

Victorian Certificate of Education

DRAMA

STUDY DESIGN



www.vcaa.vic.edu.au

Authorised and published by the Victorian Curriculum and Assessment Authority
Level 7, 2 Lonsdale Street, Melbourne VIC 3000

Accredited by the Victorian Registration and Qualifications Authority
Level 4, 2 Lonsdale Street, Melbourne VIC 3000

ISBN: 978-1-925676-32-7

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Important information

Accreditation period

Units 1–4: 1 January 2019 – 31 December 2024

Implementation of this study commences in 2019.

Other sources of information

The [VCAA Bulletin](#) is the only official source of changes to regulations and accredited studies. The Bulletin also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the Bulletin. The Bulletin is available as an e-newsletter via free subscription on the VCAA's website at: www.vcaa.vic.edu.au.

To assist teachers in developing courses, the VCAA publishes online the *Advice for teachers*, which includes teaching and learning activities for Units 1–4, and advice on assessment tasks and performance level descriptors for School-assessed Coursework in Units 3 and 4.

The current [VCE and VCAL Administrative Handbook](#) contains essential information on assessment processes and other procedures.

VCE providers

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

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Introduction

Scope of study

VCE Drama focuses on the creation and performance of characters and stories that communicate ideas, meaning and messages. Students use creative processes, a range of stimulus material and play-making techniques to develop and present devised work. Students learn about and draw on a range of performance styles relevant to practices of ritual and story-telling, contemporary drama practice and the work of significant drama practitioners.

Students explore characteristics of selected performance and apply and manipulate conventions, dramatic elements and production areas. They use performance skills and expressive skills to explore and develop role and character. The performances they create will go beyond the reality of life as it is lived and may pass comment on or respond to aspects of the real world. These performances can occur in any space. Students also analyse the development of their own work and performances by other drama practitioners.

Rationale

In VCE Drama, students tell stories, explore ideas, make sense of their worlds and communicate meaning through the practice of performance-making. The study of drama enables students' individual and collective identities to be explored, expressed and validated. Students develop an ability to empathise through understanding and accepting diversity. Students draw from, and respond to, contexts and stories that reflect different cultures, genders, sexualities and abilities.

VCE Drama connects students to multiple traditions of drama practice across a range of social, historical and cultural contexts. Through the processes of devising and performing drama, students investigate self and others by exploring and responding to the contexts, the narratives and the stories that shape their worlds.

The study of drama introduces students to theories and processes for the creative development of new work and allows them to develop skills as creative and critical thinkers. Students develop an appreciation of drama as an art form through their work as solo and ensemble performers, and engagement with professional contemporary drama practice. They develop skills of communication, criticism, aesthetic understanding and aesthetic control.

VCE Drama equips students with knowledge, skills and confidence to communicate as individuals and collaboratively in a broad range of social, cultural and work-related contexts. The study of drama may provide pathways to training and tertiary study in acting, dramaturgy, theatre-making, script writing, communication and drama criticism.

Aims

This study enables students to:

- develop, through practice and analysis, an understanding of drama as a way of communicating stories, ideas and meaning
- examine contemporary drama practice, the work of selected practitioners and theorists and associated performance styles
- devise, perform and evaluate solo and ensemble drama work
- appreciate multiple traditions of drama practice across a range of contexts
- explore processes for the creative development of new work
- manipulate dramatic elements and production areas in devising and performing drama

- develop and refine expressive and performance skills
- engage with professional drama practice
- develop skills as creative and critical thinkers
- foster their appreciation of drama as an art form.

Structure

The study is made up of four units.

Unit 1: Introducing performance styles

Unit 2: Australian identity

Unit 3: Devised ensemble performance

Unit 4: Devised solo performance

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

Terms used across Units 1 to 4 are defined on pages 9–12.

Entry

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 and Unit 4 as a sequence. 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 Drama, scheduled instruction can include classroom instruction, production work and attendance at theatre performances.

Changes to the study design

During its period of accreditation minor changes to the study will be announced in the [VCAA Bulletin](#). The Bulletin is the only source of changes to regulations and accredited studies. It is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the Bulletin.

Monitoring for quality

As part of ongoing monitoring and quality assurance, the VCAA will periodically undertake an audit of VCE 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 if they are required to submit material to be audited.

Safety and wellbeing

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.

Stimulus material and performances selected for study should be appropriate for the age and development of students and, in that context, reflect current community standards and expectations. Teachers should be aware that with some materials and performances there may be sensitivities in relation to certain issues. The following strategies may assist teachers to select material for study.

For material that students might potentially use as stimulus for their work:

1. Read/view the material.
2. Identify any issues that may require additional resourcing such as information about different perspectives on controversial historical, social, cultural or political themes.
3. Make selections in consultation with school leaders.

For performances that students are likely to attend:

1. Read the script.
2. Familiarise yourself with the themes, context and world of the play, with particular attention to matters identified in the advice.
3. Discuss issues of concern with the theatre company.
4. If possible, attend a preview performance.
5. Discuss aspects of the script or performance that may be challenging for your students with colleagues at your school and, as required, develop support material.
6. If available, read information such as the director's vision or creative concept for the production.

When working to devise and perform drama, students and teachers must be aware of acceptable levels of sound, particularly when using amplifiers and PA systems. Schools should ensure that all equipment is in safe working order and regularly 'tested and tagged' as required by regulations. Students should develop an understanding of safe lifting techniques, particularly when moving properties and set items on and off the stage.

When preparing backdrops or costumes, students must be made aware of hazardous substances and be supported to use these materials safely.

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

Performers need to learn appropriate voice and body warm-ups to prevent strain, and study techniques to develop vocal capacity, such as breathing and posture.

The Victorian WorkCover Authority website www.workcover.vic.gov.au/ regularly updates relevant occupational health and safety regulations. Relevant information is also provided on the Department of Education website www.education.vic.gov.au/hrweb/safetyhw.

Employability skills

This study offers a number of opportunities for students to develop employability skills. The *Advice for teachers* companion document provides specific examples of how students can develop employability skills during learning activities and assessment tasks.

Legislative compliance

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Privacy and Data Protection Act 2014* 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 the teacher's decision that the student has demonstrated achievement of the set of outcomes specified for the unit. Demonstration of achievement of outcomes and satisfactory completion of a unit are determined by evidence gained through the assessment of a range of learning activities and tasks.

Teachers must develop courses that provide appropriate opportunities for students to demonstrate satisfactory achievement of outcomes.

The decision about satisfactory completion of a unit is distinct from the assessment of levels of achievement. Schools will report a student's result for each unit to the VCAA as S (Satisfactory) or N (Not Satisfactory).

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 VCAA. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

Units 3 and 4

The VCAA specifies the assessment procedures for students undertaking scored assessment in Units 3 and 4. Designated assessment tasks are provided in the details for each unit in VCE study designs.

The student's level of achievement in Units 3 and 4 will be determined by School-assessed Coursework (SAC) as specified in the VCE study design, and external assessment.

The VCAA will report the student's level of achievement on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score the student 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 [VCE and VCAL Administrative Handbook](#) for details on graded assessment and calculation of the study score. Percentage contributions to the study score in VCE Drama are as follows:

- Units 3 and 4 School-assessed Coursework: 40 per cent
- Performance examination: 35 per cent
- End-of-year examination: 25 per cent.

Details of the assessment program are described in the sections on Units 3 and 4 in this study design.

Authentication

Work related to the outcomes of each unit 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 [VCE and VCAL Administrative Handbook](#) for authentication procedures.

Terms used in this study

For the purposes of this study design and associated assessment the following definitions will apply. The *Advice for teachers* provides additional information and should be used in conjunction with this study design.

Conventions

Conventions are techniques or devices incorporated into the style of a performance. There are many conventions such as asides, caricature, exaggerated movement, heightened use of language, pathos, placards, satire, song, and stillness and silence. In VCE Drama students study the conventions associated with selected performance styles. They also study the following conventions to be used in devised performances presented for Unit 3 and 4 assessments and the end-of-year performance examination:

- Transformation of character (changing characters in front of the audience).
- Transformation of time (changing time in front of the audience).
- Transformation of place (changing place in front of the audience).
- Application of symbol (creating meaning that is not literal). Application of symbol allows actors to communicate ideas and themes through action, gesture, language, vocal or facial expression, object/property, costume, set pieces or heightened movement. Application of symbol may assist transformations.

Devised drama

Devised drama is original work developed by the actors rather than work developed through interpretation of any pre-existing script. Each devised work has a creative process that encompasses a range of play-making techniques. Students use creative processes that draw from the work of drama practitioners and make decisions about how to shape and define their performances using relevant performance styles.

Dramatic elements

Dramatic elements are essential features of every performance. Actors manipulate dramatic elements to shape and enhance meaning. The dramatic elements for VCE Drama are:

Climax

Climax is the most significant moment of tension or conflict in a drama and often occurs towards the end of the plot. Multiple climaxes and/or an anti-climax may also occur. The action of a drama usually unravels after the climax has transpired but the work might finish with a climactic moment.

Conflict

Conflict generally occurs when a character cannot achieve an objective due to an obstacle. This obstacle may be internal or external and between characters or between characters and their environment. Conflict may be shown in a variety of ways, for example through physical, verbal or psychological means. Conflict may be embedded in the structure of the drama.

Contrast

Contrast presents the dissimilar, or opposite, in order to highlight or emphasise difference. Contrast may be explored in many ways and may include contrasting characters, settings, times, themes, elements, production areas and performance styles.

Mood

Mood is the overall feeling or emotion that a performance may evoke. This may be achieved through manipulation of acting, conventions or production areas.

Rhythm

Rhythm is a regular pattern of words, sounds or actions. Performances have their own rhythm that may be influenced by the emotional nature of the plot, the pace of line delivery, the dialogue (long and/or short lines), the pace of scene transitions and the length of scenes.

Sound

Sound is created live, by the actor, in the performance. Voice, body percussion and objects can be used individually or in combination to create sonic effects in performance and to enhance meaning. Sound may include silence or the deliberate absence of sound.

Space

Space involves the way the performance area is used to communicate meaning, to define settings, to represent status and to create actor–audience relationships. This may be achieved through the use of levels, proximity and depth. The use of space may be symbolic.

Tension

Tension is the suspense that holds an audience's attention as a performance unfolds. The release of tension may have a comic or a dramatic effect.

Expressive skills

Expressive skills are used to express and realise a character. Expressive skills may be used in different ways in different performance styles. They include:

- Voice, for example diction, pitch, pace, tone, resonance, muscularity and vocal sounds.
- Movement, for example gait, posture and stance.
- Gesture, for example using the body or body parts, usually the hands, to create symbols and meaning.
- Facial expression, for example manipulating facial expressions to communicate emotions, reactions and meaning.

Performance skills

Performance skills are used to enhance performance and together create an actor's presence. For the purposes of this study performance skills are:

Focus

Focus is the ability of the actor to commit to their performance and to use concentration to sustain characters. Focus may also be used to create an implied character or setting through the manipulation of the audience's attention towards a specific place. The manipulation of focus may assist the actor to develop an effective actor–audience relationship.

Timing

Timing is used to control or regulate the pace of a performance. Timing may be manipulated in drama to build dramatic tension, to evoke feeling, to coordinate effective synchronisation within an ensemble and to develop the comic potential of a scene.

Energy

Energy is the intensity an actor brings to a performance. At different times, an actor will use different levels of energy to create different performance dynamics. An actor may use low energy to create pathos. Conversely, an actor may use high energy to create a moment of tension.

Actor–audience relationship

The actor considers what impact they intend their performance to have on the audience. The actor–audience relationship is the way in which an actor deliberately manipulates the audience’s moods, emotions and responses to the action. This may be done through the placement of the actor in relation to the audience, the way the actor addresses and engages the audience, and the emotional and intellectual response to the character’s situation. An actor–audience relationship only exists as part of an actual performance.

Note: Performing without an audience is a rehearsal and is therefore part of the development process.

Performance styles

Performance styles are defined by the way acting, conventions and production areas are used to shape performances. In VCE Drama students draw on a range of performance styles to devise performances that go beyond the reality of life as it is lived. They juxtapose a number of performance styles to make dramatic statements and theatre that is innovative, transformational and creative. This work is likely to be eclectic in nature. Students use creative processes to devise and define the performance style of each work with a specific purpose and intention for the audience. Across Units 1 to 4 students will study a diverse range of performance styles, as indicated for each unit. Performance styles studied in VCE Drama will draw on drama traditions and practice including:

- ritual and story-telling
- contemporary drama practice and performance styles
- the work of drama practitioners and associated performance styles.

Styles selected for study may reference these categories individually and/or in combination.

Play-making techniques

Play-making techniques are used to extract and to explore the dramatic potential of stimulus material and to develop ideas, roles, dramatic action, story and themes to construct devised performances. There are many play-making techniques. For the purposes of this study, play-making techniques are:

- researching
- brainstorming
- improvising
- scripting
- editing
- rehearsing
- refining.

Production areas

Production areas encompass the technical aspects that are used within a performance. They work together to structure or to realise the dramatic potential of stimulus material, and to establish the time period, the place and the mood of a performance. In VCE Drama production areas are used in ways that are relevant to the selected performance style/s.

For example, student work might feature atmospheric lighting, stylised make-up, symbolic costuming, musical underscore to enhance mood, use of theatre technologies such as projections or haze, props that are transformed into multiple items, and fragmentary set pieces.

There are many production areas. For the purposes of this study, production areas are:

- costume
- lighting
- make-up
- mask
- props
- puppetry
- set pieces
- sound design
- theatre technologies.

Stimulus material

In VCE Drama stimulus material is used as the starting point of the play-making process. Stimulus material should be appropriate to the size of the task. Stimulus material may refer to any or a combination of a person (real-life, historical, contemporary, fictional), an event (real, historical, contemporary, fictional), an issue, a place, an image, a text (one word, many words, a definition, a quotation, lyrics), sound (music, environmental) or an icon. Stimulus material may be presented in a variety of forms including written, visual and multimedia.

Transformation

Transformation refers to techniques or methods used by actors to transform or transition between characters and/or times and/or places. The process of changing or transforming seamlessly is a feature of devised performance work.

Examples of techniques for transforming may include: snapping, morphing/melding, giving and taking, action and reaction, use of production areas, use of a sound/word, use of an action or gesture, use of heightened language, and repetition. Actors also explore the speed of the transition, for example slow-motion, fast-forward or reverse. Application of symbol may assist with transformation. Techniques may be associated with particular performance styles or conventions.

Unit 1: Introducing performance styles

In this unit students study three or more performance styles from a range of social, historical and cultural contexts. They examine drama traditions of ritual and storytelling to devise performances that go beyond re-creation and/or representation of real life as it is lived.

This unit focuses on creating, presenting and analysing a devised solo and/or ensemble performance that includes real or imagined characters and is based on stimulus material that reflects personal, cultural and/or community experiences and stories. This unit also involves analysis of a student's own performance work and a work by professional drama performers.

Students apply play-making techniques to shape and give meaning to their performance. They manipulate expressive and performance skills in the creation and presentation of characters, and develop awareness and understanding of how characters are portrayed in a range of performance styles. They document the processes they use as they explore a range of stimulus material, and experiment with production areas, dramatic elements, conventions and performance styles.

In this unit the terms character, performance, story and style may be understood as one or more characters, performances, stories or styles.

Terms used in this study are defined on pages 9–12.

Area of Study 1

Creating a devised performance

In this area of study students use play-making techniques to devise and develop solo performances and/or ensemble performances based on a range of stimulus material relevant to their personal, cultural and/or community experiences and stories. Students explore a range of performance styles and draw on ideas as they respond to a given structure and stimulus material. They also focus 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 devise and document solo and/or ensemble drama works based on experiences and/or stories.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- ways of creating, sustaining and developing a role
- understanding how experiences and stories can be given shape and meaning
- ways stimulus material can be researched, given meaning and shaped into a performance
- performance styles from a range of contexts relevant to drama traditions and practice that focus on ritual and story-telling
- conventions used in selected performance styles
- application of symbol and transformation of character, time and place
- production areas appropriate to selected performance styles
- dramatic elements
- play-making techniques

- exploration of character and role in a range of performance styles
- expressive and performance skills used to communicate meaning
- approaches to recording and documenting use of play-making techniques.

Key skills

- create, sustain and develop a role to communicate meaning
- explore performance styles from a range of historical, cultural and social contexts
- identify and effectively manipulate dramatic elements
- apply symbol and transformation of character, time and place
- identify and apply production areas appropriate to the selected performance styles
- document how a range of stimulus material can be researched, given meaning and shaped into a performance
- document a devised performance.

Area of Study 2

Presenting a devised performance

In this area of study students present to an audience a devised solo and/or ensemble drama works based on a range of stimulus material relevant to the student's personal, cultural and/or community experiences and stories. The performance should be based on the work devised in Outcome 1. Students use a range of performance styles to present these stories, ideas and characters to an audience. They also begin to explore and develop skills in establishing and maintaining an appropriate actor–audience relationship.

Outcome 2

On completion of this unit the student should be able to perform devised drama works to an audience.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

- ways of creating and sustaining character and role in performance
- understanding how stories and ideas are 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 and performance skills
- conventions associated with a range of selected performance styles
- application of symbol and transformation of character, time and place
- presentation of characters and ideas using a range of performance styles
- ways relationships between actors and audience are created and manipulated
- production areas and how they can be used to enhance performances.

Key skills

- present a solo and/or ensemble performances
- sustain role and character in performance
- shape and give form and meaning to stories and ideas
- manipulate expressive and performance skills to present characters, ideas and stories

- incorporate appropriate conventions from selected performance styles
- manipulate dramatic elements to communicate meaning
- apply symbol and transformation of character, time and place
- create an actor–audience relationship that is appropriate to the selected performance styles
- effectively incorporate and manipulate production areas.

Area of Study 3

Analysing a devised performance

In this area of study students focus on observation and analysis of their own performance work completed in Outcomes 1 and 2. They reflect upon and document work processes using appropriate drama terminology. They demonstrate development of the use of expressive skills, performance skills, stimulus material, dramatic elements, conventions, production areas, performance styles, and approaches to character and roles.

Outcome 3

On completion of this unit the student should be able to analyse the development, and the performance to an audience, of their devised work.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- key knowledge for Outcomes 1 and 2
- drama terminology that can be used to describe and analyse performances.

Key skills

- describe the use and manipulation of expressive and performance skills to develop and present characters, stories and ideas
- describe the dramatic potential of stimulus material
- analyse stages in the development of characters and roles
- reflect on the use of play-making techniques
- describe and analyse the use of dramatic elements, performance styles, conventions and production areas in the presentation of performances
- analyse the application of symbol and transformation of character, time and place
- analyse the actor–audience relationship in a performance
- use drama terminology appropriately to describe and analyse performances.

Area of Study 4

Analysing a professional drama performance

In this area of study students observe and analyse a performance by professional drama performers. Drama performances by students enrolled at a school may not be analysed for this outcome. Attending and analysing a performance by professional drama performers provides opportunities for students to make connections with their own work. They build their experience of how dramatic elements, conventions, performance styles, production areas, and expressive and performance skills can be manipulated to communicate meaning in performance. Students

learn about ways of establishing, sustaining and manipulating actor–audience relationships and use appropriate drama terminology to explain, analyse and evaluate the performance.

Where students are not able to attend a suitable professional performance they may attend a community performance of appropriate standard.

Outcome 4

On completion of this unit the student should be able to analyse the presentation of ideas, stories and characters in a drama performance by professional or other drama practitioners.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 4.

Key knowledge

- ways characterisation can be achieved through the manipulation of expressive and performance skills
- dramatic elements, conventions and production areas and their use in structuring, and creating meaning in, a performance
- performance styles and how they are defined by acting, conventions and production areas
- ways that the actor–audience relationship can be created and manipulated
- drama terminology that can be used to analyse and to evaluate performance.

Key skills

- evaluate the expressive and performance skills used to communicate character to an audience
- identify and evaluate the effectiveness of conventions, dramatic elements and production areas in communicating meaning in a performance
- analyse and evaluate the use of performance styles based on the way conventions, dramatic elements and production areas are used in the performance
- analyse and evaluate how the actor–audience relationship is created and manipulated
- use appropriate drama terminology to analyse and evaluate a performance.

Assessment

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks that provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study, including the key knowledge and key skills listed for the outcomes, should be used for course design and the development of learning activities and assessment tasks. Assessment must be a part of the regular teaching and learning program and should be completed mainly in class and within a limited timeframe.

All assessments at Units 1 and 2 are school-based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

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

Suitable tasks for assessment in this unit may be selected from the following:

Outcome 1

- demonstrate the use of play-making techniques to devise and develop a solo and/or ensemble drama works based on stories and/or characters
- document the use of processes to create and develop stories and characters in drama in:
 - a paper-based journal
 - an e-journal
 - a journal that combines hard and soft copy components.

Outcome 2

Perform devised solo and/or ensemble drama work that features stories and characters.

Outcome 3

Analyse the drama work created and performed in Outcomes 1 and 2 using one of the following formats:

- an oral presentation
- a multimedia presentation
- responses to structured questions.

Outcome 4

Write an analysis in response to structured questions.

Where teachers allow students to choose between tasks, they must ensure that the tasks they set are of comparable scope and demand.

Unit 2: Australian identity

In this unit students study aspects of Australian identity evident in contemporary drama practice. This may also involve exploring the work of selected drama practitioners and associated performance styles. 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 artwork, a text and/or an icon from a contemporary or historical Australian context.

In creating the performance, students use stimulus material that allows them to explore an aspect or aspects of Australian identity. They examine selected performance styles and explore the associated conventions. Students further develop their knowledge of the conventions of transformation of character, time and place, the application of symbol, and how these conventions may be manipulated to create meaning in performance and the use of dramatic elements and production areas.

Students analyse their own performance work as well as undertaking an analysis of a performance of an Australian work, where possible, by professional actors. An Australian work might:

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

Across this unit, students study performance styles from a range of historical and/or social and/or cultural contexts.

In this unit the terms character, performance, story and style may be understood as one or more characters, performances, stories or styles.

Terms used in this study are defined on pages 9–12.

Area of Study 1

Using Australia as inspiration

In this area of study students explore the use of a range of stimulus material to create a performance based on a person, an event, an issue, a place, an artwork, a text and/or an icon from a contemporary or historical Australian context. As they work with stimulus material and a performance structure, students explore and experiment with ways that play-making techniques, expressive skills, performance skills, dramatic elements, conventions, performance styles and production areas may be used to realise the dramatic potential of stimulus material and shape dramatic action. Students also consider how to use techniques intentionally to have an effect on and engage the audience in ways that are appropriate to contemporary drama practice. Students record and document their use of play-making techniques and the creative processes used to shape and to develop this performance work.

Outcome 1

On completion of this unit the student should be able to devise and document the processes used to create a solo or ensemble performance that reflects an aspect or aspects of Australian identity and contemporary drama practice.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- play-making techniques for constructing and developing devised performance work
- performance styles from a range of contexts that are relevant to contemporary drama practice
- conventions appropriate to contemporary drama practice

- application of symbol and transformation of character, time and place
- expressive and performance skills
- production areas appropriate to the selected performance styles
- ways in which dramatic elements are used to shape and to develop devised drama
- processes for documenting the play-making techniques used to create a devised performance, for example script-writing
- approaches to establishing, maintaining and manipulating relationships between actor and audience to communicate meaning.

Key skills

- use a range of play-making techniques to develop subject matter from stimulus material
- document ways that selected stimulus material can be researched, interpreted and shaped into a performance
- collate and document information on performance styles from a range of contexts
- apply play-making techniques in the development of performance work
- identify and use conventions appropriate to contemporary drama practice
- apply symbol and transformation of character, time and place
- apply expressive and performance skills
- identify and use production areas appropriate to selected performance styles to give meaning to performance work
- identify and use dramatic elements
- document the use of play-making techniques to construct a devised performance
- develop and rehearse approaches to manipulating the relationship between actor and audience to communicate meaning.

Area of Study 2

Presenting a devised performance

In this area of study students present a performance to an audience of a devised work based on a person, an event, an issue, a place, an artwork, a text and/or an icon from an Australian context. The performance should be based on the work developed for Outcome 1, and should take place in a performance space appropriate to the theme or the subject matter of the drama.

Outcome 2

On completion of this unit the student should be able to present a devised performance that reflects aspects of Australian identity and contemporary drama practice.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

- how stories and ideas are conveyed to communicate meaning in performance
- performance styles from a range of historical and/or cultural and/or social contexts
- ways dramatic elements can be applied and manipulated in performance
- how conventions appropriate to contemporary drama practice may be used to enhance a performance
- application of symbol and transformation of character, time and place

- production areas appropriate to selected performance styles
- ways the relationship between the actor/s and audience are created and manipulated
- expressive and performance skills.

Key skills

- present a solo performance or an ensemble performance to an audience
- shape stories and ideas to communicate meaning in performance
- use performance styles from a range of historical and/or cultural and/or social contexts
- manipulate dramatic elements to convey meaning and enhance a performance
- demonstrate effective use of conventions appropriate to contemporary drama practice
- apply symbol and transformation of character, time and place
- incorporate production areas appropriate to selected performance styles
- apply expressive and performance skills
- create and manipulate a clear actor–audience relationship in the performance, appropriate to selected performance styles
- use techniques appropriate to contemporary drama practice to engage, and have a specific effect on, the audience.

Area of Study 3

Analysing a devised performance

In this area of study students observe and analyse their own performance work completed in Outcomes 1 and 2. They reflect on and articulate the ways they used play-making techniques and processes to explore and to extract the dramatic potential of the stimulus material. Students analyse their approaches to shaping and refining their work and creating and manipulating the actor–audience relationship. They continue to develop the use of appropriate drama terminology.

Outcome 3

On completion of this unit the student should be able to analyse the development, and performance to an audience, of their devised work.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- key knowledge identified in Outcomes 1 and 2
- appropriate drama terminology used to analyse devised performances.

Key skills

- describe the use of stimulus material to develop and enhance the presentation of characters, setting and context
- describe the use of conventions and how they affect the performance
- describe the application of symbol and analyse transformation of character, time and place
- analyse how dramatic elements are manipulated in the performance
- analyse and evaluate the use of production areas in the performance
- examine the use of expressive and performance skills in the performance

- reflect on the use of play-making techniques and analyse the performance of their own work
- evaluate the actor–audience relationship, and how it relates to the selected performance styles and/or contemporary drama practice
- use appropriate drama terminology to describe and analyse performance.

Area of Study 4

Analysing an Australian drama performance

In this area of study students observe and analyse a performance by professional drama performers. Drama performances by students enrolled at school cannot be analysed for this outcome. Students use appropriate drama terminology to explain, analyse and evaluate how the use of dramatic elements, conventions, performance styles, production areas, expressive skills, performance skills, and the actor–audience relationship may be manipulated to communicate meaning in performance.

Where students are not able to attend a suitable professional performance they may attend a community performance of appropriate standard. The description of Australian drama on page 18 should inform the choice of performance selected for analysis.

Outcome 4

On completion of this unit the student should be able to analyse and evaluate a performance of a drama work by Australian practitioners.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 4.

Key knowledge

- ways in which performance styles, conventions, dramatic elements and production areas are manipulated to structure, and create meaning in, a performance
- performance styles and how they are defined by acting, conventions and production areas
- ways that the actor–audience relationship may be created and manipulated
- appropriate drama terminology that may be used to explain, analyse and evaluate a performance.

Key skills

- analyse the expressive and performance skills used to communicate character to an audience
- analyse ways in which performance styles, conventions, dramatic elements and production areas have been manipulated to communicate meaning in a performance
- explain and evaluate the effectiveness of a range of performance styles, conventions, dramatic elements and production areas in the performance
- analyse and evaluate how the actor–audience relationship was created and manipulated
- use appropriate drama terminology to explain, analyse and evaluate a performance.

Assessment

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks that provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study, including the key knowledge and key skills listed for the outcomes, should be used for course design and the development of learning activities and assessment tasks. Assessment must be a part of the regular teaching and learning program and should be completed mainly in class and within a limited timeframe.

All assessments at Units 1 and 2 are school-based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

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

Suitable tasks for assessment in this unit may be selected from the following:

Outcome 1

- demonstrate the use of play-making techniques to devise and develop a solo and/or ensemble drama works based on stories and/or characters
- document the processes used to create and develop stories and characters in drama in:
 - a paper-based journal
 - an e-journal
 - a journal that combines hard and soft copy components.

Outcome 2

Perform a devised solo or ensemble drama work that features stories and characters.

Outcome 3

Analyse the drama work created and performed in Outcomes 1 and 2 using one of the following formats:

- an oral presentation
- a multimedia presentation
- responses to structured questions.

Outcome 4

Write an analysis in response to structured questions.

Where teachers allow students to choose between tasks, they must ensure that the tasks they set are of comparable scope and demand.

Unit 3: Devised ensemble performance

In this unit students explore the work of drama practitioners and draw on contemporary practice as they devise ensemble performance work. Students explore performance styles and associated conventions from a diverse range of contemporary and/or traditional contexts. They work collaboratively to devise, develop and present an ensemble performance. Students create work that reflects a specific performance style or one that draws on multiple performance styles and is therefore eclectic in nature. They use play-making techniques to extract dramatic potential from stimulus material, then apply and manipulate conventions, dramatic elements, expressive skills, performance skills and production areas. Throughout development of the work they experiment with transformation of character, time and place, and application of symbol. Students devise and shape their work to communicate meaning or to have a specific impact on their audience. In addition, students document and evaluate stages involved in the creation, development and presentation of the ensemble performance.

Students analyse and evaluate a professional drama performance selected from the prescribed VCE Drama Unit 3 Playlist published annually on the VCAA website.

In this unit the terms character, performance, story and style can be understood as one or more characters, performances, stories or styles.

Terms used in this study are defined on pages 9–12.

Area of Study 1

Devising and presenting ensemble performance

In this area of study students develop and present a devised ensemble performance. They examine the work of a range of drama practitioners working in selected performance styles to explore how dramatic work is created. Students work with given stimulus material and guidelines that provide a starting point for the structure of a performance. They apply their knowledge of ways other drama practitioners work to devise and shape their work to communicate meaning and to have an impact on their audience in specific and intentional ways. Students use play-making techniques to extract dramatic potential from the stimulus, and devise and develop characters, story and meaning in the ensemble performance.

The performance style of the resulting work may reflect one of the selected performance styles or it may draw on features from a range of styles and be eclectic in nature.

When creating their ensemble performance, students develop a work that incorporates application of symbol and transformation of character, time and place. The performance style of the work will go beyond a representation of real life as it is lived. Students manipulate conventions, dramatic elements and production areas to create and to communicate meaning. They consider application of role and explore how to establish and manipulate an actor–audience relationship that is appropriate to the performance style of the work.

Outcome 1

On completion of this unit the student should be able to develop and present characters within a devised ensemble performance that goes beyond a representation of real life as it is lived.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- play-making techniques
- approaches to exploring character and role in selected performance styles
- conventions of selected performance styles

- techniques used by drama practitioners to develop performances
- techniques for transforming character, time and place and applying symbol
- use of dramatic elements to devise and develop an ensemble performance
- techniques for establishing and manipulating actor–audience relationships
- ways of using production areas to define and enhance an ensemble performance
- conventions used to enhance an ensemble performance
- approaches to applying expressive and performance skills
- the collaborative process used to develop and present characters for an ensemble
- approaches to documenting the development and performance of a devised ensemble work.

Key skills

- explore dramatic potential of stimulus material and use play-making techniques to develop characters for 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 conventions to enhance an ensemble performance
- explore and apply symbol and transformation of character, time and place
- manipulate production areas to enhance an ensemble performance
- use expressive and performance skills to communicate characters within an ensemble performance
- manipulate the actor–audience relationship to communicate meaning and have specific and intentional impacts on an 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

Analysing a devised ensemble performance

In this area of study students analyse the ensemble performance devised in Outcome 1. They describe, reflect upon, interpret, analyse and evaluate the construction and performance of this ensemble performance. They analyse the selection, use and manipulation of conventions (including application of symbol and transformation of character, time and place), dramatic elements, expressive skills, performance skills, play-making techniques, production areas and selected performance styles. Students also use appropriate drama terminology to discuss their own performance work and to analyse the dramatic potential of stimulus material and resources for developing characters for an ensemble performance.

Outcome 2

On completion of this unit the student should be able to analyse the use of processes, techniques and skills to create and present a devised ensemble performance.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

- key knowledge identified in Outcome 1.
- appropriate drama terminology.

Key skills

- analyse the dramatic potential and use of stimulus material
- describe, analyse and evaluate play-making techniques used at different stages of the development of a devised ensemble performance that goes beyond a representation of real life as it is lived
- describe the performance styles of the work
- describe, analyse and evaluate a performance of an ensemble work
- describe, analyse and evaluate ways that conventions (including application of symbol and transformation of character, time and place), dramatic elements, expressive skills, performance skills, play-making techniques, production areas and selected performance styles have been used in the construction, development and presentation of the ensemble performance
- use drama terminology appropriately.

Area of Study 3

Analysing and evaluating a professional drama performance

In this area of study students analyse and evaluate a professional drama performance selected from the prescribed VCE Drama Unit 3 Playlist. Students analyse the actors' use of expressive and performance skills to represent character and to communicate meaning in the performance. They consider how the actor–audience relationship is created and manipulated and analyse and evaluate how the conventions, dramatic elements, production areas and performance styles are used in the performance.

The prescribed VCE Drama Unit 3 Playlist is published annually on the VCAA website.

Outcome 3

On completion of this unit the student should be able to analyse and evaluate a professional drama performance.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- performance styles and conventions and their use in performance
- the actors' use of expressive and performance skills to represent characters in performance
- manipulation of dramatic elements and production areas to enhance performance
- drama terminology associated with performance styles and practitioners from contemporary and/or historical and/or cultural traditions relevant to the performance.

Key skills

- analyse and evaluate the representation of characters within a performance
- analyse and evaluate the manipulation of conventions, dramatic elements and production areas within a performance
- analyse and evaluate the use of performance styles within a production
- analyse and evaluate the actors' use of expressive and performance skills in a performance
- analyse and evaluate the establishment, maintenance and manipulation of the actor–audience relationship in a performance.

School-based assessment

Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

Assessment of levels of achievement

The student's level of achievement in Unit 3 will be determined by School-assessed Coursework. School-assessed Coursework 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 teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the study design. The VCAA publishes *Advice for teachers* for this study, which includes advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student's level of achievement. The score must be based on the teacher's assessment of the performance of each student on the tasks set out in the following table.

Contribution to final assessment

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

Outcomes	Marks allocated	Assessment tasks
<p>Outcome 1</p> <p>Develop and present characters within a devised ensemble performance that goes beyond a representation of real life as it is lived.</p>	100	Development and presentation of characters within a devised ensemble performance. Each student should have approximately 5 to 8 minutes of primary focus performance time in the work.
<p>Outcome 2</p> <p>Analyse the use of processes, techniques and skills to create and present a devised ensemble performance.</p>	25	<p>Analysis of the development and performance of characters from the ensemble work developed for Outcome 1. The analysis and evaluation may be presented in one or both of the following formats:</p> <ul style="list-style-type: none"> an oral presentation written responses to structured questions.
<p>Outcome 3</p> <p>Analyse and evaluate a professional drama performance.</p>	25	An analysis and evaluation of a play selected from the Unit 3 Playlist. The analysis and evaluation will be presented as written responses to structured questions.
Total marks	150	

External assessment

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.

Unit 4: Devised solo performance

This unit focuses on the development and the presentation of devised solo performances. Students explore contemporary practice and works that are eclectic in nature; that is, they draw on a range of performance styles and associated conventions from a diverse range of contemporary and traditional contexts. Students develop skills in extracting dramatic potential from stimulus material and use play-making techniques to develop and present a short solo performance. They experiment with application of symbol and transformation of character, time and place. They apply conventions, dramatic elements, expressive skills, performance skills and performance styles to shape and give meaning to their work. Students further develop and refine these skills as they create a performance in response to a prescribed structure. They consider the use of production areas to enhance their performance and the application of symbol and transformations. Students document and evaluate the stages involved in the creation, development and presentation of their solo performance.

Students are encouraged to attend performances that incorporate a range of performance styles to support their work in this unit.

Terms used in this study are defined on pages 9–12.

Area of Study 1

Demonstrating techniques of solo performance

In this area of study students explore, and develop skills in, play-making techniques in the development of a short solo performance. They demonstrate application of symbol and transformation of character, time and place. Teachers provide stimulus material appropriate to the size of the task, such as a person, an event, an issue, a place, an image, one word, a definition, a quotation, lyrics, a sound or an icon.

Students prepare for the task of devising a short solo performance by exploring, experimenting with and trialling processes they will employ in developing their extended solo performance for Outcome 2. They begin by exploring and experimenting with a range of play-making techniques to extract dramatic potential from the stimulus material. They focus themselves for applying symbol and transforming character, time and place. The focus of the performance should be on acting. Students may use production areas such as costume, make-up, objects, props or mask, to assist in application of symbol or transformations. Students develop a short statement that identifies the techniques of this performance. They then present this solo performance in an informal setting such as in a classroom.

The stimulus material the student uses in this area of study must be different from 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 VCE Drama Solo Performance Examination.

Outcome 1

On completion of this unit the student should be able to demonstrate, in response to given stimulus material, application of symbol and transformation of character, time and place, and describe the techniques used.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- play-making techniques and their use in extracting dramatic potential from given stimulus material
- approaches for manipulating the conventions of application of symbol and transformation of character, time and place
- dramatic elements, expressive skills, performance skills, performance styles and, as appropriate, production areas and their application to develop and enhance techniques used in a devised solo performance.

Key skills

- use play-making techniques to explore dramatic potential of given stimulus material
- devise a solo performance in response to a given stimulus
- manipulate the conventions of application of symbol and transformation of character, time and place
- use dramatic elements, expressive skills, performance skills, performance styles and production areas to develop and enhance techniques of a devised solo performance
- describe use of transformation techniques in a solo performance.

Area of Study 2

Devising a solo performance

In this area of study students create and develop a solo performance in response to a prescribed structure. They draw on an understanding of performance styles from a range of historical, cultural and social contexts. During their solo performance, students use conventions including application of symbol and transformation of character, time and place. They may also use other conventions such as asides, caricature, exaggerated movement, heightened use of language, pathos, placards, satire, song, stillness and silence, as appropriate to the requirements of a prescribed structure. The resulting work will go beyond a representation of real life as it is lived.

The structure must be selected from the VCE Drama Solo Performance Examination published annually by the VCAA.

Outcome 2

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

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

- approaches to exploring stimulus material to devise a solo performance in response to a prescribed structure
- play-making techniques and their use in extracting dramatic potential from stimulus material in response to a prescribed structure
- ways of exploring selected performance styles as required in response to a prescribed structure
- prescribed conventions and their use in a solo performance, including application of symbol and transformation of character, time and place
- other conventions and their uses as required in response to a prescribed structure
- dramatic elements and their application as required in response to a prescribed structure
- production areas and their uses as required in response to a prescribed structure
- expressive and performance skills and their application to communicate characters and meaning
- ways of establishing and maintaining an effective actor–audience relationship.

Key skills

- use stimulus material to devise a solo performance in response to a prescribed structure
- use play-making techniques to extract dramatic potential from stimulus material to create a solo performance in response to a prescribed structure
- apply performance styles and conventions in response to a prescribed structure
- apply symbol and transformation of character, time and place in response to a prescribed structure
- use dramatic elements as required in response to a prescribed structure

- explore and manipulate production areas as required in a solo performance devised in response to a prescribed structure
- use expressive and performance skills to communicate characters and meaning within a solo performance
- establish and maintain an effective actor–audience relationship
- present a solo performance devised in response to a prescribed structure.

Area of Study 3

Analysing and evaluating a devised solo performance

In this area of study students use appropriate drama terminology to analyse and evaluate the creative processes used in the creation, development and presentation of a solo performance devised in response to a prescribed structure. To support their analysis and evaluation, students draw on examples of conventions, including application of symbol and transformation of character, time and place, dramatic elements, expressive skills, performance skills, performance styles, play-making techniques, production areas and use of stimulus material.

Outcome 3

On completion of this unit the student should be able to analyse and evaluate the creation, development and presentation of a solo performance devised in response to a prescribed structure.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- stimulus material in creating and developing a solo performance
- play-making techniques used in developing a devised solo performance
- performance styles and conventions
- application of symbol and transformation of character, time and place
- application and manipulation of dramatic elements and production areas in the creation and presentation of a devised solo performance
- expressive and performance skills to communicate characters and convey meaning within a devised solo performance
- appropriate use of drama terminology.

Key skills

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

School-based assessment

Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

Assessment of levels of achievement

The student's level of achievement in Unit 4 will be determined by School-assessed Coursework. School-assessed Coursework 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 teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the study design. The VCAA publishes *Advice for teachers* for this study, which includes advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student's level of achievement. The score must be based on the teacher's assessment of the performance of each student on the tasks set out in the following table.

Contribution to final assessment

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

Outcomes	Marks allocated	Assessment tasks
Outcome 1 Demonstrate, in response to given stimulus material, application of symbol and transformation of character, time and place, and describe the techniques used.	15	A one- to two-minute presentation of a solo demonstration devised from given stimulus material.
	10	AND A short oral or written statement, which describes techniques used in the demonstration.
Outcome 3 Analyse and evaluate the creation, development and presentation of a solo performance devised in response to a prescribed structure.	25	Analysis and evaluation of the solo performance devised in Outcome 2. The analysis and evaluation may be presented in one or both of the following formats: <ul style="list-style-type: none"> an oral presentation written responses to structured questions.
Total marks	50	

External assessment

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination and an end-of-year written examination.

Contribution to final assessment

The performance examination will contribute 35 per cent to the study score. The written examination will contribute 25 per cent to the study score.

End-of-year examinations

Performance examination

Description

Students will present a solo performance based on a prescribed structure selected from the VCE Drama Solo Performance Examination published annually by the VCAA. The performance will draw on key knowledge and key skills from Unit 4, Outcome 2.

A panel appointed by the VCAA will set the structures for the performance examination. All the key knowledge and key skills that underpin Unit 4 Outcome 2 are examinable.

Assessors appointed by the VCAA will mark the examination.

Conditions

The examination will be completed under the following conditions:

- VCAA examination rules will apply. Details of these rules are published annually in the [VCE and VCAL Administrative Handbook](#).
- The performance venue is set annually by the VCAA.
- The duration of the performance will be no more than seven minutes. The performance will be presented as a single uninterrupted performance.

Written examination

Description

The examination will be set by a panel appointed by the VCAA. All the key knowledge and key skills that underpin Unit 3, Outcomes 2 and 3, and Unit 4, Outcomes 1 and 3, are examinable.

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 VCAA.
- VCAA 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 VCAA.

Further advice

The VCAA publishes specifications for all VCE examinations on the VCAA website. Examination specifications include details about the sections of the examination, their weighting, the question format/s and any other essential information. The specifications are published in the first year of implementation of the revised Unit 3 and 4 sequence together with any sample material.