

# Drama Foundations

LEVEL 2	15 TCE CREDIT POINTS
<b>COURSE CODE</b>	SDS215117
<b>COURSE SPAN</b>	2017 — 2024
<b>READING AND WRITING STANDARD</b>	NO
<b>MATHEMATICS STANDARD</b>	NO
<b>COMPUTERS AND INTERNET STANDARD</b>	NO

This course was delivered in 2021. Use [A-Z Courses](#) to find the current version (if available).

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

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

- Ibsen
- Strindberg
- Chekhov
- The Shifting Heart
- Secret Bridesmaids Business
- Summer of the 17th Doll.

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

*\* 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 learners
- community confidence in the integrity and meaning of the qualification.

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

- learner attendance records; and
- course delivery plans (the sequence of course delivery/tasks and when assessments take place):
  - assessment instruments and rubrics (the 'rules' or marking guide used to judge achievement)
  - class records of assessment
  - examples of learner work that demonstrate the use of the marking guide
  - samples of current learner's work, including that related to any work requirements articulated in the course document.

This process may also include interviews with past and present learners. It 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 2024.

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.

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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
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 centering; 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



	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"> <li>• 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</li> <li>• relationships: the connections and interactions between people that affect the dramatic action</li> <li>• situation: the setting and circumstances of the dramatic action – the who, what, where, when and what is at stake of the roles/characters</li> </ul> <p><u>voice and movement:</u></p> <ul style="list-style-type: none"> <li>• voice: using voice expressively to create roles, situations, relationships, atmosphere and symbols</li> <li>• movement: using facial expression, posture and action expressively in space and time to create roles, situations, relationships, atmosphere and symbols</li> <li>• focus: directing and intensifying attention and framing moments of dramatic action</li> <li>• 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</li> </ul> <p><u>space and time:</u></p>

	<ul style="list-style-type: none"> <li>space: the physical space of the performance and audience, fictional space of the dramatic action and the emotional space between characters</li> <li>time: fictional time in the narrative or setting; timing of one moment to the next contributing to the tension and rhythm of dramatic action</li> </ul> <p><u>language, ideas, dramatic meaning, mood and atmosphere, and symbol:</u></p> <ul style="list-style-type: none"> <li>language, ideas and dramatic meaning: the choice of linguistic expression and ideas in drama used to create dramatic action</li> <li>mood and atmosphere: the feeling or tone of both the physical space and the dramatic action created by or emerging from the performance</li> <li>symbol: associations that occur when something is used to represent something else to reinforce or extend dramatic meaning.</li> </ul>
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
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.

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
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. Externals 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.

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