



VCE INDUCTION PACKAGE 2020
UNITS 3 & 4
Drama



Email addresses/Staffroom locations of Staff teaching VCE Drama

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Welcome to VCE Drama, Units 3-4

If you are well-organised, motivated and have a good work ethic, you will have an enjoyable and successful year in Drama.

In order to get the most out of this course and of your VCE as a whole, there are a number of things that I strongly suggest that you do over the summer holidays and continue throughout 2021.

1. Complete the holiday homework tasks by the due date (found in this booklet).
2. Familiarise yourself with the detailed course outline provided in this package.
3. Develop a good working relationship with your class teacher and maintain regular communication with them throughout the year
4. Sign up to the Google classroom and Facebook page for the class
5. Ensure that you become familiar with the resources (prescribed textbook, websites, notes, other textbooks)
6. Visit the VCAA website regularly to familiarise yourself with past examination papers and to read the examiners' reports: www.vcaa.vic.edu.au
7. Ensure that you have a balanced life that consists of schoolwork, exercise, sport, leisure, rest and a healthy diet.

REQUIRED CLASS AND HOMEWORK

- SACs - These are formal, timed assessment tasks to be completed on a set date (*you will be made aware of the date well in advance*)
- Satisfactory completion of Outcomes (including practice questions, extended responses, workshop and class tasks set by your teacher)
- Holiday Homework
- Students must attend a minimum of 90% of classes
Students must obtain at least 40% on all outcomes. Where a **Unit 3 & 4 student** does not pass a SAC they may be given the opportunity to redeem the task in order to reach a satisfactory standard, however where this occurs the student will retain their original mark.

Note: If you fall behind you will be expected to catch up on a Wednesday afternoon or in an after school extra study session. Your parents will also be notified with a letter informing them and you of a potential N result. It is also worth noting, that due to the demands of the performance assessment work in this subject, extra rehearsals after school, during holiday periods and weekends may also be required.

If you have any queries about the course, or are ever unsure of what is required of you, please contact me at school or by email.

I am really looking forward to working with you all and I wish you all the best for your studies next year.

Victoria Adams
VCE Drama Teacher

Study Design Unit 1 and 2

UNIT 3: Devised Ensemble Performance.

Please note that school-assessed coursework for Unit 3 will contribute 30 per cent to your final result. In Unit 3 there are a total of 150 internal marks available.

OUTCOME	TASK	TEXT	MARKS
1. Devising and Presenting Ensemble Performance	On completion of this unit the student should be able to develop and present characters within a devised ensemble performance that goes beyond a representation of real life as it is lived.	Stimulus material as given by teacher.	100 marks Performance: 80 Documentation: 20
2. Analysing a devised ensemble performance	On completion of this unit the student should be able to analyse the use of processes, techniques and skills to create and present a devised ensemble performance.	Drama documentation &. Stimulus material from Outcome 1.	25 marks
3. Analysing and evaluating a professional drama performance	On completion of this unit the student should be able to analyse and evaluate a professional drama performance.	SLAP, BANG, KISS Mother Courage and her children	25 marks <i>* Note that ideally we will watch two performances and your BEST result of the two SACs will be recorded and sent to VCAA</i>

UNIT 4: Devised Solo Performance

Please note that school-assessed coursework for Unit 4 will contribute 10 per cent to your final result. In Unit 4 there are a total of 50 internal marks available.

OUTCOME	TASK	TEXT	MARKS
1. Demonstrating techniques of solo performance	On completion of this unit the student should be able to demonstrate, in response to given stimulus material, application of symbol and transformation of character, time and place in a 1 – 2 minute solo performance and describe the techniques used in a short oral or written statement	Stimulus material as given by teacher.	15 marks for performance 10 marks for statement 25 marks total
2. Devising a solo performance	On completion of this unit the student should be able to create, develop and perform a solo performance in response to a prescribed structure	Prescribed Structures published in the VCE Drama Performance Examination Specifications in April 2019	S/N Externally assessed by VCAA
3. Analysing and evaluating a devised solo performance	On completion of this unit the student should be able to analyse and evaluate the creation, development and presentation of a solo performance devised in response to a prescribed structure	Documentation & prescribed structures.	25 marks

Key Dates/Timelines of Topics, Outcomes and Activities Assessment dates 2021

Below is a course outline for Units 1 – 4 with approx. SAC dates, excursion and performance dates. Please be aware that due to the nature of the course, **some SAC dates may change**. You will receive plenty of notice if this occurs.

Year 11 Assessment tasks are highlighted in **PINK**

Year 12 Assessment tasks are highlight in **BLUE**

Week	Work	SAC and Assessment Dates
TRANSITION (Term 4, 2020)	Transition Week for 2020 <i>Introducing the course</i> <i>Introduction to the vocab/ideas of drama</i> <i>Expressive Skills spotlight</i>	Holiday Homework set
TERM ONE		
1 31/01 (1 class)	Dramatic Elements and Workshop tasks <i>Yr. 12 Study Camp so Yr 11 Class ONLY!!</i>	Holiday homework due first lesson
2 07/02 (3 classes)	Theatrical Conventions and Workshop tasks Introduce the Ensemble Material	
3 14/02 (3 classes)	Performance Styles and Workshop tasks Devising the Ensemble <i>*Potentially limited classes – VSC Swimming</i>	
4 21/02 (3 classes)	Performance Styles and Workshop tasks Devising the Ensemble	
5 28/02 (3 classes)	Performance Styles and Workshop tasks/Devising the Ensemble/Analysis Skills	
6 07/03 (3 classes)	Analysis Skills/Devising the Ensemble <i>* 07/03 Labour Day Public Holiday</i>	
7 14/03 (2 classes)	Devising the Ensemble Performance, Analysis Skills <i>* VSC Athletics carnival on FRIDAY</i>	Documentation Check this week (Outcome 1 for Unit 1/ Outcome 1 Part one for Unit 3)
8 21/03 (3 classes)	Devising the Ensemble Performance, Analysis Skills	
9 28/03 (2-3 classes)	Devising the Ensemble Performance	Documentation Check this week (Outcome 1 for Unit 1/ Outcome 1 Part one for Unit 3)
10 04/04 (3 Classes)	<i>SPC – 6th April</i>	
TERM 1 HOLIDAYS – 02/04 – 18/04		*Holiday ensemble rehearsal: date TBC
TERM 2		
1 26/04 (3 classes)	Devising the Ensemble Performance, Analysis Skills	28th April: SLAP BANG KISS (external show excursion) at MTC
2 02/05 (2 classes)	Devising the Ensemble Performance, Analysis Skills <i>*25/04 – ANZAC day</i>	POTENTIAL DATE FOR SAC: Friday 6th May SLAP BANG KISS ANALYSIS Unit 1 Outcome 4: Analysing a professional drama performance 25 marks Unit 3 Outcome 3: Analysing a professional drama performance 25 marks
3 09/05 (3 classes)	Devising the Ensemble Performance, Analysis Skills	
4 16/05 (3 classes)	Creating and Presenting the Ensemble Performance	Ensemble Performance Evening: Thursday 21st May Unit 1 SAC, Outcome 2: Presenting a devised performance. Evening performance - Date TBC (80 marks) Unit 3 SAC, Outcome 2, Part Two – Presenting a devised

		Ensemble Performance. Evening Performance – Date TBC (80 marks)
5 23/05 (3 classes)	Analysis Skills	Documentation due: Tuesday 24th May Unit 1 SAC, Outcome 1: Creating a devised performance – Documentation Due (20 marks) Unit 3 SAC Outcome 1 Part one: Creating a devised performance – Documentation Due 20 marks Analysis of Ensemble performance: Friday 27th May Unit 1 SAC, Outcome 3: Analysing a devised performance - Date TBC 25 marks Unit 3 SAC, Outcome 2: Analysing a devised performance -Date TBC 25 marks
6 30/05 (3 classes)	Yr 11: Exam Revision Yr 12: Intro to Mini Solo Task (Unit 4 Outcome 1) Yr 11: Exams Commence	
7 06/06	Yr 12: Mini solo Task Yr 11: Exams	MINI SOLO SAC: Friday 10th June Unit 4 SAC, Outcome 1: Demonstrating Techniques of Solo Performance: Mini Solo Performances and Statements (25 Marks)
8 13/06	Yr 12: Commence work- Unit 4 Outcome 2 – Research to choose your solo Yr 11 – Intro to Epic Theatre	Friday 17th June - Excursion: Mother Courage and her Children at La Mama
9 20/06 (2 classes)	Yr 12: Discussion of Mother Courage and prep for SAC Yr 11: Discussion of Mother Courage and prep for SAC	Mother Courage SAC: Wednesday 22nd June Unit 2 Outcome 4: Analysing a professional drama performance 25 marks Unit 3 Outcome 3: Analysing a professional drama performance 25 marks **ALTERNATE SAC
TERM 2 HOLIDAYS 26/06 – 11/07		
TERM 3		
1 11/07 (3 classes)	Unit 4 Outcome 2: Devising Solo Performance Unit 2 Outcome 1: Mini solo – not assessed Yr 11: Contemporary Theatre Styles (Verbatim Theatre, Queer Theatre, Mockumentary)	
2 18/07 (3 classes)	Unit 4 Outcome 2: Devising Solo Performance Unit 2 Outcome 1: Mini solo – not assessed	Friday 22 nd July: Yr 11 Mini solo presentation: Coursework but not assessed
3 25/07 (3 classes)	Unit 4 Outcome 2: Devising Solo Performance Unit 2 Outcome 1: Australian Solo Performance	
4 01/08 (3 classes)	Unit 4 Outcome 2: Devising Solo Performance Unit 2 Outcome 1: Australian Solo Performance	
5 8/08 (1 class)	Unit 4 Outcome 2: Devising Solo Performance Unit 2 Outcome 1: Australian Solo Performances May lose classes due to Production	
6	Unit 4 Outcome 2: Devising Solo Performance	

15/08 (2 classes)	Unit 2 Outcome 1: Australian Solo Performances May lose classes due to Production	
7 22/08 (3 classes)	Unit 4 Outcome 2: Devising Solo Performance Unit 2 Outcome 1: Australian Solo Performances	
8 29/08 (3 classes)	Unit 4 Outcome 2: Devising Solo Performance Unit 2 Outcome 1: Australian Solo Performances	
9 05/09 (3 classes)	Unit 4: Presenting Solo Performance Unit 2: Outcome 2 - Presentation Student progress conferences (Yr 12)	
10 12/09 (3 classes)	Unit 4: Analysis Skills Unit 2: Analysis Skills and Documentation	Solo Performance Evening: Wednesday 14th September Unit 4 Outcome 2: Present Solo Performance Unit 2 Outcome 2 SAC: Presentation of Solo Performance (This outcome is assessed in your exam, but this is so that your coursework is completed and you can earn your 's')
TERM 3 HOLIDAYS 18/09-03/09		
TERM 4		
1 03/10 (3 classes)	Rehearsing Solo Performance/Exam Revision	***PERFORMANCE EXAMS START THIS WEEK FOR UNIT 4*** Documentation Due: Tuesday 4th September: Unit 2 SAC, Outcome 1: Creating a devised performance - Documentation Due (20 marks) Analysis SAC: Wednesday Analysis SAC: Wednesday 5th September Unit 2 SAC, Outcome 3: Analysing a devised performance - 25 marks Unit 3 SAC, Outcome 2: Analysing a devised performance -Date TBC 25 marks
2 10/10 (2 classes)	Rehearsing Solo Performance/Exam Revision End of Year 12 Yr 11:	Unit 4: Practice Written Exam
3 17/10 (3 classes)	Yr 11 Classes Only: Yr 12 Exam Prep	
4 24/10 (3 classes)	Yr 11 Classes Only: EXAM PREP Yr 12 Exam Prep *Yr 12 Exams begin this week	
5 31/10 (2 classes)	Yr 11 Classes Only: EXAM PREP Yr 12 Exam Prep *Cup day Holiday 02/11	
6 07/11 (3 classes)	Yr 11 Classes Only: EXAM PREP Yr 12 Exam Prep * Unit 2 classes finish this week	

7 14/11	Yr 12 Exam Prep * Unit 1 & 2 Exams	
8 21/11	* Unit 1 & 2 Exams * Year 10 Exams	
9 - 29/11		
10 - 06/12	Transition 2022	
11 - 13/12	Summer Program	

EXAMINATIONS

Unit 3 and 4 Internal Coursework and Examinations

Students completing Units 3 and 4 in 2021 will be assessed both internally and externally.

Unit 3 will conclude by early June

Unit 4 will conclude by mid-late September

There are TWO parts to the Unit 3 and 4 examination

1. A Solo Performance examination of no more than 7 minutes, created to address one of the structures prescribed by VCAA.

This will be **externally assessed**. This will take place early in Term 4, date TBC in August 2021

2. A written examination addressing the knowledge and skills attained in Units 3 and 4. This is externally assessed and takes place as part of the Year 12 Examination period. Date TBC.

Unit 3 and 4 Assessment Percentage Breakdown

School-assessed coursework for Unit 3	30 percent
School-assessed coursework for Unit 4	10 percent
End of Year Performance Examination	35 percent
End of Year Written Examination	25 percent

Sources of support for the Study – websites, documentation, etc

Links

VCAA Drama <http://www.vcaa.vic.edu.au/vce/studies/drama/dramaindex.html>

Drama Victoria <http://www.dramavictoria.vic.edu.au>

GOOGLE CLASSROOM: Google Classroom Page – CLASS CODE: acvww27
<https://classroom.google.com/c/MTczMzl1NjU3MjY5?cjc=acvww27>

Materials Required – Texts, Stationery, and other Resources

Required Materials to be brought to each class

- Acting Smart Drama 8E (Needs to be for the updated study design 2019-2024)

- **Writing materials**
- **Folder to keep handouts, printed notes, stimulus material, and practice questions, etc.**
- **Workbook**
- **Drama Documentation Book** (this can be a big A3 book, an A4 book, a separate folder – the choice is yours, as long as the format allows you to keep a thorough and organised record of ALL documentation and playmaking notes).

** Please note that your workbook and drama documentation book are TWO SEPARATE BOOKS*

Holiday Tasks to be completed in preparation for the beginning of the 2021 school year

- Task 1:** Read the Induction Package, document all given dates into your diary/phone/device
- Task 2:** Learn the definition of all key terms on the following pages, as well as in the terminology book you have been given.
You will be assessed on your use of Drama terminology in every single outcome, so you need to be confident with this
- Task 3:** Familiarise yourself with the Study Design and note/highlight any questions you need clarified (a PDF of the study design can be found on the Google Classroom Page)
- Task 4:** **Performance Style research task:**
You need to complete research to develop a digital poster (one poster per style) summarizing the following information for three performance styles (Epic Theatre, Poor Theatre and Theatre of Cruelty)
1. The history of the style (when and where was it first practiced and how has it developed since then)
 2. A little bit of information about its major practitioner/s
 3. The things that define your style (conventions)
 4. What acting and prod areas look like in that style (eg. naturalistic, overexaggerated)
 5. The actor-audience relationship of this style (do the actors connect with the audience? If so, how?)

VCE Drama – Key Terminology 2019 – 2023 Study Design

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

CONVENTIONS

Conventions are techniques or devices incorporated into the style of a performance. There are many

conventions such as asides, caricature, exaggerated movement, heightened use of language, pathos, placards, satire, song, and stillness and silence. In VCE Drama students study the conventions associated with the selected performance styles. They also study the following conventions to be used in devised performances presented for Unit 3 and 4 assessments and the end-of-year performance examination:

- **Transformation of character (changing characters in front of an audience)**
- **Transformation of time (changing time in front of an audience)**
- **Transformation of place (changing place in front of an audience)**
- **Application of symbol (creating meaning that is not literal).** Application of symbol allows actors to communicate ideas and themes through action, gesture, language, vocal or facial expression, object/property, costume, set pieces or heightened movement. Application of symbol may assist transformations.

DEVISED DRAMA

Devised drama is original work developed by the actors rather than work developed through interpretation of any pre-existing script. Each devised work has a creative process that encompasses a range of play-making techniques. Students use creative processes that draw from the work of drama practitioners and make decisions about how to shape and define their performances using relevant performance styles.

DRAMATIC ELEMENTS

Dramatic elements are essential features of every performance. Actors manipulate dramatic elements to shape and enhance meaning. The dramatic elements for VCE Drama are:

Climax – The most significant moment of tension or conflict in a drama, often occurs towards the end of the plot. Multiple climaxes and/or anti-climax may also occur. The action of a drama usually unravels after the climax has transpired but the work might finish with a climactic moment.

Conflict – Conflict generally occurs when a character cannot achieve an objective due to an obstacle. This obstacle may be internal or external and between characters or between characters and their environment. Conflict may be shown in a variety of ways, for example through physical, verbal or psychological means. Conflict may be embedded in the structure of the drama.

Contrast – Contrast presents the dissimilar or opposite in order to highlight or emphasise difference. Contrast may be shown in many ways and may include contrasting characters, settings, times, themes, elements, production areas and performance styles.

Mood – Mood is the overall feeling or emotion that a performance may evoke. This may be achieved through manipulation of acting, conventions or production areas.

Rhythm – Rhythm is a regular pattern of words, sounds or actions. Performances have their own rhythm that may be influenced by the emotional nature of the plot, the pace of line delivery, the dialogue (long and/or short lines), the pace of scene transitions, and the length of scenes.

Sound – Sound is created live, by the actor, in the performance. Voice, body percussion and objects can be used individually or in combination to create sonic effects in performance and to enhance meaning. Sound may include silence or the deliberate absence of sound.

Space – Space involves the way the performance area is used to communicate meaning, to define settings, to represent status and to create actor-audience relationships. This may be achieved through the use of levels, proximity and depth. The use of space may be symbolic.

Tension – Tension is the suspense that holds an audience's attention as a performance unfolds. The release of tension may have a comic or dramatic effect.

EXPRESSIVE SKILLS

Expressive skills are used to express and realise a character. Expressive skills may be used in different ways in different performance styles. They include:

- **Voice**, for example diction, pitch, pace, tone, resonance, muscularity and vocal sounds.
- **Movement**, for example gait, posture and stance.
- **Gesture**, for example using the body or body parts, usually the hands, to create symbols and meaning.
- **Facial expression**, for example manipulating facial expressions to communicate emotions, reactions and meaning.

PERFORMANCE SKILLS

Performance skills are used to enhance performance and together create an actor's presence. For the purposes of this study, performance skills are:

- **Focus**: Focus is the ability of the actor to commit to their performance and to use concentration to sustain characters. Focus may also be used to create an implied character or setting through manipulation of the audience's attention towards a specific place. The manipulation of focus may assist the actor to develop an effective actor-audience relationship.
- **Timing**: Timing is used to control or regulate the pace of a performance. Timing may be manipulated in drama to build dramatic tension, to evoke feeling, to coordinate effective synchronisation within an ensemble and to develop the comic potential of a scene.
- **Energy**: Energy is the intensity an actor brings to a performance. At different times, an actor will use different levels of energy to create different performance dynamics. An actor may use low energy to create pathos. Conversely, an actor may use high energy to create a moment of tension.
- **Actor-Audience Relationship**: The actor considers what impact they intend their performance to have on an audience. The actor-audience relationship is the way in which an actor deliberately manipulates the audience's moods, emotions, and responses to the action. This may be done through the placement of the actor in relation to the audience, the way the actor addresses and engages the audience, and the emotional and intellectual response to the character's situation. An actor-audience relationship only exists as part of an actual performance.

**Note: Performing without an audience is a rehearsal and therefore part of the developmental process.*

PERFORMANCE STYLES

Performance styles are defined by the way acting, conventions and production areas are used to shape performances. In VCE Drama students draw on a range of performance styles to devise performances that go beyond the reality of life as it is lived. They juxtapose a number of performance styles to make dramatic statements and theatre that is innovative, transformational and creative. This work is likely to be eclectic* in nature. Students use creative processes to devise and define the performance style of each work with a specific purpose and intention for the audience. Across Units 1 to 4 students will study a diverse range of performance styles, as indicated for each unit.

Performance styles studied in VCE Drama will draw on drama traditions and practice including

- Ritual and story-telling.
 - Contemporary drama practice and performance styles.
 - The work of drama practitioners and associated performance styles.
- Styles selected for study may reference these categories individually and/or in combination

** Eclectic - deriving ideas, style, or taste from a broad and diverse range of sources. Eclectic theatre juxtaposes the conventions of a combination of performance styles to make dramatic statements and performances that go beyond the reality of life as it is lived. Eclectic theatre contains a variety of forms and is innovative, transformational and creative.*

Styles studied in Yr 11 Drama

Unit 1: Ritualistic Performance Styles

- Elizabethan Theatre
- Indigenous storytelling

Unit 2: Contemporary Performance Styles

- Stage mockumentary
- Verbatim theatre
- Queer Theatre

PLAY-MAKING TECHNIQUES

Play-making techniques are used to extract and explore the dramatic potential of stimulus material and to develop ideas, roles, dramatic action, story and themes to construct devised performances.

There are many play-making techniques. For the purpose of this study, play-making techniques are:

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

PRODUCTION AREAS

Production areas encompass the technical aspects that are used within a performance. They work together to structure or to realise the dramatic potential of stimulus material, and to establish the time period, the place and the mood of a performance. In VCE Drama production areas are used in ways that are relevant to the selected performance style/s.

For example, student work might feature atmospheric lighting, stylized make-up, symbolic costuming, musical underscore to enhance mood, use of theatre technologies such as projections or haze, props that are transformed into multiple items, and fragmentary set pieces.

There are many production areas. For the purposes of this study, production areas are:

- Costume
- Lighting
- Make-Up
- Mask
- Props
- Puppetry
- Set Pieces
- Sound Design
- Theatre Technologies

STIMULUS MATERIAL

In VCE Drama stimulus material is used as the starting point of the play-making process. Stimulus material should be appropriate to the size of the task. Stimulus material may refer to any or a combination of a person (real-life, historical, contemporary, fictional), an event (real, historical, contemporary, fictional), an issue, a place, an image, a text (one word, many words, a definition, a quotation, lyrics), sound (music, environmental) and an icon. Stimulus material may be presented in a variety of forms, including written, visual and multimedia.

TRANSFORMATION

Transformation refers to techniques or methods used by actors to transform or transition between characters and/or times and/or places. The process of changing or transforming seamlessly is a feature of devised performance work.

Examples of techniques for transforming may include: snapping, morphing/melding, giving and taking, action and reaction, use of production areas, use of a sound/word, use of an action or gesture, use of heightened language, and repetition. Actors also explore the speed of the transition, for example slow-motion, fast-forward or reverse. Application of symbol may assist with transformation. Techniques may be associated with particular performance styles or conventions.