

2016

# Preliminary Drama

Information  
Booklet



Lambton High School  
**CREATIVE AND PERFORMING ARTS**  
*enrich | engage | extend*

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# 2016 Preliminary Drama

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## Assessment Schedule

Preliminary Course 2016		Subject: DRAMA			
Components	Weighting	Task 1	Task 2	Task 3	Task 4
		Term 1 2016 Week 9	Term 2 2016 Week 7	Term 3 2016 Week 5	Term 3 2016 Weeks 9-10
		<b>Outcomes</b> P2.1, P2.2, P2.3, P3.2, P3.3	<b>Outcomes</b> P1.1, P1.2, P1.5, P1.6, P2.1	<b>Outcomes</b> P1.1, P1.3, P1.4, P2.2, 2.3, P2.4	<b>Outcomes</b> P1.1, P1.6, P2.1, P2.3, P2.4, P3.1, P3.2, P3.3,
		Journeys – Australian Drama (Performance and Essay)	Group Playbuilding (Performance and Logbook)	Theatrical Style (Performance and Design)	Preliminary Examination (Written Examination and Individual Project)
Making	40%		10	20	10
Performing	30%	10	10	5	5
Critically Studying	30%	10			20
<b>Marks</b>	100%	<b>20</b>	<b>20</b>	<b>25</b>	<b>35</b>



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### Logbooks

For the Preliminary Drama course, each student will require **three logbooks**:

1. For notes and classwork;
2. For Group Playbuilding in Term 2; and,
3. For Preliminary Project to keep a record of the process taken to complete this.

It is essential that all logbooks are clearly marked with your **student number** on the front cover. The logbooks form part of the requirements to complete the Preliminary Course and effort should be given to maintain consistent and regular entries.

The logbook should be viewed as more than just a diary of entries and reflections on what you do. It should be used as a conversation with yourself. Your teacher should be able to read through your logbooks and find evidence and reasons for the decisions that you make, why certain ideas were scrapped, what failures you had and how you overcame them, etc.



### Term 1 – Journeys in Australian Theatre

Students should find that the underlying concept in this unit of work aligns well with their Preliminary Area of Study in Standard and Advanced English. This way, the understanding of the concept can be covered in multiple ways, and students can choose to use plays studied in Drama as related texts for their Area of Study.

The Preliminary Drama Course has a large focus on Australian theatre and how Australian society is portrayed and reflected in both traditional and contemporary theatre forms. Students will study and workshop two plays during this unit of work, each representing Australia in different ways. By performing and engaging with these texts, students aim to extend their understanding of various perspectives that exist within the construct of a play. Students learn to interpret and explain the meaning of plays by examining the personal, cultural, artistic, political and social perspectives inherent within Australian theatre pieces.

Students will pay particular attention to the way different types of journeys are explored through theatre, making specific links between individual and national journeys and how each influences the other. This knowledge and understanding will be put into action when Year 11 Drama students work at a regional level to help produce and perform the 2016 ANZAC Day Ceremony.

Assessment for this unit will be comprised of students' input and performance skills demonstrated as part of the ANZAC Day Ceremony as well as their ability to convey their knowledge of the journeys explored in each play studied in the form of a coherent well-developed Drama essay.



### Term 2 – Playbuilding and Group Performance

Students learn about the process of playbuilding in a group context. They will build on their skills in researching, devising, refining, scripting and performing that were developed in Stage 5 Drama.

Group performances will provide an exploration into the symptoms and treatments of a mental health issue. They will also look at what it is like to suffer from, and know somebody who suffers from, a particular mental health disorder. These performances will be entered into the annual Hunter Institute of Mental Health's MindPlay Competition.

The Group Performance logbook must be maintained throughout this unit of work. The purpose of the logbook is to document the process taken to devise the end performance. All of your research, decisions, changes and mistakes should be clear within this logbook.

The Assessment for this unit of work involves the submission of the logbook as well the end performance. All students are marked individually based on their input and performance skills.





### Term 3 – Absurdist Theatre

Students of Drama are required to complete a study in a variety of theatrical forms and style. The Preliminary course focuses on developing an understanding of the development, conventions and techniques of Absurdist Theatre. Students will study two plays through workshops, scene and character work, directing scenes and performing excerpts.

As well as refining performance skills, more focus is given to the Elements of Production throughout this unit of work as students move towards designing for theatre productions. Designing for Absurdist Theatre allows a lot more freedom and creative choices to be made in order to clearly communicate intent and dramatic meaning to the audience.

Assessment for this unit of work will include students staging an excerpt from the plays they have studied as well as completing a design concept for one of the plays.



### The Preliminary Project

Throughout the duration of the Preliminary Drama course, students will be required to undertake a personal project that will be completed in time for their final Preliminary Examination.

The Preliminary Project (PP) aims to provide students with an opportunity to discover what type of project they are suited to and enjoy doing, all while helping to inform their decision for the Individual Project that they will need to complete when they move into the HSC Drama Course.

The PP is designed to be an independent project. Support and assistance is provided by your teacher, with some lessons designated as PP lessons. The majority of the work, however, is to be completed out of class time. There will be a series of checkpoints throughout the course where you will be required to present your PP work-in-progress for official feedback.

The PP options available include:

- Individual performance
- Costume design
- Set design
- Promotional design
- Director's folio

All PPs must have a logbook maintained throughout the process of their completion. Included at the back of each logbook must be a 300 word rationale outlining the concept and ideas behind the project. Specific information and guidelines for each option are included overleaf.



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### Individual Performance

The performance will consist of:

- A 300 word rationale included in the logbook;
- A solo performance of 5-7 minutes duration where performance skills are showcased and the student utilises a clear theatrical style in their delivery as well as developing and sustaining a well thought out character.

### Costume Design

This project consists of:

- A 300 word rationale outlining your interpretation and concept/vision for the play and how your costume designs aim to communicate this;
- Renderings of costumes for two characters;
- Two rendering per character – four renderings in total:
  - Renderings can be in any media of your choosing as long as it is in hardcopy and conveys your meaning;
  - Renderings must be at least A3 size and mounted on cardboard for showing;
  - Renderings must clearly state the character and the scene;
- Support material attached to the renderings, which includes fabric swatches and/or colour samples.

### Set Design

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

- A 300 word rationale outlining your interpretation and concept/vision for the play and how your design aim to communicate this;
- A three-dimensional model built to a scale of 1:25. This must be a precise miniature or representation of the stage and setting and should include a human figure to convey proportion;
- A floor plan of the set design in the scale of 1:25 with an indication of the performance space's dimensions, audience configuration and sightlines.

### Promotional Design

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

- A 300 word rationale outlining your interpretation and concept/vision for the play and how your design aim to communicate this;
- A poster which is a colour rendering of at least A3 size;
- A flyer which includes 150 words of promotional company;
- A program which contains a profile of the theatre company, its target audience, information about the playwright, the history of the play, the directorial approach and any other information relevant to the production;
- A 500 word media feature story about the production, such as a researched article or interview which previews the production or an aspect of it.



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### Director's Folio

This project comprises a folio of work based on a text. The submitted folio should be 3000 words in length, the project must include:

- A 300 word rationale that outlines the directorial concept/vision;
- A comprehensive discussion of the director's concept/vision integrating dramatic and theatrical elements;
- Descriptions and explanations of key theatrical elements, features, effects or images which contribute to dramatic meaning;
- An analysis of the text and discussion of the research that has influenced ideas for the production;
- An outline of the design concepts for set, costumes and lighting;
- A discussion of the approach to working with actors in rehearsal;
- A statement about the intended experience for the audience.



## ALARM in Drama

ALARM stands for *A Learning and Response and Matrix* and is a useful approach to organising theory knowledge in a way that helps students think at a higher level in order to write essays at an analytical and evaluative level. This is a school based approach to writing being used across a variety of subjects. Drama has adapted ALARM to suit the needs of the Drama essay by leading students to consider how knowledge and understanding has developed from their experiential learning.

ALARM works in multiple ways:

**Horizontally** – students move across the page as they consider each topic/content point, growing from a basic explanation through to a critical analysis and the linking to a real world contexts. When it comes to revising, students have the building blocks of content to create coherent and sophisticated paragraphs that meet the highest levels of understanding.

**Vertically** – Moving down the page, students start to get an idea about the types of topics/points that they should be including in their essays. In some ways, the structure of an essay response is built as students organise their notes. The bottom of the page allows students to synthesise their knowledge and understanding in the ALARM Table in the final critical evaluate section. This then leads to the development of an adaptable thesis statement that students will be able to understand the meaning of and be able to manipulate in their essays and examinations.

Drama has adapted ALARM in such a way that it provides the scaffolding to develop clear TEEEL paragraphs later. An ALARM template is included in the appendix to this booklet.



TEEEL Paragraphs

<b><u>TEEEL</u></b>		
<b><u>Writing in Drama</u></b>		
<b>T</b>	TOPIC  Or  TECHNIQUE	Your first sentence should introduce the topic of the paragraph. You might be talking about a particular theme, issue or perspective. You might also be introducing a technique used in the play.
<b>E</b>	EXAMPLE	You should then write a sentence or two that provides an example of this technique or whatever it is that you are writing about. This could be a quote or idea from a play or a general example of a topic.
<b>E</b>	EXPLAIN  EFFECT	You must then go on to write a few sentences about the significance of what you're writing about. You could talk about the effect the technique has on the audience and how it helps communicate the desired theme/message. You should also refer to pCAPS perspectives in this section.
<b>E</b>	EXPERIENTIAL	You MUST provide relevant examples from your own practical experience and how it has helped you gain a better understanding of the technique/concept/theme/topic that you're discussing. This needs to be extended to a full explanation of how you used techniques to develop a better understanding.
<b>L</b>	LINK	Here you must conclude with a sentence that wraps up the main point of your paragraph, directly answers the question, perhaps provides a link to your next paragraph, where applicable, and also provides a link to what the play is suggesting about society or how society and context influenced the creation of the play or a specific production.



## The Shift – Improving the Quality of Writing

The Shift is a list of useful strategies that students can use to improve the structure, sophistication and coherency of their writing. Using ALARM to organise content and knowledge, TEEEL to turn this into well-structured paragraphs and The Shift to make more appropriate language choices, Drama

### **THE SHIFT**

#### ***Spoken → Written Language***

**Question: Why is it important to have school bells?**

- **Cohesiveness and Clarity:**
  - VIP Position (Very Important Point)
    - ~~It is important that schools have bells so lessons run on time.~~
    - Lessons running on time depends on schools having bells.
- **Academic Voice:**
  - Nominalisation (transform the verbs into nouns)
    - The **punctuality** of lessons is **dependent** on schools having bells.
- **Precision:**
  - Packing Noun Groups (adding detail to the nominalised nouns)
    - The **consistent punctuality** of lessons is **highly dependent** on schools having bells.
- **Cohesive Device:**
  - Given and New
    - The consistent punctuality of lessons is highly dependent on schools having bells. Punctual beginnings to lessons results in students having more time to learn.
- **Cohesive Structure:**
  - ALARM
  - TEAL/TEEL



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students can start to develop very good essay writing technique.





## Drama Essay Writing

Extract from Curriculum Support for teaching in Creative Arts 7-12 Vol 5 No 4 2000



### THE DRAMA ESSAY

The [drama written] examination is an assessment of the candidate's understanding of the elements of drama and aspects of theatricality that turn a text into a performance.

*Drama Examination Report, Board of Studies (1999).*

In the new HSC, as in the previous course, students are called upon to make links in their written responses between practice and reflection. In this article we will suggest an approach to essay writing which supports all areas of the HSC that rely on written reflection. In drama you can also assist students by providing a bridge from experiential activities to written responses

#### Laying the foundation in drama in Years 7-10

As the written component of the examination is worth 40% of the student's total mark, it is crucial that students are prepared adequately in Years 7-10 drama. Students need a grounding in written responses in drama in order to develop skills in this area. You might begin by providing students with a strong grounding in the elements of drama.

*Dramawise: an introduction to the elements of drama* (Haseman and O'Toole, 1987) provides a strong teaching text for developing understanding in this area. While watching performances, students should be encouraged to respond using the elements of drama. The following proforma may be useful for Years 7-10.

#### PROFORMA FOR WRITTEN TASK IN YEARS 7-10

##### Understanding the elements of drama

While watching the performance, explain how the following elements of drama contribute to the performance. You should concentrate on the elements of drama one after the other and make observations on them as you watch the performance.

Dramatic tension

Contrast

Symbol

Time

Space

Focus

Mood



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## Curriculum Support

Extract from Curriculum Support for teaching in Creative Arts 7-12 Vol 5 No 4 2000

DEPARTMENT  
OF EDUCATION  
AND TRAINING



Curriculum K-12 Directorate

Having established the elements of drama for students, providing tasks that require structured responses will assist in students' development of written skills. Structured responses take the form of questions that relate to specific learning outcomes.

The following example is a scaffold for a question that elicits a structured response for a Year 10 class studying *Juice* by Stephen Davis.

The elements of drama are the building blocks of drama. The following questions relate to the elements of drama in the play we have studied this term.

Respond in ten lines to the following questions about *Juice* by Stephen Davis:

1. What were the sources of dramatic tension in this play?
2. Describe how you decided to set out the stage in Act 1 Scene 1 (please include a diagram).
3. What sort of symbols did you use when you were working with your piece? How did they assist the development of your work?

These sorts of questions will help students build the bridge from experiential learning to a written response.

## Essay writing at HSC level

At HSC level students are usually asked to respond to questions that require them to develop their own structures. The work they have done to this point will assist them to create structure in their own responses. The questions at HSC level will ask students to comment on theatrical and socio-cultural aspects of the topic and relate the practitioners, texts or movements to the question asked. The following three-stage approach may assist in the development of student responses in Years 10, 11 and 12.

### 1. Experiential work

Work with the text exploring its theatrical potential. Students during this stage should be noticing how the elements of drama interact to produce a theatrical statement. At this stage they should be noticing the performance and theatrical elements but also be mindful of the social and cultural context of the play. If you were exploring *Seven Stages of Grieving* by Deborah Mailman and Wesley Enoch, you would work with the text, encouraging students to perform extracts from it, and discuss

the design issues that are central to its performance. While this process is under way it may be useful to get students to reflect in writing on their discoveries.

### 2. Written reflection

The bridge from experiential to written work must involve reflection on the process and on the social and cultural circumstances that impacted upon and moulded the dramatic work. Students, having worked with the text or topic theatrically, will now be able to use the written reflections as the basis for their written response. These reflections should not only involve "seeing the play". They should include their experience of the play. The following response reflects the standard of response required in this type of reflection in early Year 12.

"We solved the problem of the set in *Gary's House* by putting four red beams together. The building beams suggested Gary's developing house and were symbolic of his growing trouble leading to his downfall".

### 3. Written response

The written response draws on the detail of the play and practitioner to make points that answer the question. It may be useful during the year to provide students with specific and general questions so they have a chance to respond to both. As the core component, *Australian Drama and Theatre*, now covers a broader area, students may need to respond to less specific or less structured questions than they have in the past. Students may have to draw more heavily on their own writing skill and class experiences to respond in a detailed way to a more general question.

Written responses in drama depend on the development of strong skills in Years 7-11. Building the bridge from experience to written reflection begins in Years 7-10, where students relate their written responses to experiential work in structured tasks. In Years 11 and 12 students must begin to develop skills in responding to broad questions, using their knowledge of the texts and topics derived from their experiential learning. Students will achieve at higher levels when they recognise the relationship between the sociocultural and the performance and theatrical aspects of the plays and use their experiences to mould their responses.

Mitch Ulacco  
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Curriculum Support Directorate



## 2016 Preliminary Drama Course Information Booklet



### Illness/Misadventure



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Email – lambton-h.school@det.nsw.edu.au  
Principal: Mr. M Rosser

### ILLNESS-MISADVENTURE APPEAL FORM

#### PROCEDURES FOR ILLNESS-MISADVENTURE

An illness-misadventure form is used when an assessment task is

- Not submitted on time
- Submitted incomplete
- During extra-ordinary circumstances

Where a student experiences a misadventure, she/he should obtain an Illness-Misadventure Appeal form from the front office (also available on the LHS website). This must be done on the same day where possible or the next day of attendance including attendance at the next examination after the misadventure.

#### Completing the Illness/Misadventure Appeal

**PART A:** This section is to be completed by the student. Reasons for the Illness- Misadventure appeal must be documented in this section.

**PART B:** Relevant documentation (e.g. doctor's certificate, statutory declaration, other) must be attached. This section is signed by the student and parent/carer.

It is the student's responsibility to complete the Illness-Misadventure Appeal and return it to the Deputy Principal within **five school days** of the due date of the task. Late appeals may be considered but only in the event of exceptional circumstances

Students cannot submit an appeal on the basis of:

- difficulties in preparation or loss of preparation time / technology fault
- alleged deficiencies in teaching
- long-term illness such as glandular fever unless they are suffering a flare-up of the condition during the examination or assessment period
- misreading the examination timetable
- misreading assessment task or examination instructions
- other commitments such as holidays, participation in entertainment, work or sporting events, or attendance at examinations conducted by other institutions or organisations. Special consideration for changes to the scheduled date must be made in writing, addressed to the Principal and well in advance of the event.
- illness once the assessment paper is opened during the reading time, or after the examination commences.

**PART C:** The Head Teacher will complete the faculty details / actions in consultation with the Deputy Principal.

**PART D:** The appeal is then completed by the Deputy Principal (within policy guidelines), the Deputy Principal may:

- vii) uphold the appeal
- viii) dismiss the appeal
- ix) impose a penalty.

If the Deputy Principal dismisses the appeal, the student has the option of requesting an Appeals Committee review.

**PART E:** The Appeals Committee shall be convened by the alternate Deputy Principal, and include the Head Teacher of another faculty and the Year Adviser.

The committee may:

- x) uphold the appeal
  - xi) dismiss the appeal
  - xii) impose a penalty.
- The committee should communicate the outcome of the appeal to the student. This could include an extension of time, a substitute task or an estimated mark.
  - All documents related to the appeal should be placed in the student's file.



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## ILLNESS-MISADVENTURE APPEAL

School Certificate/ Preliminary HSC/ HSC Assessment (Circle one)

### PART A – TO BE COMPLETED BY STUDENT (Please return to the appropriate Deputy Principal)

Name of Candidate:..... Date:.....  
 Subject:..... Course: .....

Assessment Task ..... Due Date:.....  
 Teacher:.....

Reasons for failure to meet requirements: (Please outline your reasons)  
 .....  
 .....

### PART B- DOCUMENTATION (Please attach evidence)

- |                          |     |    |
|--------------------------|-----|----|
| 1. Statutory Declaration | YES | NO |
| 2. Medical Certificate   | YES | NO |
| 3. Other Documentation   | YES | NO |

Student Signature:..... Parent/Carer Signature:.....

### PART C- TO BE COMPLETED BY THE FACULTY

Faculty Details / Actions: .....

.....

..... H.T Signature: ..... Date:.....

### PART D- TO BE COMPLETED BY THE DEPUTY PRINCIPAL

- Uphold the appeal
  - Dismissing the appeal
  - Other (explain)
- .....  
 .....

Deputy Principal: ..... Date: .....

### PART E- TO BE COMPLETED BY THE APPEAL COMMITTEE (IF REQUIRED)

Scheduled Meeting Date: ..... Venue:.....

- Uphold the appeal
  - Dismissing the appeal
- .....  
 .....

Deputy Principal: ..... Date: .....

Head Teacher: ..... Date: .....

Year Adviser: ..... Date: .....



# APPENDIX

# ALARM Template

A Learning and Response Matrix

## ALARM

<b>T / E</b>		<b>E</b>			<b>L</b>
Define <b>topic</b> and provide <b>example</b> .	<b>Explain</b> the impact this has.	<b>Analyse</b> – what are the relationships between this topic and other topics? How do they influence each other?	How did you discover this <b>experientially</b> ? Through performing, directing, workshopping or being in the audience.	<b>Critically analyse</b> – what the positive and negative impacts of this?	
				+	-
				+	-
<b>Critically evaluate</b> – use all of your information to make an informed judgement about the overall success					
<b>Thesis</b> – Based on all of your information, develop a broad thesis statement you can adapt.					

TEEL Template

<u>TEEL</u> <u>Writing in Drama</u>	
<b>T</b>	
<b>E</b>	
<b>E</b>	
<b>E</b>	
<b>L</b>	

## Performance Criteria

	<b>A – OUTSTANDING</b>	<b>B – WELL-DEVELOPED</b>	<b>C – SOUND</b>	<b>D – DEVELOPING</b>	<b>E – LIMITED</b>
<b>DRAMATIC COHERENCE</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Audience is highly engaged in the theatrical piece at almost all times.</li> <li><input type="checkbox"/> The piece is clearly designed to evoke a particular reaction from the audience.</li> <li><input type="checkbox"/> Excellent focus and tension created through a range of theatrical techniques (e.g. soundscape, tableaux, levels, use of space, dialogue, lighting, etc.).</li> <li><input type="checkbox"/> Ensemble of actors work together in a highly-appropriate way that compliments the overall flow and structure of the piece.</li> <li><input type="checkbox"/> Definite beginning and ending moment that are related and connected strongly to main concept being explored in the piece.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Audience is highly engaged in the theatrical piece most of the time, with few moments lacking engagement.</li> <li><input type="checkbox"/> The piece aims to gain a reaction from the audience, but lacks a specific targeted reaction.</li> <li><input type="checkbox"/> Focus and tension created through a range of theatrical techniques (e.g. soundscape, tableaux, levels, use of space, dialogue, lighting, etc.).</li> <li><input type="checkbox"/> Ensemble of actors work together well in a way that assists the overall flow and structure of the piece.</li> <li><input type="checkbox"/> Beginning and ending moments are clear and link, in some way, to the main theme of the piece.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Audience is engaged for at least one lengthy moment during the piece, but lacks continued engagement throughout the performance.</li> <li><input type="checkbox"/> At least one effective moment of both focus and tension present in the performance, but focus drifts during the performance.</li> <li><input type="checkbox"/> Ensemble of actors work together at times, but have a lack of togetherness that jeopardizes the coherency of the piece.</li> <li><input type="checkbox"/> Beginning and ending moments are present but are unrelated to the main theme.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Performance lacks audience engagement, with the audience somewhat confused for most of the performance.</li> <li><input type="checkbox"/> Performance is confusing due to a lack of focus in the piece.</li> <li><input type="checkbox"/> Ensemble of actors lack an understanding of the piece.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Performance is confusing and has little to no engagement.</li> <li><input type="checkbox"/> Actors do not work together to create a coherent work.</li> </ul>
<i>Mark and comment</i>	10 / 9	8 / 7	6 / 5	4 / 3	2 / 1
<b>CHARACTER / ROLE</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Character is realised in a highly appropriate way through the use of gesture, vocalization and physicalisation combined to add depth to the character.</li> <li><input type="checkbox"/> Character's actions and reactions are highly believable in the given circumstances of the piece.</li> <li><input type="checkbox"/> Character is sustained throughout the entire performance and does not lose believability.</li> <li><input type="checkbox"/> Character interacts with other characters in the performance with excellent timing, mood, emotion and believability throughout the entire performance.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Character is realised well through the use of gesture, vocalization and physicalisation, with limited moments where the character drops.</li> <li><input type="checkbox"/> Character's actions and reactions are believable in the given circumstances of the piece, with minor moments where belief drops.</li> <li><input type="checkbox"/> Character is sustained throughout most of the performance, only losing believability briefly.</li> <li><input type="checkbox"/> Character interacts with other characters in the performance with good timing, mood, emotion and believability throughout most of the performance.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Character is realised, at times, through use of gesture, vocalization and physicalisation, but drops regularly.</li> <li><input type="checkbox"/> Character's actions and reactions are, at times, believable in the given circumstances of the piece, but believability drops regularly.</li> <li><input type="checkbox"/> Character interacts with other characters in the performance with sound timing, mood, emotion and believability at several points during the performance.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Evidence of some characterisation through either gesture, vocalization or physicalisation, but overall is somewhat confusing.</li> <li><input type="checkbox"/> At least one moment of some believability occurs.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Character is confusing and is not realised in the performance.</li> </ul>
<i>Mark and comment</i>	10 / 9	8 / 7	6 / 5	4 / 3	2 / 1
<b>PERFORMANCE SKILLS</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Actor demonstrates exemplary use of vocal pitch, pace and volume to clearly communicate the character throughout the performance.</li> <li><input type="checkbox"/> Actor demonstrates exemplary use of movement and physicalisation that both engages the audience and communicates accurate character information throughout the performance.</li> <li><input type="checkbox"/> Actor demonstrates exemplary timing throughout the performance which communicates character.</li> <li><input type="checkbox"/> Actor demonstrates performance skills as being appropriate to the chosen style or form throughout the performance.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Actor demonstrates appropriate use of vocal pitch, pace and volume to communicate the character during most the performance.</li> <li><input type="checkbox"/> Actor demonstrates use of movement and physicalisation that both engages the audience and communicates accurate character information during most of the performance.</li> <li><input type="checkbox"/> Actor demonstrates timing during most of the performance which communicates character.</li> <li><input type="checkbox"/> Actor demonstrates performance skills as being appropriate to the chosen style or form during most of the performance.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Actor demonstrates use of vocal pitch, pace and volume to communicate the character during the performance, but this waivers at times when they cannot be heard or the character is not clear.</li> <li><input type="checkbox"/> Actor demonstrates use of movement and physicalisation that communicates character information during the performance, with a few moments of uncertain movement.</li> <li><input type="checkbox"/> Actor demonstrates a useful sense of timing at more than one point during the performance.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Evidence of some consideration given to the vocalisation of the character.</li> <li><input type="checkbox"/> Actor demonstrates use of movement, but it is overall confusing and without purpose.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Little to no vocal dynamics in the performance.</li> <li><input type="checkbox"/> Little to no consideration given to movement in the performance.</li> </ul>
<i>Mark and comment</i>	10 / 9	8 / 7	6 / 5	4 / 3	2 / 1



Performance Marking Criteria – BOS

6 - 8 minutes: Thank you. Can we ask you to stop performing? You have gone over the time limit.

MARKING GUIDELINES AND CRITERIA FOR INDIVIDUAL PERFORMANCE					
Stage 1 Impression	Stage 2 Grades	Stage 3 Marks	Structure and Dramatic Coherence	Performance Skills Appropriate to Style/ Form	Sustaining and Developing Role/Character
Upper Range	A	10	Demonstrates outstanding manipulation of the performance elements Demonstrates ability to work at a sophisticated level to realise a coherent theatrical performance which evokes a powerful audience response.	Demonstrates exemplary performance skills including vocal, movement and timing appropriate to the style or form	Demonstrates exemplary ability to realise and sustain subtly defined role(s) or character(s)
		9	Demonstrates flair, integrity and clarity in analysis, interpretation and presentation of the chosen material/style Demonstrates sophisticated use of space appropriate to the material/style		
	B	8	Demonstrates substantial ability to control the performance elements Demonstrates accomplished ability to effectively engage the audience Presents a coherent largely theatrical performance which demonstrates an effective interpretation of the chosen material/style Demonstrates effective use of space appropriate to the material/style	Demonstrates substantial performance skills including vocal, movement and timing appropriate to the style or form, although some skills may be more refined than others	Demonstrates substantial ability to realise and sustain role(s) or character(s) Some aspects of sustaining and developing role(s) or character(s) may be more refined than others
		7			
Middle Range	C	6	Demonstrates adequate ability to use the performance elements and engage the audience Presents a generally coherent, but often superficial interpretation of the chosen material/style Demonstrates adequate use of space appropriate to the material/style	Demonstrates adequate performance skills including vocal, movement, and timing which may vary in their level of delivery in relation to control of vocal projection, clarity, tone, pitch, pace, dynamics; control of energy, spatial awareness and dynamics in movement; control of delivery, responses to cues and awareness or rhythms in timing	Demonstrates adequate ability to realise and sustain role(s) or character(s), which are unsustained or inconsistent Variations may occur in level of belief/conviction/energy, complexity/dimension, focus and clarity in presentation
		5			
	D	4	Demonstrates a limited ability to use the performance elements and engage the audience Presents a limited interpretation of the chosen material/style, often with frequent inconsistencies in coherence Demonstrates predictable or simplistic use of space	Demonstrates limited performance skills including vocal, movement, and timing, which may be inappropriate to the style or form	Demonstrates limited ability to realise and sustain role(s) or character(s) with limited clarity in presentation
		3			
Lower Range	E	2	Demonstrates minimal or no use of the performance elements with little or no engagement of the audience Presents an incoherent or non-theatrical performance	Demonstrates minimal performance skills with little understanding of style or form	Displays minimal or no ability to realise role(s) or character(s) May play themselves Minimal involvement or lack of clarity in presentation of role(s) or character(s)
		1	Demonstrates little or no understanding of the use of space		
		0			

PP Checkpoints

SUBJECT: Drama

STUDENT: \_\_\_\_\_

TEACHER: I have provided the student with relevant guidelines for the project work. The projected work falls within the Guidelines.

\_\_\_\_\_  
(Teacher's signature)

\_\_\_\_\_  
(Date)

STUDENT: I have been provided with and read the guidelines for my project work. I will stay within these guidelines.

\_\_\_\_\_  
(Student's signature)

\_\_\_\_\_  
(Date)

**PROJECT RECORD**

Description of Project (type, dimensions, number of pieces, basic concept, initial ideas, stimulus, chosen texts, etc.).

**CHECKPOINTS**

<b>Progress Check 1</b> Date: _____ COMMENT: _____ _____ Goal: _____ _____	TEACHER:  STUDENT:
<b>Progress Check 2</b> Date: _____ COMMENT: _____ _____ Goal: _____ _____	TEACHER:  STUDENT:
<b>Progress Check 3</b> Date: _____ COMMENT: _____ _____ Goal: _____ _____	TEACHER:  STUDENT:
<b>Progress Check 4</b> Date: _____ COMMENT: _____ _____ Goal: _____ _____	TEACHER:  STUDENT:

## Stage 6 Drama Outcomes

You will complete Stage 6 throughout Year 11 and 12. In Year 11, you are aiming to meet the Preliminary Outcomes (e.g. P1.1, P1.2, etc.).

### Making

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

## Performing

Objectives	Preliminary Course Outcomes	HSC Course Outcomes
Through Drama, students will develop knowledge and understanding about and skills in:		
<ul style="list-style-type: none"> <li>using the elements of drama and theatre in performance</li> <li>performing in improvised and playbuilt theatre and scripted drama</li> </ul>	<p><b>The student:</b></p> <p>P2.1 understands the dynamics of actor-audience relationship</p> <p>P2.2 understands the contributions to a production of the playwright, director, dramaturg, designers, front-of-house staff, technical staff and producers</p> <p>P2.3 demonstrates directorial and acting skills to communicate meaning through dramatic action</p> <p>P2.4 performs effectively in a variety of styles using a range of appropriate performance techniques, theatrical and design elements and performance spaces</p>	<p><b>The student:</b></p> <p>H2.1 demonstrates effective performance skills</p> <p>H2.2 uses dramatic and theatrical elements effectively to engage an audience</p> <p>H2.3 demonstrates directorial skills for theatre and other media</p>
and values and attitudes* about:		
<ul style="list-style-type: none"> <li>the diversity of the art of dramatic and theatrical performance</li> </ul>	<p>P2.5 understands and demonstrates the commitment, collaboration and energy required for a production</p> <p>P2.6 appreciates the variety of styles, structures and techniques that can be used in making and shaping a performance</p>	<p>H2.4 appreciates the dynamics of drama as a performing art</p> <p>H2.5 appreciates the high level of energy and commitment necessary to develop and present a performance</p>

## Critically Studying

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