Drama
Victorian Certificate of Education

The images shown above represent a cross section of works covering sculpture, textiles, assemblage, drawing, photography, prints, painting and electronic media as exhibited in VCE Top Arts.
Latoya BARTON
The sunset (detail)
from a series of twenty-four
9.0 x 9.0 cm each, oil on board

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

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

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

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

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

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

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

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

Ping (Irene VINCENT)
Boxes (detail)
colour photograph

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

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

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

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updated February 2017
IMPORTANT INFORMATION

Accreditation period
Units 1–4: 1 January 2014 – 31 December 2018
Implementation of this study commences in 2014.

Other sources of information
The VCAA Bulletin VCE, VCAL and VET 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 Victorian Curriculum and Assessment Authority’s website at: www.vcaa.vic.edu.au

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

The companion document to the assessment handbook ‘Administrative Procedures for Assessment in VCE Studies’ is available on the Victorian Curriculum and Assessment Authority’s website at: www.vcaa.vic.edu.au/Pages/vce/generaladvice/index.aspx

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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VCE schools may reproduce parts of this study design for use by teachers. The full Victorian Curriculum and Assessment Authority Copyright Policy is available at: www.vcaa.vic.edu.au/Pages/aboutus/policies/policy-copyright.aspx
Introduction

SCOPE OF STUDY
The study of Drama focuses on the creation and performance of characters and stories in naturalistic and non-naturalistic ways. Students draw on a range of stimulus material and play-making techniques to develop and present devised work. Students also explore a range of performance styles and conventions, dramatic elements and stagecraft. They use performance and expressive skills to explore and develop role and character. They analyse the development of their own work and performances by other drama practitioners.

RATIONALE
People tell stories, explore ideas, make sense of their worlds and communicate meaning through drama. Drama develops personal and social identity. VCE Drama connects students to the traditions of drama practice and, through the processes of devising and performing drama, allows them to explore, understand and respond to the contexts, narratives and stories that shape their worlds. The study requires students to be creative and critical thinkers. Through work as solo and ensemble performers and engagement with the work of professional drama practitioners, students develop an appreciation of drama as an art form and develop skills of criticism and aesthetic understanding.

VCE Drama equips students with knowledge, skills and confidence to communicate as individuals and collaboratively in social and work-related contexts. The study of drama can provide pathways to training and tertiary study in acting, communication and drama criticism.

AIMS
This study enables students to:
• develop an understanding of performance styles and conventions from a diversity of cultures
• explore the process used to develop the dramatic potential of stimulus material
• develop, through practice and analysis, an understanding of drama as a way of communicating stories and meaning
• manipulate dramatic elements and stagecraft in devising and performing dramatic works
• develop and refine expressive and performance skills
• devise, perform and evaluate solo and ensemble dramatic works.

STRUCTURE
The study is made up of four units.
Unit 1: Dramatic storytelling
Unit 2: Non-naturalistic Australian drama
Unit 3: Devised non-naturalistic ensemble performance
Unit 4: Non-naturalistic 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.
A list of terms used across Units 1 to 4 is included on pages 10–13.

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

DURATION
Each unit involves at least 50 hours of scheduled classroom instruction over the duration of a semester.

CHANGES TO THE STUDY DESIGN
During its period of accreditation minor changes to the study will be announced in the VCAA Bulletin VCE, VCAL and VET. 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 Victorian Curriculum and Assessment Authority 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.

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 props and set items on and off stage.

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

Performers need to develop strategies for safe yet swift movement on and off stage during a performance and 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. Techniques to develop voice projection, such as breathing and posture are recommended.

The Victorian WorkCover Authority website www.workcover.vic.gov.au/ updates relevant occupational health and safety regulations on a regular basis. Relevant information is also provided on the Department of Education and Early Childhood Development website www.education.vic.gov.au/hr/ohs/.

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 Information Privacy Act 2000 and Health Records Act 2001, and the federal Privacy Act 1988 and Copyright Act 1968, must be met.
Assessment and reporting

SATISFACTORY COMPLETION
The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher’s assessment of the student’s performance on assessment tasks designated for the unit. Designated assessment tasks are provided in the details for each unit. The Victorian Curriculum and Assessment Authority publishes online an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment for Units 3 and 4. Teachers must develop courses that provide opportunities for students to demonstrate achievement of outcomes. Examples of learning activities are provided in the ‘Advice for teachers’ companion document.

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

AUTHENTICATION
Work related to the outcomes 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.

LEVELS OF ACHIEVEMENT

Units 1 and 2
Procedures for the assessment of levels of achievement in Units 1 and 2 are a matter for school decision. Assessment of levels of achievement for these units will not be reported to the Victorian Curriculum and Assessment Authority. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.
Units 3 and 4

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

In VCE Drama the students' level of achievement will be determined by School-assessed Coursework and an end-of-year examination. The Victorian Curriculum and Assessment Authority will report students' level of performance on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, students must achieve two or more graded assessments and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50; it is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current 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
- End-of-year performance examination: 35 per cent
- End-of-year written examination: 25 per cent.

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

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

DRAMATIC ELEMENTS

Dramatic elements are essential features of every performance. Actors manipulate dramatic elements to shape and enhance meaning. They include:

- **Climax**
  The most significant moment of tension or conflict in a drama, often occurring towards the end of the plot. Multiple climaxes and/or an anti-climax can 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 – between characters or between characters and their environment. Conflict can be shown in a variety of ways, for example through physical, verbal or psychological means. Conflict can be embedded in the structure of the drama.

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

- **Mood**
  Mood is the overall feeling or emotion that a performance can evoke. This may be achieved through manipulation of acting, conventions or stagecraft.

- **Rhythm**
  Rhythm is a regular pattern of sounds, words or actions. Performances can also have their own rhythm that can be influenced by the emotional nature of the plot, the pace of line delivery, the pace of scene transitions, and the length of those scenes and the dialogue within them.

- **Sound**
  Sound is created by the performer through the possible use of voice, body percussion and objects to create an effect in performance and enhance meaning. Sound may include silence or the deliberate absence of sound.
• **Space**
  Space involves the way the actor's use/s the performance area 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.

• **Symbol**
  Symbol is used to create meaning that is not literal. Symbol allows performers to communicate ideas and themes through words, stagecraft and expressive skills.

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

### DEvised DRAMA

Devised drama is work developed by the performers. Each work will have a creative process that will encompass a range of play-making techniques.

### 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**
- **Movement**
- **Gesture**
- **Facial expression**.

### NATURALISM

Naturalism is the re-creation on stage of life as it is lived. It seeks to reproduce characters, situations or settings and usually occurs in real time with sets, props and costumes that are representative of the situation, place or period.

### NON-NATURALISM

Non-naturalism is a broad term for all performance styles that are not dependent on the life-like representation of everyday life and is based on the work of Antonin Artaud (Theatre of Cruelty), Bertolt Brecht (Epic Theatre) and Jerzy Grotowski (Poor Theatre). It can allow an actor to explore and present ideas or stories conceptually.

Non-naturalism does not seek to re-create life as it is lived, but is focused more on passing comment on, or responding to, aspects of the real world. Non-naturalistic performance can occur in any space and is not dependent on specific resources. Non-naturalistic performance work might include the manipulation of both naturalistic and non-naturalistic conventions.
A non-naturalistic performance may be defined by the non-naturalistic:
• use of stagecraft
• acting style of the performers
• use of dramatic elements.
• use of conventions including transformation of character and/or time and/or place and/or object.

PERFORMANCE SKILLS
Performance skills are used to enhance performance and are inherent in all performances. The performance skills listed below are integrated in performance although each can be explored and developed independently.
• Focus
  The ability of the actor to commit to their performance and the ability to sustain character through the use of concentration. Focus can also be used to create an implied character or setting through manipulating the audience’s attention towards a specific place. The manipulation of focus can assist the actor to develop an effective actor–audience relationship.
• Timing
  Used to control or regulate the pace of a performance. Timing can be manipulated in drama to build dramatic tension, evoke feeling, coordinate effective synchronisation within an ensemble and develop the comic potential of a scene.
• Energy
  The intensity an actor brings to a performance. At different times in a performance an actor might use different levels of energy to create different dynamics.
• Actor–audience relationship
  The way in which an actor deliberately manipulates the audience’s emotions, moods and responses to the action. This can be done through the placement of the performer 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. Performing without an audience is a rehearsal and therefore part of the development process.

PERFORMANCE STYLES
A performance style is defined by the way conventions, acting and stagecraft are used in performance.

PLAY-MAKING TECHNIQUES
Play-making techniques are used to extract and explore the dramatic potential of stimulus material and to develop ideas, roles, dramatic action, story and themes to construct a devised performance.
There are many play-making techniques; however, for the purposes of this study they are:
• researching
• brainstorming
• improvising
• scripting
• editing
• rehearsing
• refining.
STAGECRAFT

Stagecraft is the term used to describe areas of production. Non-naturalistic use of stagecraft might feature over-sized props, exposed lighting rig, stylised make-up, open stage with no scenic elements to define place or time, symbolic costuming, musical underscore to enhance mood. Stagecraft may also involve use of direction, costume, lighting, set design, sound production, make-up, mask, props and theatre technologies as required to structure or to realise dramatic potential of stimulus material.

STIMULUS MATERIAL

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 a person (real life, historical, contemporary, fictional), an event (real, historical, contemporary, fictional), an issue, a place, an image, text (one word, many words, a definition, a quote, lyrics), sound (music, environmental) and an icon. Stimulus material can be presented in a variety of forms, including written, visual and multimedia.
Unit 1: Dramatic storytelling

This unit focuses on creating, presenting and analysing a devised 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 of a performance by professional drama practitioners. In this unit students use performance styles from a range of contexts associated with naturalism and non-naturalism.

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

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

Terms used in this study, including devised drama, dramatic elements, expressive skills, naturalism, non-naturalism, performance skills, performance styles, play-making techniques, stagecraft and stimulus material, are defined on pages 10–13.

AREA OF STUDY 1

Creating a devised performance

This area of study focuses on using play-making techniques to devise and develop solo and/or ensemble performance/s based on a range of stimulus material relevant to the student’s personal cultural and/or community experiences and stories. Students explore a range of naturalistic and non-naturalistic performance styles and draw on these styles as they respond to a given structure and stimulus material. The area of study also focuses on recording and documenting the play-making techniques used in the development of this performance work.

Outcome 1

On completion of this unit the student should be able to devise and document solo and/or ensemble drama work/s 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
- creating, sustaining and developing role
- how experiences and stories can be given form and meaning
- ways stimulus material can be researched, given meaning and shaped into a performance
- naturalistic and non-naturalistic performance styles from a range of contexts
- conventions used in naturalistic and non-naturalistic performance styles
- stagecraft appropriate to the selected performance styles
- dramatic elements
- play-making techniques
- exploration of character through understanding of naturalism and non-naturalism
- expressive skills used to define character.

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

AREA OF STUDY 2

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

Outcome 2
On completion of this unit the student should be able to perform a devised drama work/s 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 sustaining and re-creating character
- understanding how stories 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 skills
• presentation of character using naturalistic and non-naturalistic performance styles
• ways relationships between actors and audience are created, appropriate to the selected performance styles
• stagecraft and how it can be used to enhance a performance;
• performance skills, such as focus, timing and energy.

**Key skills**

• present a solo and/or ensemble performance/s
• sustain role and character in performance/s
• shape and give form to stories
• develop effective characterisation and demonstrate the ability to manipulate expressive skills to develop and present characters and stories
• effectively incorporate conventions to enhance performance work
• demonstrate performance styles from a range of contexts
• manipulate dramatic elements to enhance a performance/s
• create and present characters in naturalistic style using status, subtext, motivation, objective and intention
• create and present characters in non-naturalistic style by applying skills in transformation of character, place, object and/or time
• create a clear actor–audience relationship that engages the audience using techniques appropriate to the selected performance styles
• effectively incorporate and manipulate stagecraft.

**AREA OF STUDY 3**

**Analysing a devised performance**

This area of study focuses on observation and analysis of the student’s own performance work. It involves reflection and documentation of work processes. Students also demonstrate development of understanding of use of expressive skills, stimulus material, conventions, stagecraft, naturalistic and non-naturalistic performance styles and approaches to character development through use of 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 described in Outcomes 1 and 2
• drama terminology that can be used to describe and analyse performances.

**Key skills**

• describe the use and manipulation of expressive skills to develop and present characters and stories
• describe the use of different stimulus material to develop and realise characters
• evaluate stages in the development of characters
• reflect on the use of play-making techniques and analyse the performance of characters
• describe and evaluate the use and effectiveness of dramatic elements, conventions, stagecraft and performance styles in the presentation of performances
• analyse the actor–audience relationship in a performance/s
• use drama terminology appropriately to describe and analyse performances.

AREA OF STUDY 4

Analysing drama performances presented by other practitioners

In this area of study students observe and analyse a performance by professional or other drama practitioners. Drama performances by students enrolled at school cannot be analysed for this outcome. Students use language of drama to describe, analyse and evaluate drama performance. Attending and analysing a performance by professional or other drama practitioners provides opportunities to make connections with their own work and to build their experience of how dramatic elements, performance styles, stagecraft, performance and expressive skills can be used and manipulated in performance. Students also consider ways of establishing, sustaining and manipulating actor–audience relationships.

Outcome 4

On completion of this unit the student should be able to analyse the portrayal of 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
• characterisation through the manipulation of expressive skills
• dramatic elements, conventions and stagecraft and how they are used to structure and enhance a performance
• performance styles and how they are defined by acting and stagecraft
• ways that the actor–audience relationship can be created and manipulated
• the language of drama that can be used to describe and analyse performance.

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

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

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

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

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

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

Assessment tasks for this unit are selected from the following:

Outcome 1
• demonstrate the use of play-making techniques to devise and rehearse a solo and/or ensemble drama work/s based on stories and/or characters
• document use of processes to create and develop stories and characters in drama. The documentation may be presented as:
  – a paper-based journal
  – an e-journal
  – a journal that combines hard and soft copy components.

Outcome 2
Perform a solo and/or ensemble devised drama work/s that features stories and characters.

Outcome 3
Analyse the drama work created and performed in Outcomes 1 and 2 in one of the following formats:
• a written report
• an oral presentation
• a multimedia presentation
• responses to structured questions.

Outcome 4
Write an analysis in one of the following formats:
• a written report
• responses to structured questions.
Unit 2: Non-naturalistic Australian drama

This unit focuses on the use and documentation of the processes involved in constructing a devised solo or ensemble performance that uses non-naturalistic performance styles. 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.

Students use a range of stimulus material in creating the performance and examine non-naturalistic performance styles from a range of contexts relevant to Australia and Australians. Conventions appropriate to the selected performance styles are also explored. Students’ knowledge of how dramatic elements can be enhanced or manipulated through performance is further developed in this unit.

Students analyse their own performance work as well as undertake the analysis of a performance of an Australian work by other actors. An Australian work might:
• be written, adapted or devised by Australian writers or theatre-makers
• reflect aspects of the Australian identity, for example the indigenous voice, the Celtic perspective, the twentieth or twenty-first century migrant experience, the refugee experience, the urban and rural perspectives.

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

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

Terms used in this study, including devised drama, dramatic elements, expressive skills, naturalism, non-naturalism, performance skills, performance styles, play-making techniques, stagecraft and stimulus material, are defined on pages 10–13.

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, text and/or an icon from a contemporary or historical Australian context. As they work with stimulus material and a performance structure students explore ways that play-making techniques, dramatic elements, conventions, performance styles and stagecraft can be used to realise the dramatic potential of the stimulus material and shape dramatic
action. Students also consider where and how the drama might be presented to an audience and select a performance space appropriate to the theme or subject matter. Students document and record the play-making techniques and dramatic processes used to shape and develop this performance work.

**Outcome 1**
On completion of this unit the student should be able to devise and document the processes used to create a solo or ensemble non-naturalistic performance work.

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

**Key knowledge**
- selected stimulus material: a person, an event, an issue, a place, an artwork (for example, a two-dimensional image or three-dimensional work, music, or multimedia installation), a text (for example, books, poetry) and/or an icon from a contemporary or historical Australian context
- play-making techniques
- non-naturalistic performance styles from a range of contexts
- conventions appropriate to the selected performance styles
- stagecraft appropriate to the selected performance styles
- ways in which dramatic elements are used to shape and develop devised drama
- processes for documenting the play-making techniques used to create a devised performance; for example, scriptwriting
- creating and maintaining relationships between performer and audience to communicate meaning.

**Key skills**
- use a range of play-making techniques to develop subject matter
- document ways 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 the selected non-naturalistic performance styles
- identify and use stagecraft appropriate to the selected performance styles to enhance and give meaning to performance work
- identify and use dramatic elements
- document the use of play-making techniques to construct a devised performance
- manipulate the relationship between performer and audience to communicate meaning.

**AREA OF STUDY 2**

**Presenting a devised performance**
In this area of study students present performance/s to a live audience of a devised work 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. The performance should be based on the play-making techniques used to develop work detailed in Outcome 1, and should take place in a performance space appropriate to the theme or subject matter of the drama.
**Outcome 2**

On completion of this unit the student should be able to present a performance of a devised non-naturalistic work 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**

- how story is given form and meaning through performance
- non-naturalistic performance styles from a range of historical, cultural and social contexts
- ways dramatic elements can be enhanced and manipulated through performance
- conventions appropriate to the selected performance styles and how they can be used to enhance a performance
- stagecraft appropriate to the selected performance styles
- ways relationships between actors and audience are created, appropriate to the selected performance styles and spaces
- performance and expressive skills.

**Key skills**

- present a solo or ensemble performance to an audience
- present, shape and give form to story
- use non-naturalistic performance styles from a range of contexts
- manipulate dramatic elements to enhance a performance
- demonstrate effective use of conventions appropriate to the selected performance styles
- incorporate stagecraft appropriate to the selected performance styles
- create and manipulate a clear actor–audience relationship in the staging of a performance work, appropriate to the performance styles and spaces
- use techniques to engage an audience appropriate to the chosen performance styles and spaces.

**AREA OF STUDY 3**

**Analysing a devised performance**

This area of study focuses on observation and analysis of a student’s own performance work completed earlier in the unit. It involves reflection on, and articulation of, processes used to explore and extract dramatic potential of the stimulus material. Students shape and refine their work, create and manipulate the actor–audience relationship and continue to develop the use of drama language and terminology.

**Outcome 3**

On completion of this unit the student should be able to analyse the creation, development and performance to an audience of their non-naturalistic 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
- drama terminology used to analyse devised performances.

**Key skills**

- describe the use of conventions and how they affected the performance and performance styles
- analyse how dramatic elements were manipulated in the performance
- evaluate the use of stagecraft in the performance
- examine how the use of stagecraft and conventions defined the non-naturalistic performance styles
- describe the use of stimulus material to develop and enhance the presentation of characters, setting and context
- reflect on the use of play-making techniques and analyse the performance of the student’s own work
- evaluate the actor–audience relationship, and how it relates to the selected performance styles
- use drama terminology appropriately to describe and analyse performance.

**AREA OF STUDY 4**

**Analysing Australian drama performance**

In this area of study students focus on observation and analysis of a performance by professional or other drama practitioners. Drama performances by students enrolled at school cannot be analysed for this outcome. Students use drama terminology to describe, analyse and evaluate the use of conventions, performance styles, and dramatic elements in a drama performance. Where possible the selected work should be an Australian work as described on page 19.

**Outcome 4**

On completion of this unit the student should be able to analyse a performance of an Australian drama work.

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 and dramatic elements are manipulated to give form to dramatic works, that is, shaping and defining through direction and use of performance space
- ways drama terminology can be used to describe and analyse performances.

**Key skills**

- evaluate the performance and expressive skills used to communicate character to an audience
- evaluate ways in which performance styles, conventions, dramatic elements and stagecraft have been manipulated in a performance
- identify and evaluate the effectiveness of a range of performance styles, conventions and dramatic elements in a performance
- analyse and evaluate the exploration of subject matter in a performance
- evaluate the actor–audience relationship
- use drama terminology appropriately to describe and analyse performance.
ASSESSMENT

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

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

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

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

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

Assessment tasks for this unit are selected from the following:

**Outcome 1**

- demonstrate the use of play-making techniques to devise and rehearse a devised non-naturalistic solo or ensemble drama work 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
- document use of processes to create and develop stories and characters in drama. The documentation may be presented as:
  - a paper-based journal
  - an e-journal
  - a journal that combines hard and soft copy components.

**Outcome 2**

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

**Outcome 3**

Analyse the drama work created and performed in Outcomes 1 and 2 in one of the following formats:
- a written report
- an oral presentation
- a multimedia presentation
- responses to structured questions.

**Outcome 4**

Write an analysis in one of the following formats:
- a written report
- responses to structured questions.
Unit 3: Devised non-naturalistic ensemble performance

This unit focuses on non-naturalistic devised ensemble drama. Students explore non-naturalistic performance styles and associated conventions from a diverse range of contemporary and cultural performance traditions and work collaboratively to devise, develop and present an ensemble performance. Students use and manipulate dramatic elements, conventions, performance and expressive skills, performance styles and stagecraft in non-naturalistic ways to shape and enhance the performance. Students also document and evaluate stages involved in the creation, development and presentation of the ensemble performance.

Students also analyse a professional performance that incorporates non-naturalistic performance styles and production elements selected from the prescribed VCE Drama Unit 3 Playlist published annually on the Victorian Curriculum and Assessment Authority website.

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

Terms used in this study, including devised drama, dramatic elements, expressive skills, naturalism, non-naturalism, performance skills, performance styles, play-making techniques, stagecraft and stimulus material, are defined on pages 10–13.

AREA OF STUDY 1

Devising and presenting non-naturalistic ensemble performance

This area of study focuses on the development of a devised non-naturalistic ensemble performance. Students examine a range of practitioners working in non-naturalistic 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 practitioners work and use play-making techniques to extract dramatic potential from the stimulus, and develop a performance and present character/s in the ensemble performance.

When creating their ensemble performance, students develop a story that uses transformations of object, time, place and character. They manipulate dramatic elements, stagecraft and conventions in non-naturalistic ways and consider role and its application to ensemble performance. They establish and manipulate actor–audience relationships in performance.
Outcome 1
On completion of this unit the student should be able to develop and present character/s within a devised non-naturalistic ensemble performance.

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
- role and its application to ensemble performance
- non-naturalistic performance styles
- techniques used by drama practitioners to develop non-naturalistic performances
- use of dramatic elements in ensemble performance
- actor–audience relationships
- stagecraft to define and enhance non-naturalistic ensemble performance
- conventions used to enhance non-naturalistic ensemble performance
- expressive skills
- performance skills
- the collaborative process used to develop and present character/s for an ensemble performance.

Key skills
- explore dramatic potential for stimulus material and use research to develop character/s 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
- manipulate stagecraft to enhance an ensemble performance
- use performance and expressive skills to communicate character/s within an ensemble performance
- manipulate the actor–audience relationships
- collaborate on the construction and presentation of an ensemble performance to an audience
- present an ensemble performance to an audience
- document the processes used to construct an ensemble performance.

AREA OF STUDY 2

Responding to devised ensemble performances
This area of study is concerned with the analysis of the ensemble performance devised in Outcome 1. Students describe, reflect upon, interpret, analyse and evaluate the construction and performance of an ensemble performance. They analyse the selection, use and manipulation of play-making techniques, dramatic elements, stagecraft conventions, as well as expressive and performance skills. Students also use the language of drama to discuss their own work and to speculate about the dramatic potential of their own and other stimulus material and resources for developing character/s for ensemble performance.
Outcome 2
On completion of this unit the student should be able to analyse 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**
- knowledge identified in Outcome 1
- drama terminology.

**Key skills**
- describe, analyse and evaluate play-making techniques used at different stages of the development of an ensemble performance, including use of stimulus material
- describe, analyse and evaluate a performance of an ensemble work
- describe and discuss ways that conventions, performance styles, dramatic elements, stagecraft, play-making techniques, performance and expressive skills can be used in the construction, development and presentation of ensemble performances
- use drama terminology appropriately.

AREA OF STUDY 3

Analysing non-naturalistic performance
In this area of study students focus on an analysis of a performance that uses non-naturalistic performance styles selected from the prescribed VCE Drama Unit 3 Playlist. Students analyse the ways that characters are represented in the performance. They also observe and analyse actors’ use of performance and expressive skills. They consider how the actor–audience relationship is created and manipulated as well as the ways dramatic elements, conventions and stagecraft are used in the performance.

The prescribed VCE Drama Unit 3 Playlist is published annually on the Victorian Curriculum and Assessment Authority website.

Outcome 3
On completion of this unit the student should be able to analyse and evaluate a non-naturalistic performance.

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

**Key knowledge**
- the ways in which non-naturalistic performance styles and conventions are used in performance
- the ways in which characters are represented in non-naturalistic performance through the actors’ use of expressive skills
- the ways in which dramatic elements, conventions and stagecraft are manipulated to enhance non-naturalistic performance
- drama terminology associated with performance styles, traditions, and practitioners from contemporary and cultural traditions relevant to non-naturalistic performance.
Key skills
• analyse the representation of characters within a non-naturalistic performance
• analyse and evaluate the manipulation of dramatic elements, conventions and stagecraft within a non-naturalistic performance
• analyse non-naturalistic performance styles within a production
• analyse and evaluate the use of expressive and performance skills in non-naturalistic performance
• analyse and evaluate establishment and maintenance of the actor–audience relationship in a non-naturalistic performance
• use drama terminology appropriately to analyse and evaluate a non-naturalistic performance.

ASSESSMENT

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

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

Assessment of levels of achievement

The student’s level of achievement in Unit 3 will be determined by School-assessed Coursework and an end-of-year written examination.

Contribution to final assessment

School-assessed Coursework for Unit 3 will contribute 30 per cent.

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, and an end-of-year written examination, which will contribute 25 per cent.

School-assessed Coursework

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

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

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where teachers provide a range of options for the same assessment task, they should ensure that the options are of comparable scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.
<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Marks allocated*</th>
<th>Assessment tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Outcome 1</strong></td>
<td></td>
<td>Development and presentation of character/s within an ensemble performance.</td>
</tr>
<tr>
<td>Develop and present character/s within a devised non-naturalistic ensemble performance.</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td><strong>Outcome 2</strong></td>
<td></td>
<td>Analysis of the development and performance of character/s from the ensemble work developed for Outcome 1. The analysis may be presented in one of the following formats:</td>
</tr>
<tr>
<td>Analyse use of processes, techniques and skills to create and present a devised ensemble performance.</td>
<td>20</td>
<td>• a written report</td>
</tr>
<tr>
<td><strong>Outcome 3</strong></td>
<td></td>
<td>An analysis and evaluation of a play selected from the Unit 3 Playlist. The analysis may be presented in one of the following formats:</td>
</tr>
<tr>
<td>Analyse and evaluate a non-naturalistic performance.</td>
<td>20</td>
<td>• a written report</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• structured questions</td>
</tr>
<tr>
<td><strong>Total marks</strong></td>
<td><strong>120</strong></td>
<td></td>
</tr>
</tbody>
</table>

*School-assessed Coursework for Unit 3 contributes 30 per cent.
Unit 4: Non-naturalistic solo performance

This unit focuses on the development and presentation of non-naturalistic devised solo performances. Students explore non-naturalistic performance styles and associated conventions from a diverse range of contemporary and cultural performance traditions. They develop skill in extracting dramatic potential from stimulus material and use dramatic elements, conventions, performance styles and performance and expressive skills to develop and present a short solo performance. These skills are further developed as students create a devised solo performance in response to a prescribed structure. Students also document and evaluate the stages involved in the creation, development and presentation of a solo performance.

Students are encouraged to attend performances that incorporate non-naturalistic performance styles to support their work in this unit.

Terms used in this study, including devised drama, dramatic elements, expressive skills, naturalism, non-naturalism, performance skills, performance styles, play-making techniques, stagecraft and stimulus material, are defined on pages 10–13.

AREA OF STUDY 1

Working with stimulus material

In this area of study students develop skills in transformation of character, time, place and object. Students explore playmaking techniques in the development of a short non-naturalistic solo performance. 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 quote, lyrics, a sound or an icon.

Students prepare for the task of devising a non-naturalistic solo performance by exploring, experimenting and trialling processes they will employ in Outcome 2. Students begin by exploring and experimenting with a range of play-making techniques to extract dramatic potential from the stimulus material. They devise a solo performance in response to the stimulus, focusing on transformation of character, time, place and object. Students write a short statement that identifies the non-naturalistic qualities 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 Performance Examination Specifications.
**Outcome 1**

On completion of this unit the student should be able to devise a solo performance in response to given stimulus material and describe the non-naturalistic qualities of the performance.

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

**Key knowledge**
- ways of using play-making techniques to extract dramatic potential from given stimulus material
- ways of manipulating the conventions of transformation of character, time, place and object
- ways of using dramatic elements, performance and expressive skills and stagecraft to develop and enhance the non-naturalistic qualities of 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
- use dramatic elements and performance and expressive skills to develop and enhance the non-naturalistic qualities of a devised solo performance
- describe non-naturalistic qualities of a performance.

**AREA OF STUDY 2**

**Devising a non-naturalistic solo performance**

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

The solo performance developed for this outcome must be based on one of the prescribed structures published in the VCE Drama Performance Examination Specifications.

**Outcome 2**

On completion of this unit the student should be able to create, develop and perform a non-naturalistic drama solo 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**
- stimulus material used as a basis for making and devising a solo performance in response to a prescribed structure
- play-making techniques
- dramatic elements as required in a solo performance devised in response to a prescribed structure
- non-naturalistic performance styles
- conventions used in solo performances, including transformation of character, time, place and object
• other non-naturalistic conventions as prescribed
• stagecraft as required in a solo performance devised in response to a prescribed structure
• expressive skills used to communicate non-naturalistic characters
• performance skills
• 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 a range of play-making techniques to create a solo performance
• apply non-naturalistic performance styles
• use performance styles and conventions from a range of historical, cultural and social traditions to create, develop and present a solo performance
• use dramatic elements as required in a solo performance devised in response to a prescribed structure
• explore and manipulate stagecraft as required in a solo performance devised in response to a prescribed structure
• use performance and expressive skills to communicate non-naturalistic characters within a solo performance
• establish and maintain an effective actor–audience relationship
• present a solo performance.

AREA OF STUDY 3

Analysing devised non-naturalistic solo performance
In this area of study students analyse and evaluate the creative processes used in the creation, development and presentation of a devised non-naturalistic solo performance. Appropriate drama terminology is used to present analysis and evaluation of performance styles and conventions. Students draw on examples of expressive skills, performance styles, dramatic elements, stagecraft and conventions to support their analysis and evaluation.

Outcome 3
On completion of this unit the student should be able to analyse and evaluate the creation, development and presentation of a devised non-naturalistic solo performance.

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 developing and creating a non-naturalistic solo performance
• a range of play-making techniques in the development and presentation of a devised non-naturalistic solo performance
• non-naturalistic performance styles and conventions
• application and manipulation of dramatic elements and stagecraft in the creation of a devised non-naturalistic solo performance
• expressive skills to communicate and embody characters within a devised non-naturalistic solo performance
• drama language and terminology associated with selected performance styles, conventions, dramatic elements, stagecraft and play-making techniques.
Key skills

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

ASSESSMENT

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

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

Assessment of levels of achievement

The student’s level of achievement for Unit 4 will be determined by School-assessed Coursework and an end-of-year examination.

Contribution to final assessment

School-assessed Coursework for Unit 4 will contribute 10 per cent.

The level of achievement for Unit 4 is also assessed by an end-of-year performance examination, which will contribute 35 per cent and an end-of-year written examination which will contribute 25 per cent.

School-assessed Coursework

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

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

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where teachers provide a range of options for the same assessment task, they should ensure that the options are of comparable scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.
<table>
<thead>
<tr>
<th>Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Outcome 1</strong></td>
</tr>
<tr>
<td>Devise a solo performance in response to given stimulus material and describe the non-naturalistic qualities of the performance.</td>
</tr>
<tr>
<td>Marks allocated*</td>
</tr>
<tr>
<td>Assessment tasks</td>
</tr>
<tr>
<td><strong>Outcome 3</strong></td>
</tr>
<tr>
<td>Analyse and evaluate the creation, development and presentation of a devised non-naturalistic solo performance.</td>
</tr>
<tr>
<td>Marks allocated*</td>
</tr>
<tr>
<td>Assessment tasks</td>
</tr>
<tr>
<td><strong>Total marks</strong></td>
</tr>
</tbody>
</table>

*School-assessed Coursework for Unit 4 contributes 10 per cent.

**End-of-year performance examination**

**Description**

The examination will be set by a panel appointed by the Victorian Curriculum and Assessment Authority. Key knowledge and key skills that underpin Unit 4 Outcome 2 are examinable.

Students will present a solo performance based on a prescribed structure selected from the set published annually by a panel appointed by the Victorian Curriculum and Assessment Authority and published in the VCE Drama Performance Examination Specifications. The performance will draw on knowledge and skills from Unit 4, Outcome 2.

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

**Conditions**

The performance examination will be completed under the following conditions:

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

**Contribution to final assessment**

The performance examination will contribute 35 per cent.
End-of-year written examination

Description
Key knowledge and skills that underpin Unit 3, Outcomes 2 and 3, and Unit 4, Outcomes 1 and 3, are examinable. A panel appointed by the Victorian Curriculum and Assessment Authority will set the examination.

Format
Students will answer a series of questions requiring short and extended responses. Stimulus material, dramatic elements, performance styles and conventions may be provided for some questions.

Conditions
The examination will be completed under the following conditions:

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

Contribution to final assessment
The examination will contribute 25 per cent.

Further advice
The Victorian Curriculum and Assessment Authority publishes specifications for all VCE examinations on the Victorian Curriculum and Assessment Authority 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 Units 3 and 4 sequence together with any sample material.