

Drama Foundations

| LEVEL 2 | 15 TCE CREDIT POINTS |
|---------------------------------|-------------------------|
| COURSE CODE | SDS215117 |
| COURSE SPAN | 2017 — 2025 |
| READING AND WRITING STANDARD | NO |
| MATHEMATICS STANDARD | NO |
| COMPUTERS AND INTERNET STANDARD | NO |

This course is current for 2024.

Drama is a dynamic art form significant to our culture and society

Drama is a means by which learners can develop the capacity to understand and appreciate social values, develop empathy for others, and learn strategies to think creatively and solve problems. The study of drama builds an individual's confidence and sense of well-being, and is a means by which students can learn about themselves and others. It provides opportunities for learners to develop the ability to interact with others in positive and meaningful ways. Drama skills are useful in a range of situations, such as interviews and public speaking. This course introduces learners to the foundations of drama. Learners acquire skills in collaborative processes, imaginative exploration of ideas and beliefs, and the appreciation of drama as an art form.

Course Description

Drama Foundations Level 2 is the first in a suite of Drama courses. Drama Foundations Level 2 may lead to further study in Drama Level 3 and/or Theatre Performance Level 3. In the course, learners explore how and why drama works are made by interpreting and responding to the works of others and by engaging in dramatic storytelling. They develop the skills, techniques and processes of drama through the performance of simple scripted works, and works they have devised.

Personal confidence, and drama skills, knowledge and understanding are developed through a range of drama tasks. Learners are involved in gathering information, devising drama, exploring text, reflecting and rehearsing to prepare for, and participate in, dramatic performances.

Learners will be given opportunities to attend and reflect upon live dramatic performances.

Rationale

Drama is a dynamic art form significant to our culture and society. Drama is a means by which learners can develop the capacity to understand and appreciate social values, develop empathy for others, and learn strategies to think creatively and solve problems.

The study of drama builds an individual's confidence and sense of well-being, and is a means by which students can learn about themselves and others. It provides opportunities for learners to develop the ability to interact with others in positive and meaningful ways. Drama skills are useful in a range of situations, such as interviews and public speaking.

This course introduces learners to the foundations of drama. Learners acquire skills in collaborative processes, imaginative exploration of ideas and beliefs, and the appreciation of drama as an art form.

Aims

This course aims to develop learners understanding of fundamental drama conventions with an emphasis on confidence building and communication skills. Critical and creative thinking, as well as the ability to work both independently and collaboratively, are actively promoted.

Learning Outcomes

On successful completion of this course, learners will be able to:

1. make and present own drama works
2. apply reflective practice to form and express considered opinions on the drama works of self and others
3. interpret and communicate dramatic intention and purpose
4. use fundamental drama skills*, and conventions, processes and technical production elements in drama works
5. create and perform types of character and roles
6. perform drama works
7. work individually and as a member of a team in a drama context.

* See Unit 1 – The Foundations of Drama and Dramatic Storytelling.

Access

Participation in group work is required for learners to complete the requirements of this course.

Learners are required to attend at least two (2) live theatre performances in order to form and express considered opinions on the drama works of others. These will be live, not recordings/filmed performances.

Pathways

The study of Drama Foundations Level 2 is relevant to learners who wish to pursue further study at Level 3 such as Drama Level 3 and Theatre Performance Level 3.

Resource Requirements

Providers of this course will need ongoing access to:

- a suitable space to carry out drama activities and performances effectively and safely
- fundamental lighting equipment (to delineate performance spaces)
- fundamental audio equipment (e.g. CD player)
- fundamental set items/properties (e.g. chair, rostrum block)
- fundamental costume items (e.g. hat, theatrical 'blacks')
- a range of simple texts (e.g. scripts, poetry, prose).

Course Size And Complexity

This course has a complexity level of 2.

At Level 2, the learner is expected to carry out tasks and activities that involve a range of knowledge and skills, including some basic theoretical and/or technical knowledge and skills. Limited judgement is required, such as making an appropriate selection from a range of given rules, guidelines or procedures. VET competencies at this level are often those characteristic of an AQF Certificate II.

This course has a size value of 15.

Course Delivery

All areas of the course are compulsory. Units 1 – 4 are to be delivered sequentially. Unit 5 is delivered concurrently with Units 1 – 4 as appropriate.

Course Requirements

There are **five (5)** compulsory Units of study in this course:

Unit 1: The Foundations of Drama and Dramatic Storytelling

Unit 2: Dramatic Texts

Unit 3: Naturalistic and Non-Naturalistic Performance

Unit 4: Devising Drama

Unit 5: Form and Express Considered Opinions on Drama Works*

** Units 1 – 4 are delivered sequentially. Unit 5 is delivered concurrently as appropriate.*

Throughout the course learners document their thoughts, opinions, ideas in a reflective journal/workbook. The journal is not intended to be a lesson-by-lesson diary but rather a reference, scrapbook, workbook, means of record keeping and reflective tool.

Forms of the journal/workbook may include but are not limited to:

- blog
- vlog
- on-line journal
- multimedia
- online Collaborative Space such as:
 - Class Fronter site
 - Google classroom, etc...
- paper based journal/workbook
- reflective diary
- visual diary
- scrapbook.

Course Content

UNIT 1: THE FOUNDATIONS OF DRAMA AND DRAMATIC STORYTELLING

Key Knowledge:

- conventions of storytelling
- narrative structures used in storytelling
- appropriate drama language and terminology
- awareness of audience and space.

Fundamental Drama Skills:

- use of physicalisation appropriate to dramatic storytelling (gesture, stance, body language)
- use of voice to create tone and mood
- application of vocal considerations: pace, pitch, pause, inflection, articulation etc. to enhance storytelling
- solo and ensemble presentation
- rehearsal and performance preparation procedures
- documenting and recording reflections.

In this Unit learners are introduced to the foundations of dramatic performance: fundamental drama skills; basic drama processes; performance practices; stagecraft skills (all as described in glossary) and relationships with audience. Warm up activities, workshopping and experimentation enable learners to practice applying and engaging with these foundation skills and understandings.

The foundations of Drama explored at the start of this Unit lead learners to the application of skills in context. Through 'Dramatic Storytelling' learners have the opportunity to experiment with and apply skills for a given purpose; to create and enhance meaning.

SKILLS IN CONTEXT: Dramatic Storytelling

Learners explore a minimum of 3 narrative structures and types of dramatic storytelling which may include but are not limited to:

- Myths and Legends
- hero tales/folktales
- fables
- Urban Legends
- personal narratives
- cultural/traditional stories (*which may include stories of Aboriginal and Torres Strait Island cultures*)
- Kamishibai
- parables
- 'Tall Tales'
- contemporary works of fiction.

Learners understand the concept/importance of audience engagement:

- audience responses and appropriate (and inappropriate) interaction between actor and audience
- audience expectations, attitudes, experience and responses to dramatic storytelling.

Learners are introduced to appropriate forms and styles:

- types of dramatic storytelling
- types of performance/audience relationships in drama works
- types of storytelling based on simple narrative structures.

Learners utilise appropriate Drama conventions:

- techniques in dramatic storytelling to engage the audience through dramatic tension
- conventions of improvisation in dramatic storytelling
- conventions of narrative structure with a focus on enacted story
- conventions of documenting dramatic choices (character profiles, voice techniques and movement techniques annotations)
- performance and audience behaviours appropriate to performance contexts.

Learners consider spaces of performance:

- performance areas to define space and time for an audience
- audience awareness in performance
- audience/space arrangements and their effect on drama.

UNIT 2: DRAMATIC TEXTS

Key Knowledge:

- characteristics of various dramatic text types
- voice and movement techniques to communicate intended meaning
- conventions of text layouts
- techniques for creating dramatic tension and focus
- blocking (avoiding gagging and blocking of performers, etc...).

Key Skills:

- annotating/marking up and note taking to prepare scripts for rehearsal
- performance preparation processes
- performing/presenting various text types
- characterisation/performance skills appropriate to particular text types
- use of appropriate props and costume to support performance
- voice and movement techniques using energy and emphasis.

The focus of this Unit is on introducing learners to Dramatic Texts. Learners are introduced to a variety of forms of Dramatic texts and engage with skills, processes and conventions specific to individual text types.

Learners build upon their emerging skills and their understanding of Drama as a means of communication. Learners work independently and collaboratively, learning time management and organisational skills through rehearsal and in class performance. They develop their capacity to understand and use appropriate terminology to reflect on, comment on and express opinions about Drama work.

Learners are introduced to basic, representational production elements and their capacity to enhance meaning where appropriate.

Basic Production elements:

- set
- props
- costume
- lighting
- sound.

Through appropriate learning activities, learners explore *a minimum* of 3 Dramatic text types. The characteristics and requirements of individual text types are made explicit to learners. Dramatic text types may include, but are not limited to:

- speeches
- radio play
- TV/film script
- poetry
- prose
- movement notation
- stage directions
- play script
- monologue.

Learners expand and broaden their understanding of the following elements (introduced in Unit 1) as they pertain to the chosen text types:

- voice and movement skills
- drama processes
- performance practices
- stagecraft skills
- audience and space
- form and style

- drama conventions.

UNIT 3: NATURALISTIC AND NON NATURALISTIC PERFORMANCE

Key Knowledge:

- naturalistic and non-naturalistic performance styles and conventions
- stagecraft appropriate to selected performance styles
- conventions of documenting drama performance events
- suspension of disbelief
- ways that production elements can be used to support meaning and mood.

Key Skills:

- characterisation and character building techniques
- improvisation to develop and explore aspects of role and context
- interpreting text
- manipulating dramatic elements to shape a performance
- creating appropriate actor-audience relationships.

In Unit 3, learners are introduced to the differences between naturalistic and non-naturalistic styles of acting and performance. They participate in learning activities that allow them to explore contrasting styles and gain some preliminary understanding of appropriate techniques and conventions.

Learners use performance styles from a range of historical, cultural and social contexts.

Learners consider where and how drama might be presented to an audience and select performance spaces appropriate to the theme or subject matter.

Learners document and record the play-making techniques and dramatic processes used to shape and develop their work.

Learners utilise and understand design principles and technical production elements:

- design principles: balance; contrast; movement; repetition; scale/proportion; and unity
- ways that costume, makeup and props can be used to support setting, situation and dramatic intent
- technical production elements (e.g. set, lighting, sound effects, AV design, music) and how these can support dramatic intent.

Examples of content useful for the study of Naturalism (realist)/Non Naturalism (non-realist) may include but are not limited to:

| Naturalistic | Non Naturalistic |
|--|--|
| <ul style="list-style-type: none"> • truthful language • realistic movement • consistent time period • realistic setting • realistic costuming. | <ul style="list-style-type: none"> • exaggerated movement • caricature • heightened language • direct audience address • fragmentary costume • placards and signs • narration • fragmentary set pieces • multimedia • melodrama. |

| Naturalistic Examples | Non Naturalistic examples |
|---|---|
| <ul style="list-style-type: none"> • Stanislavski • Uta Hagen • Stella Adler • Lee Strasberg • George Bernard Shaw • Eugene O'Neill | <ul style="list-style-type: none"> • commedia dell'Arte • avant-garde • physical comedy • mime • absurdism • Brecht |

| | |
|---|--|
| <ul style="list-style-type: none"> • Ibsen • Strindberg • Chekhov • The Shifting Heart • Secret Bridesmaids Business • Summer of the 17th Doll. | <ul style="list-style-type: none"> • Artaud • Boal • Beckett • Tadashi Suzuki • Tears from a glass eye • Robbery under arms • Servant of two masters. |
|---|--|

UNIT 4: DEVISING DRAMA

Key Knowledge:

- examples of devised performance
- playmaking techniques
- building dramatic action through play structure
- expressive and performance skills.

Key Skills:

- appropriate stagecraft
- use of production elements to support and enhance performance
- manipulating audience/actor relationship for effect
- characterisation through the manipulation of expressive skills.

The focus for this Unit is the exploration of a drama context developed as a devised group drama. Learners develop an understanding of a dramatic context and apply their skills and knowledge to the production of a performance that reflects the structure, style and conventions of their chosen context.

Work in this Unit will be a culmination of understanding derived from the previous 3 Units and learners are expected to draw upon their work in these Units to inform their devised work. Learners are introduced to play making techniques such as:

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

The learner's involvement in the devised performance **must** include all of the following areas:

- script development and writing
- design (set, costume, make-up, lighting, sound, multimedia)
- acting.

Working as a member of a team in a drama context, learners may:

- negotiate with each other and the teacher(s) to select a context from the defined list
- select and explore a dramatic context and story
- devise and develop a dramatic performance (the devised performance may be self-devised, extracts or adaptations from the works of other, or from a mixture of sources)
- present a dramatic performance
- reflect on the performance and their role in the performance.

Types of devised performance may include, but are not limited to:

- reinterpretation
- adaptation
- collated script (variety of sources/text types)
- documentary drama
- process drama.

UNIT 5: FORM AND EXPRESS CONSIDERED OPINIONS ON DRAMA WORKS

Key Knowledge:

- ways drama terminology can be used to describe and discuss performances
- fundamental knowledge of stagecraft and technical elements
- appropriate written and oral presentation formats
- ways personal response and artistic/aesthetic judgement are used to evaluate a performance.

Key Skills:

- discussing aspects of a performance that contribute to its success or otherwise
- use drama terminology to discuss drama works
- structuring ideas and responses appropriately
- differentiating between personal response and artistic/aesthetic judgement.

This Unit underpins the learner's ability to comment on and discuss aspects of their own work and work presented by others. Over the duration of the course, learners will develop and apply skills and knowledge to form and express considered opinions about their own and others drama works.

Learners are introduced to the difference between personal response and artistic/aesthetic judgement when considering the success or otherwise of a performance.

Learners will:

- develop and apply reflective practice techniques in the consideration of the drama works of self and others
- formally and informally share responses to drama works
- apply terminology and concepts to the discussion of the drama works of self and others
- describe artistic choices and process in the creation of own drama works
- use some visual materials to illustrate/support ideas and opinions expressed in oral and written forms (e.g. annotated diagrams, graphic organisers, collage/colours)
- examine ways in which personal responses to drama works are shaped (e.g. personal tastes, past experiences)
- examine ways in which personal responses to drama works can be supported (e.g. the degree to which technical production elements support dramatic intent, effectiveness of movement or voice in a performance)
- use appropriate citation/referencing techniques when using the ideas, words, images and information of others.

Work Requirements

| Unit | Product |
|--------|---|
| Unit 1 | <ul style="list-style-type: none"> Journal/Workbook Present minor performance (dramatic storytelling) as an individual (1 –3 min) or member of a small group (5 – 10 min) |
| Unit 2 | <ul style="list-style-type: none"> Journal/Workbook Experience and participate in 3 text types. Rehearse and perform <i>at least</i> 1 for presentation. Reflection task on 3 explored text types (200 – 300 words or equivalent.) |
| Unit 3 | <ul style="list-style-type: none"> Journal/Workbook Participate in both naturalism/non-naturalism pieces. Rehearse and perform <i>at least</i> 1 for an audience. One response to own drama work (as per Unit 5.) |
| Unit 4 | <ul style="list-style-type: none"> Journal/Workbook Perform in and contribute to development of devised piece (Under 10 participants: 8 – 10 min. Over 10 participants: 15 – 20 min) One response to own drama work (as per Unit 5.) |
| Unit 5 | <ul style="list-style-type: none"> Create at least two (2) responses* (one oral, one written) to the drama work of others Create at least two (2) responses to own drama making (see Units 3 and 4.) |

** At least one reflection/response in each of the 2 categories in Unit 5 must be written. Other reflections/responses may be written or take the form of an oral presentation, poster, PowerPoint presentation, blog, vlog, etc...*

The timing of the 2 responses to drama works of others is flexible to allow for live performance availability. Provider judgement is recommended.

GENERAL WORK EXPECTATIONS

This course requires a class of learners to undertake and fulfil the role of a performer working as an individual and as a member of a drama team. Individual learners must be aware that such roles involve expectations that they will:

- complete any necessary tasks in preparation for rehearsals/performances (e.g. memorising lines, organising costumes);
- take responsibility for ensuring they know and understand rehearsal/performance calls and plan for attendance; and
- be punctual to all rehearsals/performances.

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 TASC 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 TASC to ensure provider validity and comparability of standards across all awards. To learn more, see TASC's [quality assurance](#) processes and [assessment](#) information.

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

Quality Assurance Process

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

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

Process

TASC will verify that the provider's course delivery and assessment meet the course requirements and community expectations for fairness, integrity and validity of qualifications TASC issues. This will involve checking:

- Provider standard 1: scope and sequence documentation:
 - course delivery plan
 - course assessment plan, assessment matrix
- Provider standard 2: student attendance records
- Provider standard 3: examples of assessments tools and instruments and associated rubrics and marking guides
- Provider standard 1 and 3: examples of student work including that related to any work requirements articulated in the course document
- Provider standard 4: class records of assessment

This process will be scheduled by TASC using a risk-based approach.

Criteria

The assessment for Drama Foundations Level 2 will be based on the degree to which the learner can:

1. make and present own drama works
2. form and express considered opinions on the drama works of self and others
3. interpret and communicate dramatic intention and purpose
4. use fundamental drama skills, conventions, processes and technical production elements in drama works
5. create types of character and roles
6. perform drama works
7. work individually and as a member of a team in a drama context

Standards

Criterion 1: make and present own drama works

The learner:

| Rating A | Rating B | Rating C |
|--|---|--|
| develops devised drama ideas to a presentation stage | modifies ideas to devise drama works | uses a limited range of given ideas to devise drama works |
| devises coherent and believable drama works through improvisation | devises coherent drama works through improvisation | creates simple drama works through improvisation |
| explains and uses a range of fundamental drama skills* and techniques to devise, modify and refine drama works | describes and uses fundamental drama skills* and techniques to devise or modify drama works | identifies and uses fundamental drama skills* and techniques to devise or alter drama works, as directed |
| uses a range of drama elements to devise drama works | uses drama elements to devise drama works | uses a limited range of drama elements to devise drama works |
| uses principles of design for dramatic effect in dramatic contexts | uses principles of design in dramatic contexts | uses some principles of design in dramatic contexts |
| considers suggestions made by others and incorporates appropriate changes into their drama work. | reviews and makes refinements to drama works in progress. | makes simple devised drama works. |

* See Unit 1 – The Foundations of Drama and Dramatic Storytelling.

Criterion 2: form and express considered opinions on the drama works of self and others

The learner:

| Rating A | Rating B | Rating C |
|---|--|--|
| explains use and effect of drama skills, technical production elements and design elements used in drama works | describes a range of drama skills, technical production elements and design elements used in drama works | identifies a limited range of drama skills and technical production elements used in drama works |
| uses a range of drama terminology when appraising drama works in oral and written responses | uses drama terminology when reflecting on and describing drama works in oral and written responses | uses a limited range of drama terminology when reflecting on drama works in oral and written responses |
| reflects on, and uses evidence to support considered opinion about, a range of drama works in oral and written responses | reflects on and expresses considered opinion about a range of drama works in oral and written responses | reflects on and expresses opinion about a limited range of drama works in oral and written responses |
| explains artistic choices made when creating own drama works | describes artistic choices made when creating own drama works | identifies artistic choices made when creating own drama works |
| explains process of creating own drama works and provides an assessment of the outcomes | describes process of creating own drama works, explaining choices made | identifies challenges experienced in creation of own drama works |
| accurately describes own drama skill development and application of skills in drama works, identifying appropriate areas for future | describes own drama skill development and application of skills in drama work, identifying areas for future development using oral and written communication | identifies aspects of own drama skill development and some areas for future development using oral and written communication |

| | | |
|--|--|---|
| development using oral and written communication | | |
| uses appropriate referencing/citation methods. | uses appropriate referencing/citation methods. | uses referencing/citation methods, as directed. |

Criterion 3: interpret and communicate dramatic intention and purpose

The learner:

| Rating A | Rating B | Rating C |
|--|--|---|
| explains – orally and in writing – intention(s) of drama works and how this is communicated in performance | describes – orally and in writing – intention(s) of drama works and how this is communicated in performance | identifies – orally and in writing – intention(s) of drama works |
| explains message, meaning and intended purpose in drama works | describes message, meaning and intended purpose in drama works | identifies main ideas and intended purpose in drama works |
| appropriately uses a range of fundamental drama skills to communicate mood and meaning in drama works | uses a range of fundamental drama skills to communicate mood and meaning in drama works | uses a limited range of fundamental drama skills to communicate mood and meaning in drama works |
| appropriately uses a range of fundamental drama skills, technical production elements and design elements to communicate dramatic intention. | uses a range of fundamental drama skills, technical production elements and design elements to communicate dramatic intention. | uses a limited range of fundamental drama skills and technical production elements to communicate dramatic intention. |

Criterion 4: use fundamental drama skills, conventions, processes and technical production elements in drama works

The learner:

| Rating A | Rating B | Rating C |
|--|--|---|
| uses a range of drama skills in a drama performance to communicate dramatic intention | uses appropriate drama skills in a drama performance to communicate dramatic intention | uses a limited range of fundamental drama skills in a drama performance to communicate dramatic intention |
| explains and justifies use of drama conventions | describes and uses drama conventions | uses drama conventions as directed |
| uses fundamental drama processes to refine the development of drama works | uses fundamental drama processes to enhance the development of drama works | uses fundamental drama processes to support the development of drama works |
| safely uses a range of technical production elements to develop and refine drama presentations | safely uses technical production elements in drama presentations | uses a limited range of technical production elements in drama presentations, as directed |
| accurately employs extensive drama terminology when rehearsing, performing and discussing drama works. | uses appropriate drama terminology when rehearsing, performing and discussing drama works. | uses a limited range of drama terminology when rehearsing, performing and discussing drama works. |

Criterion 5: create types of character and roles

The learner:

| Rating A | Rating B | Rating C |
|----------|----------|----------|
| | | |

| | | |
|--|---|--|
| performs a range of characters and roles with a degree of credibility | performs characters and roles | performs simple characters and roles, as directed |
| uses a range of physicalisation skills to develop and perform a character or role | uses physicalisation skills to develop and perform a character or role | uses some physicalisation skills to perform a character or role, as directed |
| uses a range of appropriate vocal skills to portray a character or role | uses vocal skills to portray a character or role | uses a limited range of vocal skills to perform a character or role |
| uses a range of stagecraft skills to refine the performance of a character or role | uses stagecraft skills in the performance of a character or role | uses a limited range of stagecraft skills in the performance of a character or role |
| uses a range of fundamental drama skills to develop a coherent character or role | uses fundamental drama skills to develop a character or role | uses fundamental drama skills to perform a character or role, as directed |
| maintains an appropriate character or role when interacting with others in an ensemble context | adopts an appropriate character or role when interacting with others in an ensemble context | adopts a character or role in an ensemble context, as directed |
| uses a range of technical production elements to develop and refine a character or role. | uses technical production elements to enhance a character or role. | uses a limited range of technical production elements to support a character or role, as directed. |

Criterion 6: perform drama works

The learner:

| Rating A | Rating B | Rating C |
|---|--|--|
| presents a rehearsed drama work for an intended audience with some focus and control (of voice, movement, timing) | presents a rehearsed drama work for an intended audience, as directed | presents a drama work for an intended audience, as directed |
| devises drama works with consideration of audience expectations and responses | devises drama works with consideration of audience responses | devises drama works with some consideration of audience responses |
| responds to cues and reacts appropriately to other performers when presenting a coherent drama work for an audience | responds to cues and reacts appropriately to other performers when presenting a drama work for an audience | responds to most cues and reacts to other performers when presenting a drama work for an audience |
| presents coherent and believable solo and ensemble performances for an audience | presents solo and ensemble performances for an audience as directed | presents solo and ensemble performances for an audience. Some errors or omissions may occur. |
| uses a range of stagecraft skills in the performance of drama work for an audience | uses appropriate stagecraft skills in the performance of drama work for an audience | uses a limited range of stagecraft skills in the performance of drama work for an audience |
| uses a range of technical production elements to support intent when presenting a drama work for an audience. | uses technical production elements when presenting a drama work for an audience. | uses a limited range of technical production elements when presenting a drama work for an audience, as directed. |

Criterion 7: work individually and as a member of a team in a drama context

The learner:

| Rating A | Rating B | Rating C |
|--|--|---|
| prepares and performs coherent solo and ensemble drama works within specified time | prepares and performs solo and ensemble drama works within | prepares and performs solo and ensemble drama works as directed |

| frames | specified time frames | |
|--|--|---|
| communicates ideas and suggestions that enhance drama outcomes and support dramatic intent | contributes ideas and suggestions that enhance drama works | contributes ideas and suggestions in drama making and performing contexts |
| collaborates with crew and ensemble to enhance drama works | collaborates with crew and ensemble to present drama works | works with crew and ensemble to present drama works, as directed |
| follows directions and procedures correctly when working with others in drama spaces, and supports others to do so | follows directions and procedures correctly when working with others in drama spaces | follows simple directions when working with others in drama spaces |
| appropriately applies workplace safety requirements, protocols and procedures in drama spaces, and supports others to do so. | appropriately applies workplace safety requirements, protocols and procedures in drama spaces. | follows workplace safety requirements, protocols and procedures in drama spaces, as directed. |

Qualifications Available

Drama Foundations Level 2 (with the award of):

EXCEPTIONAL ACHIEVEMENT

HIGH ACHIEVEMENT

COMMENDABLE ACHIEVEMENT

SATISFACTORY ACHIEVEMENT

PRELIMINARY ACHIEVEMENT

Award Requirements

The final award will be determined by the Office of Tasmanian Assessment, Standards and Certification from 7 ratings.

The minimum requirements for an award in Drama Foundations Level 2 are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)

6 'A' ratings, 1 'B' rating

HIGH ACHIEVEMENT (HA)

3 'A' ratings, 3 'B' ratings, 1 'C' rating

COMMENDABLE ACHIEVEMENT (CA)

4 'B' ratings, 3 'C' ratings

SATISFACTORY ACHIEVEMENT (SA)

6 'C' ratings

PRELIMINARY ACHIEVEMENT (PA)

4 'C' ratings

A learner who otherwise achieves the ratings for a 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.

Course Evaluation

The Department of Education's Curriculum Services will develop and regularly revise the curriculum. This evaluation will be informed by the experience of the course's implementation, delivery and assessment.

In addition, stakeholders may request Curriculum Services to review a particular aspect of an accredited course.

Requests for amendments to an accredited course will be forwarded by Curriculum Services to the Office of TASC for formal consideration.

Such requests for amendment will be considered in terms of the likely improvements to the outcomes for learners, possible consequences for delivery and assessment of the course, and alignment with Australian Curriculum materials.

A course is formally analysed prior to the expiry of its accreditation as part of the process to develop specifications to guide the development of any replacement course.

Course Developer

The Department of Education acknowledges the significant leadership of Rebecca Miller and Cheyne Mitchell in the development of this course.

Expectations Defined By National Standards

There are no statements of national standards relevant to this course.

Accreditation

The accreditation period for this course has been renewed from 1 January 2022 until 31 December 2025.

During the accreditation period required amendments can be considered via established processes.

Should outcomes of the Years 9-12 Review process find this course unsuitable for inclusion in the Tasmanian senior secondary curriculum, its accreditation may be cancelled. Any such cancellation would not occur during an academic year.

Version History

Version 1 – Accredited on 25 September 2016 for use from 1 January 2017. This course replaces Drama – Foundation (SDS215115) that expired on 31 December 2016.

Version 1.1 – Renewal of accreditation on 13 August 2017 for use in 2018.

Accreditation renewed on 22 November 2018 for the period 1 January 2019 until 31 December 2021.

Version 1.2 - Renewal of Accreditation on 14 July 2021 for the period 31 December 2021 until 31 December 2024, without amendments.

Appendix 1

GLOSSARY

| Term | Explanation |
|-----------------|---|
| Accent | A way of speaking particular to a country, society or culture. |
| Account | Account for: state reasons for; report on; give an account of: narrate a series of events or transactions. |
| Act (of a play) | Apart from being what actors do on stage, the term also denotes a division in the performance of a play. Each act may also have several scenes. Nowadays full length plays typically have two or three acts. Often, though not invariably, there is an interval between the acts. |
| Actor | A performer in a play. Nowadays we use the term female or male actor rather than actress for the female. |
| Analyse | Identify components and the relationship between them; draw out and relate implications. |
| Apply | Use, utilise, employ in a particular situation. |
| Appreciate | Make a judgement about the value of. |
| Articulation | The precision used in the formation of sounds and speech to ensure a live audience can understand what is being said. The use of the lips, teeth and tongue to make sounds or the clarity with which words are uttered. |
| Assess | Make a judgement of value, quality, outcomes, results or size. |
| Audibility | Projection appropriate to the space so spoken sounds carry to the intended audience. |
| Audience | Individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement. |

| Term | Explanation |
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| Backdrop | A large drapery of painted canvas that provides the rear or upstage masking of a set. |
| Backstage | The area behind and around the stage that it is unseen by the audience. |
| Barn Door | An arrangement of four metal leaves placed in front of the lenses of certain kinds of spotlight to control the shape of the light beam. |
| Blackout | A theatrical blackout is a sudden darkening of the stage. |
| Blocking | These are the stage movements and positions that the director works out with the actors in rehearsal for dramatic effect. The stage manager makes a careful note of blocking directions for later reference. You should record your blocking in your script. |
| Body Language | Non-verbal communications through movement, gesture, facial expression, posture and proxemics (non-verbal communication). |
| Bump In | This is what happens when the set and props are moved into the theatre. The reverse is a "bump out". |

| Term | Explanation |
|--------------------|---|
| Calculate | Ascertain/determine from given facts, figures or information. |
| Cast | The complement of actors in a play. |
| Characterisation | The actor using their craft to explore and develop the specific qualities of a character. |
| Choreographer | The person who creates and teaches dance components of a show. |
| Clarify | Make clear or plain. |
| Clarity | The accurate formation of sounds with the voice to communicate the words and sounds in performance. |
| Classify | Arrange or include in classes/categories. |
| Climax | The point of greatest intensity in a series or progression of events in a play, often forming the turning point of the plot and leading to some kind of resolution. |
| Comedy | A play that treats characters and situations in a humorous way. In Shakespeare's time, a comedy was any play with a happy ending that typically told the story of a likeable character's rise to fortune. In ancient Greece, comedies dealt almost exclusively with contemporary figures and problems. Low comedy is physical rather than intellectual comedy; high comedy is more sophisticated, emphasising verbal wit more than physical action. |
| Commedia dell'arte | An improvised style of comedy popular during the sixteenth to the eighteenth century, originating in Italy and involving stock characters and the use of masks. |
| Compare | Show how things are similar or different. |
| Concentration | The actor's focus, also called centring; focusing on the work at hand, being in character, or being in the moment. |
| Conflict | An essential and vital element of acting that involves the obstacles and struggles (inner and outer) that a character |

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| | must overcome to reach their objective. |
| Construct | Make; build; put together items or arguments. |
| Contrast | Show how things are different or opposite. |
| Conventions | Traditional or culturally accepted ways of doing things based on audience expectations. Each art form has hundreds of conventions built up over time and widely accepted by audiences. |
| Costume (1) | What an actor wears to evoke the appearance of a particular character. Costumes may be realistic or stylised. They may be "period" – appropriate to the historical setting of the play. |
| Costume (2) | Clothing and accessories worn by actors to portray character and period. |
| Critically | Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, analyse, evaluate, reflection and quality to analysis/evaluation. |
| Cue | The action, line, or phrase of dialogue that signals your character to move or speak. |
| Cyclorama (Cyc) | A very large piece of white fabric, tensioned on two or more sides, which covers the entire back wall of the stage. It can be lit in various colours or have projection or gobos projected onto it. |

| Term | Definition |
|-------------------|---|
| Deduce | Draw conclusions. |
| Define | State meaning and identify essential qualities. |
| Demonstrate | Show by example. |
| Describe | Provide characteristics and features. |
| Designer | This a person who designs sets and/or costumes for a play. Also, the person responsible for illuminating a production is often called the lighting designer. |
| Dialogue | The written words spoken by the actors/characters. |
| Director | The person responsible for interpreting and bringing the text of a play to life on stage. The director also manages the overall artistic unity of the production. |
| Discuss | Identify issues and provide points for and/or against. |
| Distinguish | Recognise or note: indicate as being distinct or different from; to note differences between. |
| Documentary Drama | 'Documentary drama', describing plays with a close relationship to their factual base, is a twentieth-century extension of historical drama or the pièce à thèse where the factual basis gives the action its credibility. In 'documentary theatre', documents themselves are projected into text and performance. Documentary theatre has a declared purpose and an evident factual base. It follows the model pioneered in the 1920s by Erwin Piscator. |
| Downstage | The front of the stage closest to the audience. |
| Dramatic Meaning | A signified, intended purpose or effect interpreted from the communication of expressive dramatic action. |

| Term | Explanation |
|-------------------|--|
| Elements of Drama | <p>The elements of Drama include:</p> <p><u>role, character and relationships:</u></p> <ul style="list-style-type: none"> • role and character: identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action; role focus on type and stereotype; characters are detailed and specific • relationships: the connections and interactions between people that affect the dramatic action • situation: the setting and circumstances of the dramatic action – the who, what, where, when and what is at stake of the roles/characters <p><u>voice and movement:</u></p> <ul style="list-style-type: none"> • voice: using voice expressively to create roles, situations, relationships, atmosphere and symbols • movement: using facial expression, posture and action expressively in space and time to create roles, situations, relationships, atmosphere and symbols • focus: directing and intensifying attention and framing moments of dramatic action • tension: sense of anticipation or conflict within characters or character relationships, or problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement <p><u>space and time:</u></p> |

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| | <ul style="list-style-type: none"> space: the physical space of the performance and audience, fictional space of the dramatic action and the emotional space between characters time: fictional time in the narrative or setting; timing of one moment to the next contributing to the tension and rhythm of dramatic action <p><u>language, ideas, dramatic meaning, mood and atmosphere, and symbol:</u></p> <ul style="list-style-type: none"> language, ideas and dramatic meaning: the choice of linguistic expression and ideas in drama used to create dramatic action mood and atmosphere: the feeling or tone of both the physical space and the dramatic action created by or emerging from the performance symbol: associations that occur when something is used to represent something else to reinforce or extend dramatic meaning. |
| Emotion | The agitation of feelings such as: sadness, power, fear, love, hate and joy. |
| Emphasis | The use of particular stresses in the spoken delivery of a sentence to highlight important words or phrases to improve comprehension for a live audience. |
| Ensemble | The dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of theatrical production. |
| Evaluate | Make a judgement based on criteria; determine the value of. |
| Examine | Inquire into. |
| Explain | Relate cause and effect; make the relationships between things evident; provide why and or how. |
| Expressive Skills | The use of facial and vocal expression to communicate in performance. |
| Extract | Choose relevant and/or appropriate details. |
| Extrapolate | Infer from what is known. |

| Term | Explanation |
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| Fable | A short tale to deliver a moral lesson, often with animals or inanimate objects as characters. |
| Farce | An extreme form of comedy that depends on quick tempo and flawless timing and is characterised by improbable events and far-fetched coincidences; from the French meaning "to stuff". |
| Flat | A flat piece of painted scenery often consisting of a wooden frame covered with stretched fabric, usually canvas. |
| Focus | To concentrate the attention on a spatial direction or a point in space to intensify attention or increase the projection of intent. |
| Fourth wall | The imaginary wall which separates the actors from the audience, and the audience from the stage. The actor uses it to create the reality in the scene, and keep one's mind in the world of the film or play. |
| Front-of-House | This usually refers to the public areas of the theatre but strictly includes everything in front of the proscenium. A front of house manager oversees staff members who work in this area. |
| Fundamental Drama Processes | Fundamental drama processes include: improvisation; warm-up; focus time; actor's notes; rehearsal; and group. |
| Fundamental Drama Skills | Fundamental drama skills refers to a sub-set of the 'Elements of Drama' noted in the course Drama Level 3. These fundamental skills are: voice; movement; focus; use of space; mood; timing; contrast; and creating roles. |

| Term | Explanation |
|---------------|---|
| Gel | A filter placed over the front of a theatre lamp (or lumière) to change the colour of the light. |
| Genre | A category of literary or dramatic composition; drama is a literary genre. Drama is further divided into tragedy, comedy, farce, and melodrama, and these genres, in turn, can be subdivided. |
| Gesture | A movement of any part of the body that expresses an idea. |
| Gobo | A stencil or template inserted into or in front of a theatre lamp which controls the shape of emitted light. |
| House Lights | The lights in the house or auditorium. Dimming of the house lights customarily signals the start of a performance. |
| Identify | Recognise and name. |
| Improvisation | Setting out to do a scene with no pre-planned or written idea. A process leading to spontaneous discovery that allows the actor to find real, organic impulses within themselves. |
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| Inflection | The rise and fall in pitch of the voice. The variation of the pitch and tone within a sentence to clarify emotional quality and intended meaning within a sentence for a live audience. |
| Intention | Another word for an acting objective, or action, that an actor pursues while onstage. |
| Interpret | Draw meaning from. |
| Interpretation | The determination of meaning in a literary work; in responding to dramatic art, the process of identifying the point, ideas, or themes in the play and how the plot relates to the major idea or theme. In a dramatic production, the director, and perhaps others, will decide how to interpret the play for the audience. |
| Investigate | Plan, inquire into and draw conclusions about. |
| Justify | Support an argument or conclusion. |
| Kamishibai | Kamishibai, the form of storytelling, originated in Japan. Most Kamishibai stories consist of 12 to 16 beautifully illustrated cards. On the back is the text. A story teller reads text on the back of a card and he/she pulls from the front of the stack and slides it to the stack, so that a new illustration is revealed to audiences and provides the matching story text on the back of the last card to them. |

| Term | Explanation |
|------------------|---|
| Mechanist (Mech) | Also known as stagehand, people who help with bump in/out and who move set during the performance. |
| Mime | The theatrical technique of suggesting action, character, or emotion without words, using only gesture, expression, and movement. |
| Monologue | A lengthy speech by a single character delivered to other characters in a play; not to be confused with a soliloquy. |
| Mood | The emotional dimension or feeling of a play scene or moment in the action. |
| Motivation | The Why? The reason a character pursues a particular objective or course of action. |
| Narrative | A story or report of connected events told either through written/spoken word, action or still/moving images. The structure of the narrative provides shape, perspective and opinion to the story being told. |
| Naturalistic | Naturalistic performance aims to convey accuracy and truth. Naturalism and Realism are movements whereas the term naturalistic refers to the intention of performing the subject matter truthfully, without artificiality and avoiding artistic conventions, implausible, exotic and supernatural elements. |
| Non-Naturalistic | Non-naturalistic performance styles are those that essentially equate to what teachers may refer to as non-realistic or anti-realistic theatre. Conventions include heightened styles of performance as well as lack of consistency or transformation occurring within time, place or character. Contemporary theatre is often eclectic, a mix of both realistic/naturalistic and non-realistic/non-naturalistic styles and associated conventions. Non-naturalistic theatre can include elements of realism/naturalism (e.g. believable characterisation mixed with breaking the fourth wall). |
| Notes | Before or after a rehearsal or performance, the director provides feedback to the actors about their individual performance, their characterisation and their interaction with the production elements such as sound and lighting. Notes are also given to the backstage crew. |
| Objective | A single, temporary desire or goal that arises in a character within a scene. (Also called "Intention".) |
| Obstacle | The conflict and stumbling blocks to a character's struggle in pursuit of an action or objective. |
| Offstage | Technically, this refers to all stage areas outside the visible acting area. |
| Onstage | The acting area of the stage floor. |
| Outline | Sketch in general terms; indicate the main features of. |

| Term | Explanation |
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| Pace | The speed at which you pick up your cue and deliver the next line of your dialogue. Pace can also be the speed that creates a style for the piece. |
| Parable | A simple story used to illustrate a moral or spiritual lesson, as told by Jesus in the Gospels. |
| Performance Style | A type of dramatic expression communicated for a particular effect with distinguishing features and appearance. |
| Performance Practices | Performance practices in drama include: effective group work processes (appropriate questioning, conflict management, listening skills), time management skills (planning tasks, creating schedules, sharing roles) and safe working practices in familiar spaces. |
| Physicalisation | To express with the body. Showing as opposed to telling. External of a character, such as how they walk, gesture and/or move within the acting space. |
| Pitch | The relative highness or lowness of tone of the voice. It refers to the intensity of the vibrations in the voice making it seem higher or lower. |

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| Playbuilding | Creating a play through improvisation or devising. |
| Playwright | The person who wrote the play. |
| Predict | Suggest what may happen based on available information. |
| Principles of Design | In Drama, principles of design refer to: balance, contrast, movement, repetition, scale/proportion, and unity. |
| Process Drama | A method of teaching and learning drama where both the learners and teacher are working in and out of role. |
| Projection | The control of the volume and the quality of the voice so that it can be heard clearly. |
| Prompt | A reminder given to actors when they forget their lines. |
| Propose | Put forward (for example a point of view, idea, argument, suggestion) for consideration or action. |
| Props | Objects on the stage such as furniture that are not part of the actual scenery. Hand props are objects the actors actually handle such as swords, books and cups. |
| Proscenium | Sometimes known as the "proscenium arch", this is an opening through the wall separating the stage from the auditorium. It is often ornately decorated to frame the stage. The Princess Theatre has a proscenium. |

| Term | Explanation |
|-------------------------------|---|
| Radio Play | A play, traditionally broadcast over the radio, with no visual component – relying on dialogue, sound effects and music to help the audience imagine the story. Very popular during the 1920-1940's. |
| Recall | Present remembered ideas, facts or experiences. |
| Recommend | Provide reasons in favour. |
| Recount | Retell a series of events. |
| Rehearsal | A practice session in which the director works with cast and crew. |
| Role | The imaginative identity taken on by an actor. |
| Set | The scenery for a scene or entire production. |
| Soliloquy | This is a playwright's device for letting the audience know what is on a character's mind. It is as if the audience is listening in on the character's thoughts. |
| Stagecraft Skills | Stagecraft skills refers to: awareness of self and others in performance; listening and reacting to others in performance; use of eye contact; audience awareness; solving simple problems in performance; and care of personal props, costume and set. |
| Stage Directions | The writer's insertions of blocking, reactions, gestures, or use of props to clarify the action. |
| Stage Left/Right | These directions are from the actors' perspective looking out towards the audience; if the stage direction calls for an actor to "exit stage left" it will be the opposite of the way the audience sees it. |
| Stage Manager | This is a very important person who gives instructions or "calls" for just about everything that happens on stage. Because directors usually leave soon after a show has opened, stage managers are also responsible for seeing that a production continues to be performed just the way the director wanted. |
| Storytelling | The act of telling a story in the oral tradition. |
| Subtext | The unspoken thought or motivation underlying dialogue. |
| Summarise | Express, concisely, the relevant details. |
| Synthesise | Putting together various elements to make a whole. |
| Tableau | A technique in creative drama in which actors create a frozen picture, as if the action were paused; plural is tableaux. |
| Technical production elements | Technical production elements include: lighting; sound and music; set; properties; costume; makeup; and AV design. |
| Tension | The atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address; the state of anxiety the audience feels because of a threat to a character in a play. |
| Tone | The emotional qualities added to a vocal performance by adjusting the types of sounds produced by the voice. These in particular can help convey a sense of a character's subtext. |
| Tragedy | In Greek theatre, a play depicting man as a victim of destiny. The characteristics of tragedy have evolved over time to include any serious play in which man is a victim of fate, a character flaw, moral weakness, or social pressure. According to Aristotle, the purpose of tragedy is to arouse pity and fear in the audience and purge them at the play's conclusion (catharsis). |
| Upstage | This is the area toward the back of the stage, away from the front edge. |
| Wings | The areas to either side of the stage that the audience does not normally see. |

Appendix 2

LINE OF SIGHT – Drama Foundations Level 2

| Learning Outcomes | Criteria | Criteria and Elements | Content | Work Requirements |
|--|--|-----------------------|--------------------------------------|---|
| make and present own drama works | C1 – make and present own drama works | C1 E1–6 | Unit 1 Unit 3 Unit 4 | Present minor performance (Unit 1) |
| apply reflective practice to form and express considered opinions on the drama works of self and others | C2 – form and express considered opinions on the drama works of self and others | C2 E1–7 | Unit 1, 2, 3, 4, 5 | Journal/Workbook (Unit 1, 2, 3, 4) Unit 2, 3, 4 1 reflection and response pieces |
| interpret and communicate dramatic intention and purpose | C3 – interpret and communicate dramatic intention and purpose | C3 E1–4 | Unit 1 Unit 3 Unit 4 | Unit 1 – minor performance Unit 2 – at least 1 presentation Unit 3 – at least 1 presentation Unit 4 – devised piece |
| use fundamental drama skills*, and conventions, processes and technical production elements in drama works | C4 – use fundamental drama skills, conventions, processes and technical production elements in drama works | C4 E1–5 | Unit 1 Unit 2 Unit 3 Unit 4 | Unit 1 – minor presentation Unit 2 – at least 1 presentation Unit 3 – at least 1 presentation Unit 4 – devised piece |
| create and perform types of character and roles | C5 – create types of character and roles | C5 E1–7 | Unit 1 Unit 2 Unit 3 Unit 4 | Unit 1 – dramatic storytelling Unit 2 – text types Unit 3 and Unit 4 – devised piece |
| perform drama works | C6 – perform drama works | C6 E1–6 | Unit 1 Unit 2 Unit 3 Unit 4 | Unit 1–4 |
| work individually and as a member of a team in a drama context | C7 – work individually and as a member of a team in a drama context | C7 E1–5 | Unit 1 Unit 4 | Unit 1–4 |