledge and experiences from their studies of Australian Drama and Theatre, and Studies in Drama and Theatre in the HSC course.

The Individual Project

Outcomes

The student:

- H1.2 uses performance skills to interpret and perform scripted and other material
- H1.3 uses knowledge and experience of dramatic and theatrical forms, styles and theories to inform and enhance individual and group-devised works
- H1.5 demonstrates directorial skills
- H1.7 demonstrates skills in using the elements of production
- H1.9 values innovation and originality in group and individual work
- H2.1 demonstrates highly developed performance skills
- H2.4 appreciates the dynamics of drama as a performing art
- H3.2 analyses, synthesises and organises knowledge, information and opinion in coherent, informed oral and written responses
- H3.3 demonstrates understanding of the actor-audience relationship in various dramatic and theatrical styles and movements
- H3.5 appreciates the role of the audience in various dramatic and theatrical styles and movements.

Content

In the Individual Project students learn how to initiate and present a project in an area of interest developed during study in the Preliminary course. They use the knowledge, skills and experiences acquired in the Preliminary course to select an area in which to specialise. Students then learn how to develop concepts and use innovation. They learn how to describe their intentions and the approach they intend to take in realising the project. They learn how to use skills appropriate to the area in which they are working, whether it is based on critical reviews of performances, dramaturgy, direction, design, performance, scriptwriting or drama on video. They learn how to manipulate theatrical elements and conventions to achieve their aims.

In preparing their Individual Project, students learn how to plan, evaluate and structure their work into a refined presentation that meets the criteria of each project.

Students chart the process of their project in a logbook. They learn how to reflect upon, record, interpret and synthesise research, edit preliminary sketches or drafts, adapt work to specifications of time or length, and to submit work in a prescribed form.

The Individual Project will take one of the following forms:

- Critical Analysis
- Design
- Performance
- Scriptwriting
- Video Drama.

The content for the Individual Projects in Critical Analysis (Director's Folio) and Design (Set, Costume, Lighting, Publicity) will be based on one of the texts in a separately published list, which may change in total or in part every two years.

Individual Projects will be determined by negotiation between the student and the teacher at the beginning of the HSC course.

9 Course Requirements

9.1 Course Requirements

Preliminary Course

Indicative hours required to complete the course: 120hrs

Exclusions:

- When preparing programs of study for the Preliminary course, it is important to exclude any topics that will be studied in the HSC Drama course, or any texts that students will be studying in any other HSC subjects (eg English or Languages).
- While students in the Preliminary course may attend productions of texts that they will be studying in their HSC course, they may not take part in performances of these plays.

HSC Course

Indicative hours required to complete the course: 120hrs

Exclusions:

- When choosing their Individual Project, students must ensure that they do not choose a topic or text that they are studying in Drama (as part of Australian Drama and Theatre or Studies in Drama and Theatre) or in any other of their HSC courses. For example, they may not use extracts from a text they are studying in English for the Individual Project Performance, or a playwright they are studying in Ancient History for the Individual Project: Critical Analysis (Research).
- **Teachers should ensure that students do not submit the same project for any other HSC subject.**

Course Requirements for the Components of the HSC Course

Australian Drama and Theatre (Core component)

This component and the Group Performance comprise the Core. In Australian Drama and Theatre ONE topic only will be chosen from a choice of TWO.

The two topics will relate to aspects of drama and theatre in Australian societies and cultures, past and present. While topics may differ in the form, style or historical period they will incorporate a specific perspective on Australian Drama and Theatre.

Learning experiences should be both experiential and theoretical, including workshops and presentations, focusing on relevant acting techniques, characterisation, performance styles and spaces, themes, issues and historical and social perspectives relevant to the set topic.

For the written examination, students will discuss only ONE topic when answering a common question in an extended response essay. Students should write from a dramatic perspective rather than using a literary approach that might be more suitable in an English examination.

Topics in this section will be published separately and may be changed in part every two years.

Studies in Drama and Theatre

Students will be required to select ONE topic from a choice of SEVEN. This topic will focus on drama and theatre in societies and cultures in the world, including Australia.

Learning experiences should be both experiential and theoretical including workshops and presentations, focusing on relevant acting techniques, characterisation, performance styles and spaces, themes, issues and historical and social perspectives relevant to the set topic.

For the written examination, students will discuss only ONE topic when answering an extended response essay. Students should write from a dramatic perspective rather than using a literary approach that might be more suitable in an English examination.

Topics in this section will be published separately and may be changed in part every two years.

Criteria for examining the written examination for both Australian Drama and Theatre and Studies in Drama and Theatre

- Knowledge and understanding of the topic and text(s).
- Ability to use this knowledge and understanding to answer the question.
- Organisation of information and suitability of the supporting evidence.
- Understanding of dramatic and theatrical concepts.
- Clarity of written expression and style.

Group Performance (Core component)

The Group Performance will be a piece of original theatre which:

- is a complete theatrical statement demonstrating a sense of dramatic shape and structure
- provides opportunity for each student to demonstrate his or her performance skills
- is performed by **no fewer than three and no more than six students**
- is 8–12 minutes in duration.

It is in the student's best interest to work within the specified time frame. Performances under time will be penalised and those significantly over time will be stopped by the examiners. This may lead to serious disadvantage.

The development of the Group Performance will be assessed by the teacher as part of the school assessment. The teacher will be required to act as a supervisor and facilitator, using a variety of strategies, including advice, assistance and negotiation. However, **at no time should the teacher, or any other adviser, including outside tutors, assume the role of director.** Work on the Group Performances should commence after the Easter break of the HSC year.

Criteria for examining the Group Performance (30 Marks)

For the Group Performance, a mark out of 10 is awarded for each of the three criteria, giving a total mark out of 30.

Criterion 1: Performance skills appropriate to the style or form

- Vocal: projection, clarity, tone, pitch, pace, dynamics
- Movement: control, energy, spatial awareness, dynamics
- Timing: control of delivery, responses to cues, awareness of rhythms.

Criterion 2: Sustaining and developing role/character

- Belief/Conviction/Energy
- Complexity/Dimension
- Interaction with other characters or roles
- Focus.

Criterion 3: Structure and dramatic coherence

- Performance as part of an ensemble
- Effective use of dramatic elements and theatrical conventions
- Establishing and maintaining a clear intention and an appropriate relationship with the audience in the context of the performance space
- Demonstration of innovation, flair and integrity in the dramatic work
- Effective use of the space in the context of the performance style.

Logbook for Group Performance

As part of the Group Performance, each student is required to present a logbook of his/her involvement in, and reflections on, the development of the performance. Examiners have the right to consult these to assist them in their deliberations. However, they will not be used as part of the external examination mark.

As a personal record of the students' involvement in the production process, the logbook may be assessed as part of the school assessment mark for the Group Performance. Teachers should date and sign logbooks, but assessment marks and comments should be recorded separately.

The logbook should provide:

- a record of initial ideas shared
- a record of research and reading undertaken and how this contributed to the process
- an ongoing description and analysis of problems encountered and strategies used in finding solutions
- a record of constructive advice and comments received from audiences such as fellow students, parents and friends, teacher and assessors of works-in-progress
- comments on aspects of staging, lighting and design, where applicable
- a record of the final product.

Individual Project

The Individual Projects will be negotiated between the student and the teacher at the beginning of the HSC course. It may be formalised by the writing of a contract that could be retained until the formal certification is completed prior to the examination.

Schools will be notified each year of the exact date, usually in late July, beyond which Individual Project options cannot be changed. Changes to students' Individual Project options must be notified in writing, countersigned by the school principal, prior to this date. Changes after this date will not be accepted.

Individual Projects: Critical Analysis, Design, Scriptwriting and Video Drama must be submitted to the Board towards the end of Term 3. Schools will be advised of specific dates. Individual Project: Performances are examined by visiting examiners at the same time as the Group Performances, towards the end of Term 3. Schools will be advised of specific dates.

The process of development of the Individual Project will be assessed by teachers as part of the school assessment. While much of the work will be completed outside class time, the teacher must assume both a supervisory and advisory role.

When choosing their Individual Project, students must ensure that they do not choose a topic or text that they are studying in Drama or in any other of their HSC courses. For example, they may not use extracts from a text being studied in English for the Individual Project Performance or a playwright being studied in Ancient History for the Individual Project: Critical Analysis (Applied Research Report).

Teachers should ensure that students do not submit the same project for any other HSC subject.

It is in the student's best interest to work within the parameters of the Individual Project chosen. Specifications are detailed on the pages relevant to each Individual Project.

Rationale

For each Individual Project students will be required to present a 300-word rationale clearly explaining the intention of the project and the approach that has been taken.

The rationale is considered a part of the project. While not marked externally, it will be referred to by examiners in the marking process to confirm the intent of the student work.

For the Individual Projects: Critical Analysis (Director's Folio), Design and Video Drama, the rationale will be an explanation of the directorial concept, which provides a coherent vision of the play or video drama.

In the other project areas, Critical Analysis (Portfolio of Theatre Criticism) and Critical Analysis (Applied Research Report), Performance and Scriptwriting, the rationale will be an explanation of the overall intention of the work. This includes the approach taken and the reasons leading to eventual decisions.

In the submitted Individual Projects, the rationale should be a separate item (ie not in the logbook). For Individual Project Performance, the rationale must be on the final page of the logbook.

Logbook for Individual Project

The logbook must be submitted with the Individual Project. Examiners may use it for verification, but the logbook will not be used as part of the external examination mark. However, it may be used as part of the school assessment. Teachers should date and sign logbooks, but assessment marks and comments should be recorded separately.

The logbook is a documentation of the process of the Individual Project and should provide:

- a clear statement of intention, agreed to by the student and the teacher, in the form of a contract
- the motivations for selecting the project
- the ideas and approaches used
- evidence of research and selection of resources
- support material used, including sketches, clippings, photographs and other sources
- decisions made and solutions to problems
- the extent to which original intentions were achieved
- drafts and redrafts with explanations for any changes in direction evaluations and constructive advice from advisers or audiences
- personal reflections and evaluations.

Individual Project: Critical Analysis

This project must be completed in one of the following areas:

- (i) Director's Folio
- (ii) Portfolio of Theatre Criticism
- (iii) Applied Research Project.

(i) Individual Project: Critical Analysis (Director's Folio)

This project comprises a folio of work based on one of the texts listed on the current Design/Critical Analysis (Director's Folio) Text List.

The submitted folio should be 3500 words in length. Students should work within the parameters of this project. Materials significantly under length will be penalised and material that exceeds the stipulated length will be disregarded.

Annotated scripts are not a requirement of this project.

The project must include:

- a 300-word rationale in the form of a director's concept/vision (see page 32)
- a comprehensive discussion of the director's concept/vision integrating the dramatic and theatrical elements
- descriptions and explanations of key theatrical elements, features, effects or images which contribute to dramatic meaning
- an analysis of the text and discussion of the research that has influenced the ideas for the production
- an outline of the design concepts for set, costumes and lighting
- a discussion of the approach to working with actors in rehearsal
- a statement about the intended experience for the audience.

Individual Project: Critical Analysis (Director's Folio) (30 Marks)

For the Individual Project: Critical Analysis (Director's Folio), a mark out of 10 is awarded for each of the three criteria, giving a total mark out of 30.

Criterion 1: Production concept/vision

- Originality, clarity and practicality of the director's concept/vision
- Effective communication of the director's concept/vision
- Effective use of key theatrical elements, features, effects or images which contribute to dramatic meaning
- Integration and unity of dramatic and theatrical elements.

Criterion 2: Analysis and synthesis of research

- Effective understanding and interpretation of the text
- Selection of the material and analysis of research contributing to the idea of the production
- Clarity in presenting the material.

Criterion 3: Production experience

- Skill in conceiving a dramatic and theatrical experience for the audience
- Appropriateness and effectiveness of rehearsal techniques
- Use of design elements to create dramatic meaning.

(ii) Individual Project: Critical Analysis (Portfolio of Theatre Criticism)

This project comprises FOUR reviews of live theatre performances attended during the HSC course. Each should be 800 words in length and use a style appropriate for theatre criticism.

Submissions significantly under or over length will be penalised.

The Project must include:

- a 300-word rationale (see page 32)
- four reviews that comprise:
 - a statement describing the impact and importance of the production
 - a discussion of significant aspects of the production
 - information about the style, design and ideas in the production
 - contributions made by the different members of the creative team that produced it
 - a well-supported and analytical judgement of the quality of the production
 - a style appropriate to theatre criticism.

Individual Project: Critical analysis (Portfolio of Theatre Criticism) (30 Marks)

For the Individual Project: Critical Analysis (Portfolio of Theatre Criticism), a mark out of 10 is awarded for each of the three criteria, giving a total mark out of 30.

Criterion 1: Selection and evaluation

- Identifying the style, design and ideas in the production
- Evaluating the significant aspects of the production
- Distinguishing and commenting on the different ways the script, the director, designers and performers contribute to the production.

Criterion 2: Analysing and synthesising

- Skill in analysing specific aspects of the production
- Evidence of knowledge/research into understanding of the script/style of theatre
- Coherent critical statements about the production.

Criterion 3: Language and style

- Understanding theatrical elements and terminology
- Clarity, appropriateness and flair of reviewing style(s)
- Coherence of structure.

(iii) Individual Project: Critical Analysis (Applied Research Project)

The submitted project should be approximately 3500 words in length. Students should work within the parameters of this project. A project significantly under length will be penalised and material that exceeds the stipulated length will be disregarded.

The Applied Research Project will take the form of a structured report on the results of investigative research into the work of

- an individual artist, performance group or theoretician in drama
- a specific dramatic text or production
- a theatre arts body
- a critical or technical issue in drama or theatre.

The project must be based on a specific research hypothesis, clearly articulated in the rationale, and must present the results of the research in a way that clearly addresses the hypothesis. It should include, in separately titled sections:

- a 300-word rationale outlining the approach that has been taken (see page 32)
- an outline of the hypothesis
- a survey of the area of study, based on background research (including reading, diagrams, interviews and/or practical work as appropriate) showing how the hypothesis arises from questions raised by that research
- a description of the research tasks undertaken and a summary of the information collected
- an analytical discussion of the results
- a conclusion referring to the original hypothesis.

Individual Project: Critical Analysis (Applied Research Project) (30 Marks)

For the Individual Project: Critical Analysis (Applied Research Project), a mark out of 10 is awarded for each of the three criteria, giving a total mark out of 30.

Criterion 1: Hypothesis and conclusion

- Structuring a clear and coherent original hypothesis.
- Evidence of appropriate research for the development of the hypothesis.
- Drawing conclusions from the research.

Criterion 2: Analysis and synthesis

- Effectiveness of research undertaken.
- Selection of the material and analysis of the research supporting the hypothesis.

Criterion 3: Execution

- Effectiveness in presenting and organising the project.
- Clarity and accuracy in the use of language.

Individual Project: Design

A Design project involves students in selecting one of the set plays listed on the current Individual Project Text List.

The project must be completed in ONE of the following areas:

- (i) Costume
- (ii) Lighting
- (iii) Promotion and Program
- (iv) Set.

Students should work within the parameters of the project selected. Projects submitted with items missing from the stipulated checklists will be penalised. Material that exceeds the stipulated requirements will be disregarded.

Size and weight specifications

Models and design portfolios should follow the specifications included with the outline of each Individual Project.

Teachers should be aware that there are inherent difficulties involved in packaging Individual Projects: Design. Careful attention should be given to the packaging of these projects to ensure they are not damaged in transit.

Dangerous materials

Poster and costume designs should not be framed or mounted on any material which may cause injury.

(i) Individual Project: Design (Costume)

This project consists of:

- a 300-word rationale in the form of a director's concept/vision (see page 32)
- renderings of costumes for at least two different characters
- a minimum of four to a maximum of six costume renderings in total
 - these renderings can be in media such as watercolour, coloured pencils or markers, collage or a computer-aided design submitted as hard copy. The renderings must be separately mounted on cardboard at least A3 size (297 x 420 mm), but no larger than A1 (594 x 841 mm). The figures depicted should be at least 300 mm in height. All characters rendered and the scenes in which they appear must be identified
- support material attached to the renderings, which includes fabric swatches and/or colour samples and any special construction information
- preliminary sketches and/or written descriptions of at least four other costumes required for the production.

Note: Students should not make costumes or include any dolls dressed in costumes in this Individual Project.

It is in the students' best interests to work within the parameters of this project. Projects submitted with required items missing will not meet the criteria. Material that exceeds the stipulated requirements will be disregarded.

Individual Project: Design (Costume) (30 Marks)

For the Individual Project: Design (Costume), a mark out of 10 is awarded for each of the three criteria, giving a total mark out of 30.

Criterion 1: Design concept/vision

- Effective interpretation of the play realised in a directorial concept/vision.
- Integrity, originality and clarity in the design concept/vision.
- Selection of appropriate characters and scenes to communicate the concept/vision.

Criterion 2: Appropriateness

- Understanding of the characters/roles — social standing, period, place.
- Suitability to the dramatic and technical needs of the characters/roles.
- Effectiveness of colours, textures and fabric types to each costume.

Criterion 3: Execution

- Realisation of the design concept/vision in the presentation.
- Clarity and flair in renderings.
- Clear and effective support material.

(ii) Individual Project: Design (Lighting)

This project will include:

- a 300-word rationale in the form of a director's concept/vision (see page 32)
- a lighting plan for two scenes in the play where the lighting contributes to the dramatic impact of significant moments. The lighting plan must be drawn to a scale of 1:25 metric and may be presented as a computer-aided design submitted as hard copy. It should include:
 - a floor plan of the stage indicating significant set features
 - a plan showing the location of the lantern positions
 - an indication of gel colours and lanterns used for the production and the area that each light covers
 - a list and description of the lanterns and gels used for the lighting of the two chosen scenes and a description of their impact on the dramatic action, mood and style
- a cue sheet and running script indicating the lighting state changes and cue points in the two scenes chosen.

Students should work within the parameters of this project. Projects submitted with items missing will be penalised. Material that exceeds the stipulated requirements will be disregarded.

Individual Project: Design (Lighting) (30 Marks)

For the Individual Project: Design (Lighting), a mark out of 10 is awarded for each of the three criteria, giving a total mark out of 30.

Criterion 1: Design concept/vision

- Effective interpretation of the play realised in a directorial concept/vision.
- Integrity, originality and clarity in the design concept/vision.
- Effective visualisation of the light design to contribute to the dramatic impact of significant moments.

Criterion 2: Appropriateness

- Effectiveness of the lighting states and changes that enhance the dramatic action, mood and style.
- Choice of lantern, position, gel colour and intensity to realise the purpose of the illuminations.
- Effectiveness of the lighting in enhancing visual elements of the set (where appropriate).

Criterion 3: Execution

- Realisation of the design concept/vision in the presentation.
- Clarity and accuracy of the lighting plan, cue sheet and running script.

(iii) Individual Project: Design (Promotion and Program)

This project may be for a real or hypothetical theatre company and will include:

- a 300-word rationale in the form of a director's concept/vision (see page 32)
- a poster which is a colour rendering of at least A3 (297 x 420 mm) size but no larger than A1(594 x 841 mm). The design may be rendered by hand or produced as a computer design submitted as hard copy
- a flyer which includes 150 words of promotional copy
- a program which contains a profile of the theatre company, its target audience, information about the playwright, the history of the play, the directorial approach and any other information relevant to the production
- a 500-word media feature story about the production, such as a researched article or interview which previews the production or an aspect of the production.

Note: Designs and promotional copies for a school production must not be used.

Students should work within the parameters of this project. Projects submitted with items missing will be penalised. Material that exceeds the stipulated requirements will be disregarded.

Individual Project: Design (Promotion and Program) (30 Marks)

For the Individual Project: Design (Promotion and Program), a mark out of 10 is awarded for each of the three criteria, giving a total mark out of 30.

Criterion 1: Design concept/vision

- Effective interpretation of the play realised in a directorial concept/vision.
- Integrity, originality and clarity in the design concept/vision.
- Use of visual elements and promotional copy to communicate the concept/vision.

Criterion 2: Appropriateness

- Effectiveness of each item of promotional material in conveying a dramatic interpretation of the production.
- Understanding purpose of each item of promotional material.
- Effectiveness of each item of promotional material in communicating the profile of the theatre company and its target audience.

Criterion 3: Execution

- Realisation of the design concept/vision in the visual presentation.
- Clarity and flair in the written material.
- Effective presentation of all artwork.

(iv) Individual Project: Design (Set)

The set design must be for an identified performance space and will consist of:

- a 300-word rationale in the form of a director's concept/vision (see page 32)
- a three-dimensional model built to a scale of 1:25 metric or computer-aided design submitted as hard copy which depicts the set design. The model or computer-aided design must be a precise miniature or representation of the stage and setting and should include a human figure to convey proportion. The model must be of sturdy construction and a fixed assembly. The packaged weight of the project must not exceed 15 kilograms
- a floor plan of the set design in the scale of 1:25 metric with an indication of the performance space's dimensions, audience configuration and sightlines
- a description and diagrams of any set or scenic changes in the production.

Students should work within the parameters of this project. Projects submitted with items missing will be penalised. Material that exceeds the stipulated requirements will be disregarded.

Individual Project: Design (Set) (30 Marks)

For the Individual Project: Design (Set), a mark out of 10 is awarded for each of the three criteria, giving a total mark out of 30.

Criterion 1: Design concept/vision

- Effective interpretation of the play realised in a directorial concept/vision.
- Integrity, originality and clarity in the design concept/vision.
- Effective visualisation of the whole play in the design concept/vision.

Criterion 2: Appropriateness

- Practicality of the design of the performer and audience sightlines, entrances, levels.
- Effectiveness of the design to realise the needs of the play.
- Dramatic effectiveness in the use of the stage space, texture, colour and composition.

Criterion 3: Execution

- Realisation of the design concept/vision in the construction and presentation.
- Clarity and accuracy of the floor plans, diagrams and explanations.
- Precision in the construction of the model or computer-aided design.

Individual Project: Performance

The Individual Project: Performance will consist of:

- a 300-word rationale (see page 32)
- a solo performance of 6–8 minutes duration based on:
 - excerpts or a combination of excerpts from one or a number of scripts or dramatised texts OR the student's own self-devised material
 - a realisation of a coherent theatrical statement demonstrating a clear sense of dramatic purpose, shape and structure.

Performances must be an individual performance. There should be no other students on stage, or off stage, accompanying the performance with live music, vocal sound effects or acting as a prompt.

The Individual Project: Performance will be presented to the visiting examiners on the same occasion as the examination of the Group Performance.

It is in the student's best interests to work within the specified time frame. Performances under time will be penalised and those significantly over time will be stopped by the examiners.

Individual Project: Performance (30 Marks)

For the Individual Project: Performance, a mark out of 10 is awarded for each of the three criteria, giving a total mark out of 30.

Criterion 1: Performance skills appropriate to the style or form

- Vocal: projection, clarity, tone, pitch, pace, dynamics.
- Movement: control, energy, spatial awareness, dynamics.
- Timing: control of delivery, responses to cues, awareness of rhythms.

Criterion 2: Sustaining and developing role/character

- Belief/Conviction/Energy.
- Complexity/Dimensions.
- Clarity in presentation of character(s) or role(s).
- Focus.

Criterion 3: Structure and dramatic coherence

- Effective use of performance elements.
- Establishing and maintaining a clear intention and an appropriate relationship with the audience in the context of the performance space.
- Integrity, originality and clarity in analysis, interpretation and presentation of the chosen material.
- Realisation of a coherent theatrical performance.
- Effective use of performance space.

Individual Project: Scriptwriting

This project will involve writing a script for a complete play for live performance. Students should work within the parameters of this project. Scripts significantly under length will be penalised and material that exceeds the stipulated length will be disregarded.

The project will include:

- a 300-word rationale (see page 32)
- a script for a complete play which is of approximately 15 minutes running time or 15–25 pages.
- stage directions in sufficient detail to show the practicability for a live production
- scriptwriting conventions such as character/role list and dialogue formatting.

The script must be typed on A4 size paper with double spacing in Times New Roman 12 point.

Individual Project: Scriptwriting (30 Marks)

For the Individual Project: Scriptwriting, a mark out of 10 is awarded for each of the three criteria, giving a total mark out of 30.

Criterion 1: Concept

- Originality, clarity and integrity of the script in its concept.
- Stylistic and thematic coherence of the script.
- Effectiveness in the treatment of characterisation appropriate to the style.

Criterion 2: Realisation

- Effective handling of dramatic elements such as dramatic images, dramatic focus and tension.
- Development of clear dramatic action.
- Effectiveness of the script for an audience and for actors.

Criterion 3: Conventions and practicalities

- Use of scriptwriting conventions such as layout, character list, dialogue formatting, stage setting, directions and effects.
- Practicality for production such as scene and costume changes, venue style and size of production, cast size, scenic and technical effect.

Individual Project: Video Drama

This project will involve the preparation of a short but complete Video Drama which will be a narrative developed by the student. Students should work within the parameters of this project. Video Dramas significantly under time will be penalised and material that exceeds the stipulated time limit will be disregarded.

The project will include:

- a 300-word rationale in the form of a director's concept/vision for the Video Drama (see page 34)
- a Video Drama which must be 5–7 minutes in length and submitted in one of the following formats:
 - DVD-R (not DVD-RW) 4.7 GB capacity disc
 - DVD
 - Standard VHS videotape
 - Super VHS videotape

The project will require the student to undertake the roles of writer, director, camera operator and editor.

Individual Project: Video Drama (30 Marks)

For the Individual Project: Video Drama, a mark out of 10 is awarded for each of the three criteria, giving a total mark out of 30.

Criterion 1: Directorial concept/vision

- Originality, clarity and integrity of the directorial vision.
- Effectiveness of narrative construction and screen writing.
- Ability to convey the narrative using appropriate video language.

Criterion 2: Production

- Skill in framing of the action using camera angles, focus, shot length, shot size, movement, light, perspective and/or special effects to create dramatic meaning.
- Skill in directing the dramatic action for the screen.
- Selection of appropriate production elements such as location, lighting, costume, casting.

Criterion 3: Post-production

- Skill in editing for dramatic meaning with particular reference to tension, pace and mood.
- Use of appropriate sound and music to enhance dramatic meaning.
- Skill in placing titles and other relevant post-production effects.

9.2 Course Prescriptions

There are prescribed topics and texts required for study in the Drama Stage 6 HSC course. These are published on the Board of Studies website www.boardofstudies.nsw.edu.au. As the prescribed topics and texts are reviewed, the amendments will be published on the Board of Studies website and in the *Board Bulletin*.

10 Post-school Opportunities

The study of Drama Stage 6 provides students with knowledge, understanding and skills that form a valuable foundation for a range of courses at university and other tertiary institutions.

In addition, the study of Drama Stage 6 assists students to prepare for employment and full and active participation as citizens. In particular, there are opportunities for students to gain recognition in vocational education and training. Teachers and students should be aware of these opportunities.

Recognition of Student Achievement in Vocational Education and Training (VET)

Wherever appropriate, the skills and knowledge acquired by students in their study of HSC courses should be recognised by industry and training organisations. Recognition of student achievement means that students who have satisfactorily completed HSC courses will not be required to repeat their learning in courses in TAFE NSW or other Registered Training Organisations (RTOs).

Registered Training Organisations, such as TAFE NSW, provide industry training and issue qualifications within the Australian Qualifications Framework.

The degree of recognition available to students in each subject is based on the similarity of outcomes between HSC courses and industry training packages endorsed within the Australian Qualifications Framework (AQF). Training packages are documents that link an industry's competency standards to AQF qualifications. More information about industry training packages can be found on the National Training Information Service (NTIS) website (www.ntis.gov.au).

Recognition by TAFE NSW

TAFE NSW conducts courses in a wide range of industry areas, as outlined each year in the *TAFE NSW Handbook*. Under current arrangements, the recognition available to students of Drama in relevant courses conducted by TAFE is described in the *HSC/TAFE Credit Transfer Guide*. This guide is produced by the Board of Studies and TAFE NSW and is distributed annually to all schools and colleges. Teachers should refer to this guide and be aware of the recognition available to their students through the study of Drama Stage 6. This information can be found on the TAFE NSW website (www.tafensw.edu.au/mchoice).

Recognition by other Registered Training Organisations

Students may also negotiate recognition into a training package qualification with another Registered Training Organisation. Each student will need to provide the RTO with evidence of satisfactory achievement in Drama Stage 6, so that the degree of recognition available can be determined.

11 Assessment and Reporting

11.1 Requirements and Advice

The information in this section of the syllabus relates to the Board of Studies requirements for assessing and reporting achievement in the Preliminary and HSC courses for the Higher School Certificate.

Assessment is the process of gathering information and making judgements about student achievement for a variety of purposes.

In the Preliminary and HSC courses those purposes include:

- assisting student learning
- evaluating and improving teaching and learning programs
- providing evidence of satisfactory achievement and completion in the Preliminary course
- providing the Higher School Certificate results.

Reporting refers to the Higher School Certificate documents received by students that are used by the Board to report both the internal and external measures of achievement.

NSW Higher School Certificate results will be based on:

- **an assessment mark** submitted by the school and produced in accordance with the Board's requirements for the internal assessment program
- **an examination mark** derived from the HSC external examinations.

Results will be reported using a course report containing a performance scale with bands describing standards of achievement in the course.

The use of both internal assessment and external examinations of student achievement allows measures and observations to be made at several points and in different ways throughout the HSC course. Taken together, the external examinations and internal assessment marks provide a valid and reliable assessment of the achievement of the knowledge, understanding and skills described for each course.

Standards Referencing and the HSC Examination

The Board of Studies will adopt a standards-referenced approach to assessing and reporting student achievement in the Higher School Certificate Examination.

The standards in the HSC are:

- the knowledge, skills and understanding expected to be learned by students – the syllabus standards
- the levels of achievement of the knowledge, skills and understanding – the performance standards.

Both syllabus standards and performance standards are based on the aims, objectives, outcomes and content of a course. Together they specify what is to be learned and how well it is to be achieved.

Teacher understanding of standards comes from the set of aims, objectives, outcomes and content in each syllabus together with:

- the performance descriptions that summarise the different levels of performance of the course outcomes
- HSC examination papers and marking guidelines
- samples of students' achievement on assessment and examination tasks.

The distribution of marks will be determined by students' performances against the standards and not scaled to a predetermined pattern of marks.

11.2 Internal Assessment

The internal assessment mark submitted by the school will provide a summation of each student's achievements measured at points throughout the course. It should reflect the rank order of students and relative differences between students' achievements.

Internal assessment provides a measure of the student's achievement based on a wider range of syllabus content and outcomes than may be covered by the external examination alone.

The assessment components, weightings and task requirements to be applied to internal assessment are identified on page 51. They ensure a common focus for internal assessment in the course across schools, while allowing for flexibility in the design of tasks. A variety of tasks should be used to give students the opportunity to demonstrate outcomes in different ways and to improve the validity and reliability of the assessment.

11.3 External Examinations

In Drama Stage 6 the external examinations include written papers, a Group Performance and an Individual Project for external marking. The specifications for the examination are on page 53.

The external examination provides a measure of student achievement in a range of syllabus outcomes that can be reliably measured in an examination setting.

The external examination and its marking and reporting will relate to syllabus standards by

- providing clear links to syllabus outcomes
- enabling students to demonstrate the levels of achievement outlined in the course performance scale
- applying marking guidelines based on established criteria.

11.4 Board Requirements for the Internal Assessment Mark in Board Developed Courses

For each course the Board requires schools to submit an assessment mark for each candidate.

The collection of information for the HSC internal assessment mark must not begin prior to the completion of the Preliminary course.

The Board requires that the assessment tasks used to determine the internal assessment mark must comply with the components, weightings and types of tasks specified in the table on page 51.

Schools are required to develop an internal assessment program that:

- specifies the various assessment tasks and the weightings allocated to each task
- provides a schedule of the tasks designed for the whole course.

The school must also develop and implement procedures to:

- inform students in writing of the assessment requirements for each course before the commencement of the HSC course
- ensure that students are given adequate written notice of the nature and timing of assessment tasks
- provide meaningful feedback on students' performance in all assessment tasks
- maintain records of marks awarded to each student for all assessment tasks
- address issues relating to illness, misadventure and malpractice in assessment tasks
- address issues relating to late submission and non-completion of assessment tasks
- advise students in writing if they are not meeting the assessment requirements in a course and indicate what is necessary to enable the students to satisfy the requirements
- inform students about their entitlements to school reviews and appeals to the Board
- conduct school reviews of assessments when requested by students
- ensure that students are aware that they can collect their Rank Order Advice at the end of the external examinations at their school.

11.5 Assessment Components, Weightings and Tasks

Preliminary Course

The components, suggested weightings and tasks for the Preliminary Course are set out below.

Component	Weighting	Tasks
Improvisation, Playbuilding, Acting Elements of Production in performance Theatrical Traditions and Performance Styles	40% 30% 30%	60% workshops and 40% written reflection. Assessment should be drawn from the suggestions below: <ul style="list-style-type: none"> • workshops and activities demonstrating a range of improvisation skills • exploration of character and role development through workshops and script interpretation • application of playbuilding and acting styles through group-devised and experiential activities • collaboratively developing and shaping dramatic presentations • exploring and using a range of elements of production to enhance a variety of performances • applying and refining elements of production skills • analysing and synthesising theatrical tradition through research and exploration • collaboratively developing, shaping and refining dramatic action through playbuilding, acting and improvisation, a range of performance styles and/or theatrical traditions • research, essay writing, seminars • recording in a logbook • developing a rationale to demonstrate intent for a variety of projects • applying appropriate making skills • using original ideas, approaches and forms of presentation.
Marks	100	

There should be a balance between:

- (i) the assessment of knowledge and understanding outcomes, such as the ability to recall and comprehend course content, and apply it to making and performing
- (ii) skills outcomes, such as the ability to conceive and use expressive skills along with research, critical inquiry, decision making, and collaboration.

The components of the Preliminary course are interrelated and should be taught in an integrated program of study. The assessment tasks should encompass more than one component and may sometimes include all three and written reflection. In programming assessments, a suggested breakdown of practical and theoretical tasks would be workshop/practical activities (60%) and written reflections (40%).

HSC Course

The internal assessment mark for Drama Stage 6 is to be based on the HSC course only.

Component	Weighting	Tasks
Australian Drama and Theatre (Core component)	30	Assessment should be drawn from the suggestions below: <ul style="list-style-type: none"> workshop activities including oral reflection group interpretations of script extracts group-devised exercises based on specific traditions and styles evaluations of performances and workshops analysis and synthesis and interpretation of research
Studies in Drama and Theatre	30	<ul style="list-style-type: none"> application of research organisation of ideas and opinions to argue a specific case written responses including extended response essays.
Development of Group Performance (Core component)	20	Assessment should be drawn from the suggestions below: <ul style="list-style-type: none"> recording processes in logbook researching a theme, concept issue, image or idea understanding and development of role/character exploring and using a variety of dramatic and theatrical elements and conventions collaboratively developing, shaping and refining dramatic action applying and refining performance skills.
Development of Individual Project	20	Assessment should be drawn from the suggestions below: <ul style="list-style-type: none"> recording process in logbook selecting an appropriate area of study clarifying and expressing intentions in a rationale recording, analysing and synthesising research material applying appropriate making and/or performance skills using original ideas, approaches and forms of presentation.
Marks	100	

There should be a balance between:

- (i) the assessment of knowledge and understanding outcomes, such as the ability to recall and comprehend course content, and apply it to making and performing
- (ii) skills outcomes, such as the ability to conceive and use expressive skills along with research, critical inquiry, decision making, and collaboration.

Written reflections (40%) and workshop activities (60%).

One task may be used to assess several components. It is suggested that 3–5 tasks are sufficient to assess the HSC course outcomes.

11.6 HSC External Examination Specifications

The examination consists of:

- Written Paper — Australian Drama and Theatre (Core component) and Studies in Drama and Theatre
- Group Performance (Core component)
- Individual Project

Written Paper (40 Marks)

Time allowed: 1 hour and 30 minutes (plus 5 minutes reading time).

Section I Australian Drama and Theatre (Core component) (20 marks)

There will be ONE extended response question (common to the two prescribed topics).

The question must be answered in a separate examination booklet.

Section II Studies in Drama and Theatre (20 marks)

There will be SEVEN extended response questions: one for each of the SEVEN prescribed topics.

Candidates must attempt ONE question.

All questions are of equal value.

The questions must be answered in a separate examination booklet.

Group Performance (Core component) (30 marks)

Each student will collaborate with a group in devising and performing a piece of original theatre based on a theme or concept, issue, idea or image taken from the Group Performance list.

Individual Project (30 marks)

Students must undertake a project drawn from one of the following areas:

- Critical Analysis
- Design
- Performance
- Scriptwriting
- Video Drama.

11.7 Summary of External and Internal Assessment

External Assessment	Weighting	Internal Assessment	Weighting
Written Examination Two compulsory sections. Section I Australian Drama and Theatre (Core component) <ul style="list-style-type: none"> • one extended response question common to the two prescribed topics. Section II Studies in Drama and Theatre <ul style="list-style-type: none"> • one extended response question specific to each of the seven prescribed topics. Students to answer one question on the topic studied. 	40	Australian Drama and Theatre (Core component) Assessment in this area may include: <ul style="list-style-type: none"> • workshop activities • oral reflections • written components • combinations of workshop, written and oral activities (see page 51). Studies in Drama and Theatre Assessment in this area may include: <ul style="list-style-type: none"> • workshop activities • oral reflections • written components • combinations of workshop, written and oral activities (see page 51). 	30
Group Performance (Core component) Each student will collaborate with a group in devising and performing a piece of original theatre based on a theme or concept, issue, idea or image taken from the Group Performance list.	30	Development of Group Performance (Core component) Monitoring of Performance and the developmental process (see page 51).	20
Individual Project Students must undertake a project drawn from one of the following areas: <ul style="list-style-type: none"> • Critical Analysis • Design • Performance • Scriptwriting • Video Drama. 	30	Development of Individual Project Monitoring of Individual Project, interviews, workshops, performances, work in progress, logbook and rationale.	20
	100		100

11.8 Reporting Student Performance Against Standards

Student performance in an HSC course will be reported against standards on a course report. The course report contains a performance scale for the course describing levels (bands) of achievement, an HSC examination mark and the internal assessment mark. It will also show, graphically, the statewide distribution of examination marks of all students in the course.

Each band on the performance scale (except for band 1) includes descriptions that summarise the attainments typically demonstrated in that band.

The distribution of marks will be determined by students' performances against the standards and not scaled to a predetermined pattern of marks.

12 Glossary

conventions	common principles of form and/or style shared by performers and audiences, usually by tradition, but sometimes negotiated within the performance
design concepts	the idea or vision of the designer, in consultation with the director, in interpreting the play for performance
design elements	include line, shape, space, colour, mood, atmosphere, visual and aural texture, scale and visual relationships
directorial concept/vision	is based on the director's creative interpretation of the play's text, themes, characters, style, mood, structure and context
elements of drama	include tension, focus, rhythm, space, movement, sound, time, symbol, mood, pace, pause and atmosphere, character/role, actor and audience relationship
elements of production	include direction, dramaturgy, design, technical operation and stage management (see Elements of Production in Performance page 20)
experiential learning	involves students in learning activities that focus on the experience rather than the theory only. For instance, experiential learning in Design will involve students creating a design, working with design rather than just reading about a design
forms	established sets of structural principles (sometimes rules) by which drama and/or theatre is produced and/or critically evaluated. Examples include historical forms such as Ancient Greek theatre, commedia dell'arte, melodrama, farce, or one of the forms of classical Asian theatre, and recent forms such as community and event theatre, contemporary, avant-garde performance, mixed media, or drama on film
improvisation	spontaneous, unscripted (but not necessarily unplanned or unprepared) performance, used either as a rehearsal technique or in live performance
media feature story	an article on a production, or an aspect of a production, published in a newspaper or magazine. It could be based on an interview with the playwright, director, designer(s) or a performer or performer(s) or include quotations from any of these

performance style	refers to elements used in the realisation of a work in performance. Where the work is text-based, the written play-text itself will often imply the adoption of a certain performance style. Thus a text suggestive of a music-hall entertainment implies a music-hall style of presentation. It is also possible for a director to approach a work through a performance style alien to the original text (eg a Kabuki Shakespeare)
rationale	a declaration explaining motivations and making known intentions. In this syllabus the term is used to expand the idea of the artistic idea or concept behind each of the Individual Projects
styles	established aesthetic features of any part of the process of making and performing works of drama and theatre (including styles of writing, directing, design and performance)
text	the set of signs that may be read as producing meaning in any work, not including the contextual meanings that the reader brings. So the text of a novel is the words on the page, the text of a film is the images on the screen together with the soundtrack, and the text of a theatrical performance includes all the elements of production
traditions	commonly held meanings and/or values, or types of practice, in a particular society, considered historically
workshop	the process of action-learning and exploration conducted in class or in the rehearsal room, involving asking theoretical and practical questions and exploring them through the experimental investigation of possible answers