



SDP315115, TQA Level 3, Size Value = 15

## THE COURSE DOCUMENT

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## RATIONALE

Theatre is the presentation of human behaviours, psychology and culture through the intersection of text, bodies, time and space. *Theatre Performance* develops and enhances a learner's analytical, evaluative and critical thinking and problem-solving skills. Through study and practice in theatrical analysis and research, play script interpretation and engagement in theatrical production processes, learners develop their acting, aesthetic, interpretive and communication skills, and their understanding of culture and society. Learners develop and apply stagecraft knowledge, acting methodologies and skills. They select and use technology suited to the planning and completion of acting work, and interpret play scripts through engagement in the production process. Learners develop an understanding of themselves as theatre practitioners, and an appreciation of theatre, the craft of acting and its significance as an art form.

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## LEARNING OUTCOMES

On successful completion of this course learners will:

- use a range of vocal skills and techniques to create characters
  - perform and sustain a range of credible characters
  - use stagecraft and theatrical production elements (such as lighting and sound) to achieve polished performances
  - be able to identify and appropriately react to potential hazards in a theatre environment, and appropriately apply work-safe principles and practices
  - be able to work as a member of a theatrical ensemble to achieve performance outcomes
  - apply skills of theatrical analysis and evaluation to their own acting work, and that of other actors
  - communicate ideas and information about the craft of acting and theatrical practices
  - identify theatrical styles and genres, and their historical and cultural context
  - be able to undertake research about stage- and theatre-related issues, abide by the principles of academic integrity and use appropriate referencing (citation) when presenting finding.
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## ACCESS

Learners undertaking this course must possess competent acting/dramatic skills – see Course Content Area 1: Skills – Advancement of Acting/Dramatic Skills, and Stagecraft Skills for more details.

Due to the significance placed on ensemble work a minimum of three (3) learners is required for a provider to offer this course. A group of at least three (3) candidates is required for external examination purposes.

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## PATHWAYS

*Drama* TQA level 3 serves as a pathway course to *Theatre Performance* TQA level 3.

The study of *Theatre Performance* is relevant to learners who wish to pursue further study at tertiary level, in vocational educational training settings or to pursue industry or community related pathways.

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## RESOURCES

Providers of this course will need equipment, materials and a suitable space to carry out the practical components of the course effectively and safely. Learners must attend at least three (3) different live theatre performances. These will be live, not recordings of video/filmed performances. At least two (2) of the three live theatre performances will *not* be school/college productions.

The two assessment ensemble performances must be public events (i.e. members of the general public may view the works). The external assessment ensemble performance must be delivered in a theatre setting.

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## COURSE SIZE AND COMPLEXITY

This course has a complexity level of TQA level 3.

At TQA level 3, the learner is expected to acquire a combination of theoretical and/or technical and factual knowledge and skills, and use judgment when varying procedures to deal with unusual or unexpected aspects that may arise. Some skills in organising self and others are expected. TQA level 3 is a standard suitable to prepare learners for further study at the tertiary level. VET competencies at this level are often those characteristic of an AQF Certificate III.

The TQA level 3 course has a size value of 15.

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## COURSE DESCRIPTION

This course is designed to provide learners with practical and creative opportunities to acquire skills, knowledge, understanding and experience of theatre. The course encompasses a comprehensive programme of theatre performance.

Working individually and as a member of a theatrical ensemble, learners present polished performances and dramatic monologues to a variety of audiences. Vocal skills are developed and learners explore a range of texts and dramatic techniques. Through class and personal research work, learners study the contexts (the time, place and culture) of play scripts, as well as their language and theatrical possibilities. Live theatre performances are attended and critically analysed, with emphasis placed on the observation of individual acting performances in theatrical contexts.

Within the context of these various studies learners are expected to operate as much as possible like members of a theatre company, while teachers operate much like directors.

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## COURSE REQUIREMENTS

There are **four compulsory** areas of study in *Theatre Performance*:

1. Skills - Advancement of Acting/Dramatic Skills, and Stagecraft Skills
2. Ensemble Performance
3. Solo Performance
4. Live Theatre Performances Analysis.

These areas may be delivered and assessed as either discrete areas or concurrently. The sequence for delivery is not mandated.

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## COURSE CONTENT

### Area 1: Skills - Advancement of Acting/Dramatic Skills, and Stagecraft Skills

1.1: Advancement of the learner's pre-acquired competency in acting/dramatic skills in the areas of:

- voice and physical characterization
- ensemble performance
- acting vocabulary
- text interpretation
- impromptu exercises (such skills aid solving problems on stage).

**Key Learning:**

- *voice*: the selection and manipulation of aspects of vocal technique as a means of interpretation and communication for a range of purposes and effects
- *movement*: the development and use of movement skills in developing and refining physicalisation of character and character relationships
- *improvisation*: the use of improvisation for a variety of purposes including exploration of character, text and sub-text
- *role*: the development of character using credible emotional context, dialogue, timing and physicalisation in the role throughout the drama
- *ensemble*: the ability to participate generously as a member of an ensemble, with sensitivity to the needs of the ensemble in performance, and with audience awareness.

**1.2: Stagecraft skills:**

Learners will develop and refine stagecraft skills in the areas of:

- spatial awareness of self and others in performances
- listening to others in performance
- appropriate use of eye contact
- audience awareness
- solving unexpected problems in performances
- management of personal props, costume and set items
- identifying and appropriately reacting to potential hazards in a theatre environment
- applying work-safe principles and practices in a theatre environment.

**Key Learning:**

- *Spatial awareness*: an awareness and understanding of self and others within a theatrical performance space, the use and manipulation of space to convey relationships, mood and location on stage
- *Listening to others in performance*: the ability to engage with other performers on stage by actively listening and responding appropriately to both spoken text and action
- *Appropriate use of eye contact in performance*: the ability to sustain eye contact with other performers to communicate relationships, show appropriate response to the action and enhance the dramatic intention of a scene
- *Audience awareness*: the ability to engage with the audience if required by the genre of theatre being performed, modify timing of speech or action in response to audience reaction, and avoid being distracted by the audience
- *Solving problems*: the development and use of improvisation skills to solve unexpected problems in performance in order to sustain the flow of the performance. Unexpected problems might include: missed lines of text; missing prop items; and/or unexpected technical problems
- *Management of personal props, costumes and set items*: the development of skills to manage items required for own performance, and those important to the dramatic intention of the scene
- *Potential hazards*: identify and appropriately react to potential hazards in the theatre environment (e.g. reporting 'sharps' or trip hazards, electrical malfunctions, spilled liquids)
- *Work-safe principles*: appropriately applying work-safe principles practices and procedures in a theatre environment (e.g. following stage manager or teacher directions in regard to safety issues, following safety procedures in regard to theatre equipment such as flies, counter weights and set items, prompt reporting of hazards, fire drills, keeping areas clean, care of props, costumes)

- *theatre etiquette*: being punctual to rehearsals, being ready for cues, being respectful of others performing, being quiet backstage, following directions on stage, being respectful of others' personal property, costumes and props, being respectful of the theatrical environment on stage and backstage, bringing required materials to class, responding promptly to requests and directions from stage manager, director and or teacher.

## Area 2: Ensemble Performance

Learning in this area will address the following requirements and contexts:

- it will involve rehearsal and public performance within a theatre environment of two class productions
- texts used for the two productions delivered as public performances will be published play scripts. While these may be cut (for example, for the purpose of timing or availability of characters) they will *not* be improvised or learner-devised texts. It is acceptable to present two (or even three) short plays, or a compilation performance of scenes from different plays all, for example, by the same author, or all linked in some other way. The important feature is that each production is a single performance and that it operates as part of a public performance season
- productions will have a polished performance outcome in the form of a short season each
- the teacher will undertake the role of director for the purposes of staging a production for assessment
- the class will operate as much like a theatre company as possible and undertake and fulfill the roles of the actors working within a company
- the teacher – as director – will support learner's understanding of relevant production design decisions
- learners will undertake individual research in relation to the production, and their assigned character(s).

Key Learning:

- The development of characterisation through research, analysis, evaluation and reflection during the rehearsal process including:
  - the individual's role within the context of the wider production
  - relevant historical, cultural, genre, style and thematic contexts
  - physical and vocal techniques appropriate to character
  - intellectual understanding of motivation and intention of character within a production
  - contribution of costume and personal properties to the development of role.
- Understanding and responding to direction during rehearsal and performance of ensemble work, including:
  - the role of a director in the development of theatrical productions
  - the relationship between actor and director in the development of theatrical works
  - relevant research related to directing practice and theory
  - initiation of stagecraft and problem solving ideas in the context of ensemble performances.

- The presentation of polished theatrical performance works to an appropriate audience, involving:
  - accurately memorised text (methods and strategies)
  - well-prepared and confident presentation to audiences of own dramatic role within the context of the ensemble
  - well-prepared and confident participation in ensemble dramatic presentations
  - control of performance techniques to sustain belief for a variety of audiences in conventional, found or improvised performance spaces
  - understanding of appropriate audience/performer dynamics.
  
- Use skills, techniques and processes to explore and communicate ideas in a drama text, including:
  - manipulation of text and sub-text to interpret and communicate a particular intention
  - recognition and work within different styles and genres\*
  - exploration of ways of communicating meaning through the manipulation of appropriate elements of stagecraft
  - development of skills in ensemble playing with sensitivity to the needs of the drama.
  
- Reflection and comment on personal theatre experiences, including:
  - recording and reflecting on the processes and outcomes of theatrical tasks
  - identifying, commenting on, analysing and evaluating aspects of theatre experiences and tasks in a formal, written format
  - documentation of the processes involved in creating, making and presenting theatre
  - completion of two Individual Reflective Studies (IRS) based on the two productions delivered as public performances.
  
- Research, identification, exploration, discussion and evaluation of theatre - with a focus on acting - from different historical settings and social contexts, including:
  - the characteristics of significant theatre styles / genres (for example, Absurdism, Elizabethan, Realism, Greek, Epic), and their historical settings and social context
  - ways theatre can change, shape and be influenced by past and present contexts
  - appropriate style / genre for a specific production
  - the principles of academic integrity and related skills such as referencing/citation.

### Area 3: Solo Performance

Learning in this area will address the following work requirements:

- learners will develop and perform *at least* three polished 3-5 minute monologues
- the monologues will be selected from published play texts
- monologues will convey authorial intent, mood and sustained characterisation different from self
- the monologues will be drawn from a range of styles, genres, and historical and social contexts
- learners will write succinct analyses and plans for their monologue performances. These will address issues including the context of their monologues (the theatre style and genre, and the historical and social context of the plays from which the monologues were sourced), and relevant research about the playwright.

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\* 'Style' may be interpreted as *how* the theatre/drama is done (such as naturalism, realism, expressionism, absurdity, modernism, classical).

'Genre' may be interpreted as the *kind* or *sort* of theatre/drama (comedy, courtroom drama, tragedy, historical, satirical, docudrama).

**Key Learning:**

- The development of characterisation through research, analysis and reflection during the rehearsal process including:
  - relevant historical, cultural, genre or thematic contexts
  - physical and vocal techniques appropriate to character
  - intellectual understanding of motivation and intention of character within a production
  - contribution of costume and personal properties to the development of role.
- Understanding and responding to direction during rehearsal and solo performance, including:
  - the role of a director
  - relationship between actor and director
  - relevant research related to directing practice and theory
  - initiation of stagecraft and problem solving ideas in the context of solo performances.
- Using skills, techniques and processes to explore and communicate ideas in a drama form to an appropriate audience, including:
  - manipulation of text and sub-text to interpret and communicate particular intention
  - recognise and work within the characteristics of different styles and genres
  - exploration of ways to communicating meaning through the manipulation of appropriate elements of stagecraft
  - accurately memorised text
  - well-prepared and confident presentation of individual work to audiences
  - control of performance techniques to sustain belief for a variety of audiences in conventional, found or improvised performance spaces
  - understanding of audience/performer dynamics.
- Reflection and comment on personal theatre and acting experiences, including:
  - recording and reflecting on the processes and outcomes of theatrical tasks
  - identify, comment on, analyse and evaluate aspects of theatre experiences and tasks in a formal, written format
  - documentation of the processes involved in creating, making and presenting theatrical tasks
  - completion of monologue analyses and plans (one of which will form the monologue component of the Individual Reflective Studies (IRS) used for external assessment).

**Area 4: Live Theatre Performances Analysis**

Learning in this area will address the following requirements and contexts:

- class and individual excursions to live theatre productions (at least three different live performances)
- viewing of the works of peers
- class discussions focusing on acting performances and direction
- verbal and written analysis of a range of acting performances (learner, amateur and professional)
- verbal and written analysis of acting performances from at least three (3) live theatre productions, with focus on the context of style and genre of works
- directorial interpretation of text and characters.

### Key Learning:

Observation, identification, discussion, analysis, research, and reflection skills in relation to: own work; the work of others; and personal theatre experiences, including:

- critical examination of meanings and values associated with particular theatre experiences
- identification and discussion of artistic choices in practice, and their relationships with the style and genre of the work
- placement of discussions in the wider context of theatre as an art form
- analysis of other performers and acting performances, and how this can inform the development of own skills and theatre works
- identify, discuss and analyse theatre experiences and tasks in both oral and written form (including formal, written format)
- record and reflect on processes and outcomes of theatrical tasks
- document processes involved in creating, making and presenting theatre.

### GENERAL WORK REQUIREMENT

In addition to work requirements noted above, learners will undertake reflective writing about their class work, performances and theatrical experiences outside the classroom. Thinking and writing reflectively about own learning is invaluable in the development of skills required for successful outcomes for Criteria 5, 6 & 7. The reflective writing may take the form of any or all of the following: formal written reflections; anecdotal notes; journal entries; and recorded reflections.

This reflective writing is separate to and distinct from the noted Individual Reflective Studies.

### GENERAL WORK EXPECTATIONS

This course requires a class of learners to operate as much like a theatre company as possible and undertake and fulfill the roles of actors working within a company. Individual learners must be aware that such roles involve expectations that they will:

- complete necessary tasks in preparation for rehearsals/performances (e.g. memorising lines, learning blocking)
- take responsibility for ensuring that they know and understand rehearsal rosters/performance calls, and plan for attendance (e.g. with part-time employer, in regard to transport)

and

- be punctual to all rehearsals/performances.

In addition to any penalties a provider may choose to impose on an individual who fails to meet these expectations, learners must be aware that failure to meet these expectations will have adverse effects on their assessment outcomes. For example, a learner who has not memorised lines may be penalised for this in the assessment of Criteria 3 & 4. A learner who does not know and understand their blocking and other elements of stagecraft in an assessed performance may be penalised for this in the assessment of Criterion 2. A learner who arrives late, unprepared or who fails to appear may be penalised for this in the assessment of Criterion 4 as they have failed to support the theatrical ensemble.

## ASSESSMENT

Criterion-based assessment is a form of outcomes assessment that identifies the extent of learner achievement at an appropriate end-point of study. Although assessment – as part of the learning program – is continuous, much of it is formative, and is done to help learners identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for summative reporting to the Tasmanian Qualifications Authority will focus on what both teacher and learner understand to reflect end-point achievement.

The standard of achievement each learner attains on each criterion is recorded as a rating 'A', 'B', or 'C', according to the outcomes specified in the standards section of the course.

A 't' notation must be used where a learner demonstrates any achievement against a criterion less than the standard specified for the 'C' rating.

A 'z' notation is to be used where a learner provides no evidence of achievement at all.

Providers offering this course must participate in quality assurance processes specified by the Tasmanian Qualifications Authority to ensure provider validity and comparability of standards across all awards. Further information on quality assurance processes, as well as on assessment, is available in the TQA Senior Secondary Handbook or on the website at <http://www.tqa.tas.gov.au>.

Internal assessment of all criteria will be made by the provider. Providers will report the learner's rating for each criterion to the Tasmanian Qualifications Authority.

The Tasmanian Qualifications Authority will supervise the external assessment of designated criteria which will be indicated by an asterisk (\*). The ratings obtained from the external assessments will be used in addition to internal ratings from the provider to determine the final award.

## EXTERNAL ASSESSMENT REQUIREMENTS

The externally assessed criteria for this course are: 1, 2, 3 & 7.

External assessment of the monologue and theatrical production will be used to assess criteria 1, 2, & 3.

**Theatrical Production:** this will be a polished performance outcome in the form of a short season. The text used will be a published play script. While these may be cut (for example, for the purpose of timing or availability of characters) they will *not* be improvised or learner-devised texts.

**Monologue:** learners will perform a monologue selected from a published play. It will convey characterisation different from self.

The External assessed Individual Reflective Study will be used to assess criterion 7.

**Individual Reflective Study (IRS):** The externally assessed Individual Reflective Study is separate to, and distinct from, any Individual Reflective Studies or other forms of written reflections completed for internal assessment.

For details regarding external assessment requirements see the TQA's current *External Assessment Guidelines* for this course.

## QUALITY ASSURANCE PROCESSES

The following processes will be facilitated by the TQA to ensure there is:

- a match between the standards of achievement specified in the course and the skills and knowledge demonstrated by learners
- community confidence in the integrity and meaning of the qualification.

**Processes** – the Authority gives course providers feedback about any systematic differences in the relationship of their internal and external assessments and, where appropriate, seeks further evidence through audit and requires corrective action in the future.

## CRITERIA

The assessment for *Theatre Performance*, TQA Level 3, will be based on the degree to which the learner can:

1. \* use a range of vocal techniques to create character
2. \* use stagecraft and theatrical production elements in polished performances
3. \* perform and sustain a range of characters
4. work as a member of a theatrical ensemble
5. communicate information about theatrical practice, contexts, styles and genres
6. review acting performances in theatrical productions
7. \* appraise own dramatic and performance techniques.

\* = externally assessed criteria

## STANDARDS

## CRITERION 1 \*USE A RANGE OF VOCAL TECHNIQUES TO CREATE CHARACTER

Rating 'C'	Rating 'B'	Rating 'A'
The learner:	The learner:	The learner:
<ul style="list-style-type: none"> <li>projects voice* appropriate to performance space</li> </ul>	<ul style="list-style-type: none"> <li>projects and adjusts voice* appropriate to performance space</li> </ul>	<ul style="list-style-type: none"> <li>projects and adjusts voice* appropriate to performance space and in a way that engages the audience</li> </ul>
<ul style="list-style-type: none"> <li>performs with clear voice and well articulated vocal patterns that assist communication</li> </ul>	<ul style="list-style-type: none"> <li>performs with clear, well articulated and modulated voice, with all sounds discernable</li> </ul>	<ul style="list-style-type: none"> <li>performs with full vocal control of modulation and articulation</li> </ul>
<ul style="list-style-type: none"> <li>uses pitch to indicate some mood and emotion in character development</li> </ul>	<ul style="list-style-type: none"> <li>uses pitch to indicate mood and emotional range in character development</li> </ul>	<ul style="list-style-type: none"> <li>uses pitch to indicate a variety of moods and emotional range in character development</li> </ul>
<ul style="list-style-type: none"> <li>uses pace to convey aspects of character appropriate to the text</li> </ul>	<ul style="list-style-type: none"> <li>uses variety in vocal pace to enhance character portrayal</li> </ul>	<ul style="list-style-type: none"> <li>- with sensitivity to the text - uses pace to convey aspects of character and relationships</li> </ul>
<ul style="list-style-type: none"> <li>communicates text meaning</li> </ul>	<ul style="list-style-type: none"> <li>communicates authorial intention</li> </ul>	<ul style="list-style-type: none"> <li>interprets and communicates authorial intention</li> </ul>
<ul style="list-style-type: none"> <li>uses tone and accent appropriate to character and style of production</li> </ul>	<ul style="list-style-type: none"> <li>uses and sustains accent and tone appropriate to character and fitting the style of production</li> </ul>	<ul style="list-style-type: none"> <li>uses and sustains appropriate accent and tone to support and enhance characterisation and fitting the style of production</li> </ul>
<ul style="list-style-type: none"> <li>uses adequate breath support in performance.</li> </ul>	<ul style="list-style-type: none"> <li>uses breath support in performance to enhance delivery of text.</li> </ul>	<ul style="list-style-type: none"> <li>controls and manipulates breath in performance to enhance delivery of text.</li> </ul>

These standard elements refer to vocal skills such as:

- vocal skills and techniques - pitch, pace, pause, volume, inflection, stress, clear articulation and breath support
- dramatic elements - dramatic tension, mood, language, tone and accent.

\* **Project voice** (projection) implies safe delivery of the voice through good diaphragmatic breathing.

CRITERION 2 \*USE STAGECRAFT AND THEATRICAL PRODUCTION ELEMENTS IN POLISHED PERFORMANCES

Rating 'C'	Rating 'B'	Rating 'A'
<p>The learner:</p> <ul style="list-style-type: none"> <li>uses stagecraft elements as directed to convey character, dramatic intention and context to audience</li> </ul>	<p>The learner:</p> <ul style="list-style-type: none"> <li>appropriately uses a range of stagecraft elements to convey character, dramatic intention and context to audience</li> </ul>	<p>The learner:</p> <ul style="list-style-type: none"> <li>effectively uses all appropriate stagecraft elements to convey character, dramatic intention and context to audience</li> </ul>
<ul style="list-style-type: none"> <li>uses production elements - including set, properties, lighting, costume and sound - to support text and dramatic interpretation</li> </ul>	<ul style="list-style-type: none"> <li>appropriately uses production elements - including set, properties, lighting, costume and sound - to support text and dramatic interpretation</li> </ul>	<ul style="list-style-type: none"> <li>effectively uses production elements - including set, properties, lighting, costume and sound - to enhance and support text and dramatic interpretation</li> </ul>
<ul style="list-style-type: none"> <li>copers with minor unexpected changes on stage without loss of focus</li> </ul>	<ul style="list-style-type: none"> <li>copers with unexpected change on stage without loss of focus</li> </ul>	<ul style="list-style-type: none"> <li>- while sustaining character - manages unexpected changes on stage without loss of focus</li> </ul>
<ul style="list-style-type: none"> <li>responds appropriately to audience reactions</li> </ul>	<ul style="list-style-type: none"> <li>responds appropriately and sensitively to audience reactions</li> </ul>	<ul style="list-style-type: none"> <li>responds appropriately and sensitively to audience reactions and adapts performance to suit reactions</li> </ul>
<ul style="list-style-type: none"> <li>sustains focus, control and concentration, and appropriate levels of energy in performance</li> </ul>	<ul style="list-style-type: none"> <li>sustains focus, control and concentration, and appropriate levels of energy for the duration of a performance</li> </ul>	<ul style="list-style-type: none"> <li>sustains focus, control and concentration, and appropriately varies levels of energy for the duration of a performance</li> </ul>
<ul style="list-style-type: none"> <li>responds appropriately to cues.</li> </ul>	<ul style="list-style-type: none"> <li>responds appropriately to cues and reacts to other performers on stage.</li> </ul>	<ul style="list-style-type: none"> <li>responds appropriately to cues and reacts appropriately and generously to other performers on stage.</li> </ul>

**Theatrical Production Elements:**

**Stagecraft Elements** include, but are not limited to: spatial awareness of self and others in performance; listening to others in performance; use of eye contact; audience awareness; solving of unexpected problems in performance; management of personal properties; costume; and set items.

**Production Elements** include, but are not limited to: lighting; sound and music; set; properties; costume; makeup; and AV design.

## CRITERION 3 \*PERFORM AND SUSTAIN A RANGE OF CHARACTERS

Rating 'C'	Rating 'B'	Rating 'A'
<p>The learner:</p> <ul style="list-style-type: none"> <li>• presents characters of different age, context and physical mannerisms to self</li> </ul>	<p>The learner:</p> <ul style="list-style-type: none"> <li>• presents a range of credible characters</li> </ul>	<p>The learner:</p> <ul style="list-style-type: none"> <li>• presents fully developed, credible characters with differing physical, social and emotional characteristics</li> </ul>
<ul style="list-style-type: none"> <li>• reveals the basic motivations of characters through presentation</li> </ul>	<ul style="list-style-type: none"> <li>• uses verbal and non-verbal clues to communicate sub-text and any inner monologue of characters</li> </ul>	<ul style="list-style-type: none"> <li>• uses voice, physicalisation and personality traits of characters to communicate motivations, sub-text and context</li> </ul>
<ul style="list-style-type: none"> <li>• delivers memorised dramatic works from a range of styles with minimal inaccuracy and/or prompts</li> </ul>	<ul style="list-style-type: none"> <li>• accurately delivers memorised dramatic works from a range of styles with minimal inaccuracy</li> </ul>	<ul style="list-style-type: none"> <li>• accurately delivers memorised dramatic works from a range of styles</li> </ul>
<ul style="list-style-type: none"> <li>• uses performance space with some artistic consideration of the context of the performed piece</li> </ul>	<ul style="list-style-type: none"> <li>• uses performance space with artistic consideration of the context of the performed piece</li> </ul>	<ul style="list-style-type: none"> <li>• uses performance space with effective artistic consideration of the context of the performed piece</li> </ul>
<ul style="list-style-type: none"> <li>• sustains characters on stage.</li> </ul>	<ul style="list-style-type: none"> <li>• sustains and varies the energy of characters on stage.</li> </ul>	<ul style="list-style-type: none"> <li>• sustains characters and adjusts dramatic energy appropriately to the context throughout the performance.</li> </ul>

## CRITERION 4 WORK AS A MEMBER OF A THEATRICAL ENSEMBLE

Rating 'C'	Rating 'B'	Rating 'A'
The learner undertakes the role of actor in a manner appropriate to a theatre company.		
<p>The learner:</p> <ul style="list-style-type: none"> <li>contributes a variety of ideas, processes and outcomes to develop a piece of work</li> </ul>	<p>The learner:</p> <ul style="list-style-type: none"> <li>initiates planning and polishing of group work</li> </ul>	<p>The learner:</p> <ul style="list-style-type: none"> <li>initiates planning and facilitates collaborative processes to achieve polishing of group work</li> </ul>
<ul style="list-style-type: none"> <li>cooperates with the director and members of the ensemble</li> </ul>	<ul style="list-style-type: none"> <li>cooperates with the director and supports members of the ensemble</li> </ul>	<ul style="list-style-type: none"> <li>cooperates with the director, supports members of the ensemble and contributes to the development of the ensemble</li> </ul>
<ul style="list-style-type: none"> <li>responds appropriately to directorial advice and modifies own actions to achieve ensemble outcomes</li> </ul>	<ul style="list-style-type: none"> <li>responds appropriately to directorial advice and uses direction to enhance own performances. The learner contributes some solutions to achieve positive ensemble outcomes</li> </ul>	<ul style="list-style-type: none"> <li>responds appropriately to directorial advice and uses direction to develop and enhance own performances. The learner facilitates collaborative processes to achieve effective ensemble outcomes</li> </ul>
<ul style="list-style-type: none"> <li>delivers memorised dramatic works from a range of styles with minimal inaccuracy and/or prompts</li> </ul>	<ul style="list-style-type: none"> <li>accurately delivers memorised dramatic works from a range of styles with minimal inaccuracy</li> </ul>	<ul style="list-style-type: none"> <li>accurately delivers memorised dramatic works from a range of styles</li> </ul>
<ul style="list-style-type: none"> <li>solves minor problems and issues in rehearsal and performance</li> </ul>	<ul style="list-style-type: none"> <li>identifies and solves problems and issues in rehearsal and performance</li> </ul>	<ul style="list-style-type: none"> <li>anticipates, identifies and solves problems and issues in rehearsal and performance</li> </ul>
<ul style="list-style-type: none"> <li>follows theatre workplace safety requirements and procedures. The learner correctly identifies and appropriately reacts to potential hazards in a theatre environment.</li> </ul>	<ul style="list-style-type: none"> <li>follows theatre workplace safety requirements and procedures. The learner correctly identifies and appropriately reacts to potential hazards in a theatre environment.</li> </ul>	<ul style="list-style-type: none"> <li>follows theatre workplace safety requirements and procedures. The learner correctly identifies and appropriately reacts to potential hazards in a theatre environment.</li> </ul>

## CRITERION 5 COMMUNICATE INFORMATION ABOUT THEATRICAL PRACTICE, CONTEXTS, STYLES AND GENRES

Rating 'C'	Rating 'B'	Rating 'A'
The learner undertakes research about theatrical practice, styles and genres, and the historical and cultural contexts of selected plays.		
<p>The learner:</p> <ul style="list-style-type: none"> <li>identifies and uses some appropriate sources that are relevant to the dramatic inquiry</li> </ul>	<p>The learner:</p> <ul style="list-style-type: none"> <li>identifies and uses a range* of appropriate sources that are relevant to the dramatic inquiry</li> </ul>	<p>The learner:</p> <ul style="list-style-type: none"> <li>identifies and uses an extensive range* of appropriate sources that are relevant to the dramatic inquiry</li> </ul>
<ul style="list-style-type: none"> <li>describes how own research has informed personal dramatic practice</li> </ul>	<ul style="list-style-type: none"> <li>analyses how own research has informed personal dramatic practice</li> </ul>	<ul style="list-style-type: none"> <li>evaluates how own research has informed personal dramatic practice and the development of performance</li> </ul>
<ul style="list-style-type: none"> <li>communicates meaning using an appropriate format and addressing most aspects of required task characteristics**</li> </ul>	<ul style="list-style-type: none"> <li>clearly communicates meaning using an appropriate format and addressing all aspects of required task characteristics**</li> </ul>	<ul style="list-style-type: none"> <li>clearly communicates meaning using an appropriate format and addressing all aspects of required task characteristics** with a high degree of accuracy</li> </ul>
<ul style="list-style-type: none"> <li>makes some connections between theory and performance practice</li> </ul>	<ul style="list-style-type: none"> <li>makes appropriate connections between theory and performance practice</li> </ul>	<ul style="list-style-type: none"> <li>makes appropriate and comprehensive connections between theory and performance practice</li> </ul>
<ul style="list-style-type: none"> <li>correctly identifies historical and cultural context of a dramatic work, and its style and genre</li> </ul>	<ul style="list-style-type: none"> <li>discusses the influence of historical and cultural context, and style and genre on one or more characters in a dramatic work</li> </ul>	<ul style="list-style-type: none"> <li>analyses the way historical and cultural context, and style and genre has influenced the playwright, the dramatic work and its characters</li> </ul>
<ul style="list-style-type: none"> <li>differentiates information, images, ideas and words of others from the learner's own</li> </ul>	<ul style="list-style-type: none"> <li>clearly identifies information, images, ideas and words of others used in the learner's work</li> </ul>	<ul style="list-style-type: none"> <li>clearly identifies information, images, ideas and words of others used in the learner's work</li> </ul>
<ul style="list-style-type: none"> <li>identifies the sources of information, images, ideas and words that are not the learner's own. Referencing conventions and methodologies are generally followed correctly</li> </ul>	<ul style="list-style-type: none"> <li>clearly identifies sources of the information, images, ideas and words that are not the learner's own. Referencing conventions and methodologies are followed correctly</li> </ul>	<ul style="list-style-type: none"> <li>clearly identifies sources of the information, images, ideas and words that are not the learner's own. Referencing conventions and methodologies are followed with a high degree of accuracy</li> </ul>
<ul style="list-style-type: none"> <li>creates appropriate reference lists/bibliographies.</li> </ul>	<ul style="list-style-type: none"> <li>creates appropriate, structured reference lists/ bibliographies.</li> </ul>	<ul style="list-style-type: none"> <li>creates appropriate, well structured reference lists/ bibliographies.</li> </ul>

\* **'range'** has dimensions of scope (how many sources), media (books, magazines, TV, internet, interviews) and type (primary or secondary).

\*\* **'required characteristics'** may include: format requirements (oral, written, demonstrated, pictorial); word limits; and presentation requirements.

## CRITERION 6 REVIEW ACTING PERFORMANCES IN THEATRICAL PRODUCTIONS

Rating 'C'	Rating 'B'	Rating 'A'
<p>The learner:</p> <ul style="list-style-type: none"> <li>assesses the degree to which performance techniques were successful, and provides some justification for opinions</li> </ul>	<p>The learner:</p> <ul style="list-style-type: none"> <li>critically assesses the degree to which a range of performance techniques were successful, and provides justification for opinions</li> </ul>	<p>The learner:</p> <ul style="list-style-type: none"> <li>evaluates the degree to which a wide range of performance techniques were successful, and provides valid, informed and justified opinions</li> </ul>
<ul style="list-style-type: none"> <li>discusses theatre as a performance art with reference to some dramatic elements, and the historical and cultural context, genre and style of the work</li> </ul>	<ul style="list-style-type: none"> <li>analyses theatre as a performance art with reference to a range of appropriate dramatic elements, and the historical and cultural context, genre and style of the work</li> </ul>	<ul style="list-style-type: none"> <li>critically appraises theatre as a performance art with reference to a wide range of appropriate dramatic elements, and the historical and cultural context, genre and style of the work</li> </ul>
<ul style="list-style-type: none"> <li>uses some appropriate theatrical terminology in reviewing the effectiveness of acting performances</li> </ul>	<ul style="list-style-type: none"> <li>uses appropriate theatrical terminology and language to review the effectiveness of acting performances</li> </ul>	<ul style="list-style-type: none"> <li>uses appropriate theatrical terminology and language to critically evaluate the effectiveness of acting performances</li> </ul>
<ul style="list-style-type: none"> <li>communicates ideas using clear and controlled language, and using grammatical conventions, punctuation and spelling to achieve clarity.</li> </ul>	<ul style="list-style-type: none"> <li>communicates ideas using clear and controlled language, accurately using grammatical conventions, punctuation and spelling.</li> </ul>	<ul style="list-style-type: none"> <li>communicates ideas using clear, controlled and precise language, accurately using grammatical conventions, punctuation and spelling.</li> </ul>

*Learners will use a range of means to share and express their opinions and observations, which may include: written formal critiques; anecdotal notes; forum discussion; one-on-one interviews; recorded analysis; presentations to peers; and reflective journal entries.*

## CRITERION 7 \*APPRAISE OWN DRAMATIC AND PERFORMANCE TECHNIQUES

Rating 'C'	Rating 'B'	Rating 'A'
<p>The learner:</p> <ul style="list-style-type: none"> <li>describes features of own use of dramatic and performance techniques, comparing and contrasting them with techniques of others</li> </ul>	<p>The learner:</p> <ul style="list-style-type: none"> <li>describes features of own use of dramatic and performance techniques, and analyses effectiveness of their contribution to the performance ensemble</li> </ul>	<p>The learner:</p> <ul style="list-style-type: none"> <li>describes features of own use of dramatic and performance techniques, and critically analyses effectiveness of their contribution to the performance ensemble</li> </ul>
<ul style="list-style-type: none"> <li>identifies and describes how dramatic and performance techniques of others have been used/borrowed in own performance work</li> </ul>	<ul style="list-style-type: none"> <li>analyses how and why dramatic and performance techniques of others have been used/borrowed in own performance work</li> </ul>	<ul style="list-style-type: none"> <li>critically analyses how and why dramatic and performance techniques of others have been used/borrowed, rejected or modified in own performance work</li> </ul>
<ul style="list-style-type: none"> <li>correctly uses a limited range of specialist terms and dramatic concepts when describing the performances of self and others</li> </ul>	<ul style="list-style-type: none"> <li>correctly uses a range of specialist terms and dramatic concepts when appraising the performances of self and others</li> </ul>	<ul style="list-style-type: none"> <li>correctly uses a wide range of specialist terms and dramatic concepts when critically appraising the performances of self and others</li> </ul>
<ul style="list-style-type: none"> <li>modifies own performance practice in response to feedback from others</li> </ul>	<ul style="list-style-type: none"> <li>analyses feedback from others and its relevance, and modifies own performance practice to address relevant issues</li> </ul>	<ul style="list-style-type: none"> <li>evaluates feedback from others and its relevance, and modifies own performance practice to effectively address relevant issues</li> </ul>
<ul style="list-style-type: none"> <li>describes the theatrical process from script to performance</li> </ul>	<ul style="list-style-type: none"> <li>analyses the theatrical process from script to performance</li> </ul>	<ul style="list-style-type: none"> <li>critically analyses and evaluates the theatrical process from script to performance, and own contribution to the process</li> </ul>
<ul style="list-style-type: none"> <li>communicates ideas using clear and controlled language, and using grammatical conventions, punctuation and spelling to achieve clarity</li> </ul>	<ul style="list-style-type: none"> <li>communicates ideas using clear and controlled language, accurately using grammatical conventions, punctuation and spelling</li> </ul>	<ul style="list-style-type: none"> <li>communicates ideas using clear, controlled and precise language, accurately using grammatical conventions, punctuation and spelling</li> </ul>
<ul style="list-style-type: none"> <li>differentiates information, images, ideas and words of others from the learner's own</li> </ul>	<ul style="list-style-type: none"> <li>clearly identifies information, images, ideas and words of others used in the learner's work</li> </ul>	<ul style="list-style-type: none"> <li>clearly identifies information, images, ideas and words of others used in the learner's work</li> </ul>
<ul style="list-style-type: none"> <li>identifies the sources of information, images, ideas and words that are not the learner's own. Referencing conventions and methodologies are generally followed correctly</li> </ul>	<ul style="list-style-type: none"> <li>clearly identifies sources of the information, images, ideas and words that are not the learner's own. Referencing conventions and methodologies are followed correctly</li> </ul>	<ul style="list-style-type: none"> <li>clearly identifies sources of the information, images, ideas and words that are not the learner's own. Referencing conventions and methodologies are followed with a high degree of accuracy</li> </ul>
<ul style="list-style-type: none"> <li>creates appropriate reference lists/bibliographies.</li> </ul>	<ul style="list-style-type: none"> <li>creates appropriate, structured reference lists/bibliographies.</li> </ul>	<ul style="list-style-type: none"> <li>creates appropriate, well structured reference lists/bibliographies.</li> </ul>

**Note:** the last three standard elements given here allows external assessment of the application of academic integrity principles and referencing (citation) skills in the Individual Reflective Study.

## QUALIFICATIONS AVAILABLE

*Theatre Performance*, TQA Level 3 (with the award of):

EXCEPTIONAL ACHIEVEMENT  
HIGH ACHIEVEMENT  
COMMENDABLE ACHIEVEMENT  
SATISFACTORY ACHIEVEMENT  
PRELIMINARY ACHIEVEMENT

The Tasmanian Qualifications Authority will determine the final award from the 11 ratings. (7 ratings from the internal assessment and the 4 ratings from the external assessment).

## AWARD REQUIREMENTS

The minimum requirement for an award in *Theatre Performance*, TQA Level 3, is:

EXCEPTIONAL ACHIEVEMENT (EA)  
10 'A' ratings, 1 'B' rating (with 3 'A' ratings and 1 'B' rating in the external assessment)

HIGH ACHIEVEMENT (HA)  
4 'A' ratings, 5 'B' ratings, 2 'C' ratings (with 1 'A' rating, 2 'B' ratings and 1 'C' rating in the external assessment)

COMMENDABLE ACHIEVEMENT (CA)  
6 'B' ratings, 4 'C' ratings (with 2 'B' ratings and 1 'C' rating in the external assessment)

SATISFACTORY ACHIEVEMENT (SA)  
9 'C' ratings (3 'C' ratings in the external assessment)

PRELIMINARY ACHIEVEMENT (PA)  
5 'C' ratings

A learner who otherwise achieves the ratings for a CA (Commendable Achievement) or SA (Satisfactory Achievement) award but who fails to show any evidence of achievement in one or more criteria ('z' notation) will be issued with a PA (Preliminary Achievement) award.

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## COURSE EVALUATION

Courses are accredited for a specific period of time (up to five years) and they are evaluated in the year prior to the expiry of accreditation.

As well, anyone may request a review of a particular aspect of an accredited course throughout the period of accreditation. Such requests for amendment will be considered in terms of the likely improvements to the outcomes for learners and the possible consequences for delivery of the course.

The TQA can evaluate the need and appropriateness of an accredited course at any point throughout the period of accreditation.

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## **COURSE DEVELOPERS**

The TQA acknowledges the significant leadership of Sharon Reibel, Julienne Coleman, Tammy Giblin, Darren Sangwell, Michelle Weeding, and critical friends.

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## **EXPECTATIONS DEFINED BY NATIONAL STANDARDS IN CONTENT STATEMENTS DEVELOPED BY ACARA**

There are no content statements developed by ACARA that are relevant to this course.

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## **ACCREDITATION**

The accreditation period for this course is from 1 January 2015 to 31 December 2019.

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## **VERSION HISTORY**

Version 1 – Accredited on 8 April 2014 for use in 2015 to 2019. This course replaces SDP315110 *Theatre Performance* that expired on 31 December 2014.