Drama with a Capital D

Text and Context in the Documentation of Curriculum

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AUTHOR'S DECLARATION

This is to certify that:

I. this thesis comprises only my original work towards the Doctor of Philosophy Degree
II. due acknowledgement has been made in the text to all other material used
III. the thesis does not exceed the word length for this degree.
IV. no part of this work has been used for the award of another degree.
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Abstract

Drama in practice is a creative process which makes meaning by the application to the human condition of aesthetic understanding, but drama in schooling is part of a system which makes meaning through a division of human understanding into subjects and courses. The discourse of drama education suggests that drama is a transformational process of personal development and social intervention. When schools offer to their students a subject called Drama, however, questions inevitably arise about the way in which the subject is validated. Is it a teaching and learning strategy, a means of intervention in dysfunctional situations, or a public relations exercise for the school? Which is more important, a polished performance or the spontaneous expression of students’ ideas, feelings and understandings? Is Drama undertaken primarily as recreation, or for the more “bankable” skills and strategies which can be gained from participating in it? Are such skills to be generically appreciated or vocationally targeted?

It is a premise of the study that the school subject is both represented and shaped by the documents which set out the requirements for teaching and learning: the syllabus and its attendant texts. The Western Australian senior secondary school syllabus in Drama has been subjected to a process of deconstruction which considers information from the linguistic structure of the text, from the sociocultural contexts of theatre and schooling and from the situational contexts of curriculum development and teaching. This information has been used to recover meanings inherent in the document which can be used to define the domain being represented there. Thus the research consists in an analysis of the text itself, as the medium through which meaning is communicated, a review of the contexts which are represented in the document, and the identification of ways in which the school subject of Drama is validated.
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## Contents

1. Introduction 1

2. Literature review 6
   2.1. Definition and description 7
       2.1.1. Terminology 8
       2.1.2. Defining process 10
       2.1.3. Expanding the definition 12
   2.2. Legitimacy and auditing 16
       2.2.1. Validating the process 17
       2.2.2. Critiquing drama education 20

3. Working with discourse 26
   3.1. The significance of discourse 26
       3.1.1. Approaches to discourse 27
       3.1.2. Discourse as meaning 29
       3.1.3. Discourse as function 30
       3.1.4. Discourse as form 32
       3.1.5. Discourse as system 33
   3.2. Discourse and text 35
       3.2.1. Intention and interpretation 36
       3.2.2. Text and context 38
       3.2.3. Intertextuality 40

4. Methodology 43
   4.1. The question 45
   4.2. Focusing on documentation 46
   4.3. Developing a methodology 48
   4.4. The secondary data 49
   4.5. Selecting and interpreting the data 51
   4.5. Limitations of the study 52

5. Meaning in the clause 55
   5.1. The Textual metafunction 56
       5.1.1. Theme and Rheme 56
       5.1.2. Given and New information 57
   5.2. The Interpersonal metafunction 58
       5.2.1. Mood 58
       5.2.2. Residue 60
   5.3. The Ideational metafunction 69
       5.3.1. Representing activity 63
       5.3.2. Representing participation 65
       5.3.3. Representing circumstances 68
   5.4. Word complexing 69
6. Beyond the clause
  6.1. Graphology
    6.1.1. Title page
    6.1.2. Headings
    6.1.3. Demarcation
    6.1.4. Lists
    6.1.5. Tables
  6.2. Clause complexing
  6.3. Periodicity
    6.3.1. Overview
    6.3.2. Charting the information flow
    6.3.3. Structure of the Syllabus constituent
      6.3.3.1. Justification
      6.3.3.2. Scope
      6.3.3.3. Delivery
      6.3.3.4. Assessment
  6.4. Conventions of the periodic structure
7. Lexis
  7.1. Overview
  7.2. The lexis of content
    7.2.1. Construing “drama”
    7.2.2. Drama practice
      7.2.2.1. Elements of drama
      7.2.2.2. Drama processes
    7.2.3. Aesthetic understanding
  7.3. The lexis of delivery
    7.3.1. Construing “student”
    7.3.2. Construing “assessment”
      7.3.2.1. School-based assessment
      7.3.2.2. Examinations
8. Theatre as form
  8.1. Words and actions
    8.1.1. Text and performance
    8.1.2. The supremacy of performance
  8.2. “real” and “not real”
    8.2.1. Representation
    8.2.2. Transformation
  8.3. Intention and interpretation
9. Theatre as craft
  9.1. Overview
  9.2. Actor
  9.3. Initiation
    9.3.1. The playwright
    9.3.2. Improvised playwrighting
    9.3.3. Playwrighting partnerships
  9.4. Interpretation
    9.4.1. Director
    9.4.2. Dramaturge
    9.4.3. Designer
  9.5. Presentation
    9.5.1. Back stage
9.5.2. Front of house 127
9.6. Response 129

10. Schooling 131
   10.1. The documents 132
      10.1.1. Legislation 133
      10.1.2. Policy 134
   10.2. The parameters of schooling 134
      10.2.1. Access 135
      10.2.2. Choice 136
      10.2.3. Duty of care 137
      10.2.4. Curriculum 138
      10.2.5. Teaching 141
   10.3. National legislation and policy 142
      10.3.1. Legislation 142
      10.3.2. Policy 143

11. Curriculum 146
    11.1. Overview 148
    11.2. General structure 148
       11.2.1. Outcomes 149
       11.2.2. Learning Areas 150
       11.2.3. Documenting content 151
       11.2.4. The Arts Learning Area 152
    11.3. Senior secondary curriculum 154
       11.3.1. Developing a new structure 155
       11.3.2. Implementation 156
       11.3.3. The Drama syllabus 158
    11.4. Issues of validation 161
       11.4.1. Thematic statement 162
       11.4.2. Post-school pathways 164

12. Teaching Drama 166
    12.1 Responsibilities of the teacher 167
       12.1.1. Defining the role 168
       12.1.2. Improving performance 170
    12.2. Preparation for Drama teaching 172
       12.2.1. Edith Cowan University 173
       12.2.2. Murdoch University 174
       12.2.3. Curtin University 175
       12.2.4. Notre Dame University 176
       12.2.5. Summary of pre-service teacher education 177
    12.3. Meeting the challenges 177
       12.3.1. Formalised professional learning 177
       12.3.2. Professional association 179
       12.3.3. Reflective practice 180
       12.3.4. The literature of “how to” 182
       12.3.5. Advocacy 183

13. Conclusion 185
    13.1. Summary of the research process 186
    13.2. The language of the Drama syllabus 187
       13.2.1. Controlling response: the Ideational metafunction 188
13.2.2. Controlling response: the Textual metafunction 188
13.2.3. Controlling response: The Interpersonal metafunction 190
13.3. The sociocultural contexts 190
  13.3.1. Theatre 191
  13.3.2. Schooling 192
    13.3.2.1. Curriculum 193
    13.3.2.2. Teaching 195
13.4 Seeking validation 196

References: general 199
References: documents 207
References: institutions/organisations 208

Appendix I Drama 2011
Appendix II Drama Studies E647
Appendix III Drama Course of Study 2005
Appendix IV Glossary of linguistic terms
1. Introduction

This study is a text-based investigation of the factors that shape the discourse of drama education as it is practised in schools. Errington (1992) suggests that:

As a teacher I will only select particular kinds of drama if they agree with my beliefs about teaching and education. That is, providing the drama can be used to put my educational beliefs into practice, I will use it (1992.1).

Much of the literature on drama education seeks to describe teaching practice according to variously held “beliefs about teaching and education”, and there is a tendency to see the selection of "particular kinds of drama" as being solely within the control of the teacher and/or the students. However, there are many constraints on that selection and there can be tension between the drama that an individual teacher may want to engage in with her/his students and the drama which is prescribed by a syllabus. The professional judgment of teachers is often subordinated to social, political and economic considerations which might undermine their work.

The teaching of drama in schools is generally theorised and researched under the umbrella of drama education, where drama is recognised as both social/pedagogical strategy and cultural practice. It carries out these functions through engagement in and with a process of embodiment and enactment that identifies, reflects on and/or extends human experience. However, while the essence and function of drama education is the embodiment of experience, understanding of its form and meaning is arrived at through the medium of the discourse in which practice is framed and communicated. Where it is carried on in schools, there are further elements to be found in the discourse that need to need be identified if what is to be engaged in is to be fully recognised.

This study investigates a particular instance of that discourse in order to determine some of the parameters of drama when it is identified as a subject in the school curriculum. The discourse of drama education generally focuses on what happens in and through the drama, a process that is fluid and open-ended. However, a major feature of the school subject is that the parameters of its content and delivery are mandated and presented in the fixed form of a print text which determines practice in the classroom. Unless the drama that is engaged in fulfils the requirements of the syllabus, it is not recognised as a legitimate endeavour according to the sociocultural context in which it is undertaken. In these circumstances, a tension can arise between the values of drama education and the values of schooling. Throughout the thesis I have
recognised the difference between the two concepts by the use of upper case: “Drama” when referring to the school subject to distinguish it from the generic term: “drama”.

To explore key ideas that might reveal possible reasons for that tension, I analysed a representative instance of the discourse of the school subject: the Western Australian senior secondary school syllabus in Drama. Since the study began there have been several published versions of this document, an issue that is addressed in the study; the version of the syllabus published in 2011 for teaching and examination in 2012 (Appendix I) has been selected to exemplify the discourse. This text and its precursors formed the primary data for the research. In addition to the information provided by the syllabus itself, evidence was drawn from other print texts that were used to exemplify the socio cultural context and the structures by which it is actualised.

Chapter 2 reviews the literature of drama education as a means of establishing features of the discourse that can be used as a basis for a comparison with the discourse of the school subject. The discourse of drama education has evolved from practice which has drawn on elements of theatre and the philosophies of progressive education. The review addresses the discipline according to the four points raised by Varney (1991), who has posed the question: ‘how is drama [education] to define, describe, legitimate and audit itself?’ (1991.17). Definition, description, legitimation and auditing are issues of discourse rather than practice, so it seemed appropriate to approach drama education from this perspective as a means of establishing a context for the research.

The methodology which was developed for the research rests on an understanding of the nature of discourse. In order to ground the use of a discourse approach in a domain that is usually approached by other means, Chapter 3 provides an overview of the understandings of discourse which underpin the study. This chapter presents the epistemological foundations of the project, while Chapter 4 addresses methodological issues. The methodology evolved over time as further implications of the question arose, but at the heart of the process was the understanding that the meanings represented by an instance of discourse are constructed in three ways:

- through the system of the language used
- through the sociocultural constructs that provide the context
- through the structures of situation that realise the context in practice

Analysis of the language used draws on the model of Systemic Functional Linguistics, which uses the concept of metafunctions to relate the text to its contexts (Halliday & Matthiessen, 2004). Chapter 5 considers the way in which meaning has been made through the clause structure, Chapter 6 describes the structural organisation of the text beyond the clause and
Chapter 7 addresses the lexicon as the semantic link between text and context. It is through the specificities of terminology, as well as the way that terms interact in the structure of the text, that relate it to the sites and circumstances of its construction and hence to the experience represented. From this analysis, two sociocultural domains were identified: theatre and schooling. The first informs the content to be taught while the second informs the delivery of that content.

The context of theatre is considered in Chapter 8 in terms of its sociocultural construct as an art form. It is the understandings and conventions of this domain that provide the subject-specific identity of the course of study. In the description, reference is to the features of Western theatre since, although studies of non-Western theatre are cited as options in the syllabus, it is the culture of Western theatre which underpins the Western Australian course in Drama. The discussion identifies issues surrounding the nature of the form to indicate its complexity as a context that influences the approach to theory in the course of study represented by the syllabus. The texts used to illustrate the nature of the domain as form were drawn from a general reading list in the field that reflects my own experience and understanding.

Chapter 9 identifies the range of functions that contribute to the realisation of the form. The patterns of interaction that arise as a consequence of fulfilling these functions create a further range of meanings. If the form of theatre is recognised as an art, the practices that produce an instance of the form can be understood as crafts. While actualising the aesthetic qualities of a work is dependent on them, of themselves they are rather constituted as bodies of knowledge and skill that can be learned and applied. I have used my own knowledge and experience as a basis for the description, together with general references on the structure of the crafts and information on this aspect of the domain gained from a consideration of the way in which institutions in Australia train people for undertaking the work. The acquisition of such knowledge and skill forms the practical part of the course.

Delivery of the course of study is dependent on the conventions and understandings of the second context identified. Chapter 10 addresses the sociopolitical construct of schooling. A distinction is made between the terms “education” and “schooling” to separate issues of pedagogy from those of legislation and policy. The culture of education is concerned with students and the strategies which are intended to facilitate learning. The culture of schooling is concerned with social engineering and recognises a hierarchy of those who have a vested interest in its outcomes. Legislation and policy documents which govern the undertaking reflect the decisions and directives of those individuals, groups and institutions that exercise the power accorded them by society for the purpose and it is through these that the context of schooling has been represented in the study.
Realisation of this context is shaped by the situational features of curriculum and teaching. Chapter 11 addresses curriculum through narrative that recounts the background and circumstances attendant on development of the Drama syllabus. It is placed in the context of the wider Western Australian curriculum to provide insight into the interactivity of the syllabus document with others that are generically or topically related to it. It then contrasts choices made in the discourse about validation across a range of senior secondary subjects to highlight subtextual elements in the meanings made.

Chapter 12 addresses teaching, the process that is central to the delivery of schooling. Although the requirements of curriculum, as represented in a syllabus document, need to be understood by a range of stakeholders, the text is ultimately to be interpreted by classroom teachers. Their performance in this role is prescribed by the documents that set out the requirements for practice and is governed accordingly. Further indications of the role are indicated in the contents of relevant teacher education courses in Western Australia. The wide range of skills and processes which are to be taught in the Drama classroom requires a substantial basis of practical theatre experience and a concomitant knowledge of theatre theory which goes well beyond the reaches of the kind of drama usually associated with drama education. This is reflected in the pre-service education of teachers where, however, skills which would enable teachers to deal with the powerful alteration of state inherent in the dynamic of drama are not foregrounded.

Beyond the initial education of teachers, other sources provide them with the professional knowledge and skills necessary to meet the challenges of the work, including the ability to advocate for their subject in the competition for status and resources in the school situation. The need for the latter is indicated in the section on validation in the previous chapter. Support for teachers is provided through the provision of continuing formal professional education and through the equally important collegial interaction available through membership of professional associations. A primary source of professional development, however, is the insight gained from reflection on practice. This aspect is illustrated by brief accounts of their teaching process given by Drama teachers who participated in a previous study of mine (Johnson 2002), where they discussed their understandings of the role.

Chapter 13 presents some conclusions that can be drawn as a result of the investigation. It is axiomatic that, for Drama to be offered in a school curriculum, the demands of the wider society should be attended to. As an indication of the source of tension between the two entities, “drama education” and “Drama”, a contrast is identified between the two in terms of the way in which they are valued. This distinction is identified as a feature of the discourse of the school subject, revealed by the way in which language is used, the domains that are its fields of reference and the circumstances in which it is realised. The study has drawn on this information in order to
acknowledge the parameters of the school subject, “Drama with a capital D”, where the
discourse of drama education is only one contributing factor.

For ease of reference, I have deviated somewhat from the normal approach and placed the
documents of legislation and policy, on which a significant amount of the information used in
the study relies, in a separate section with the website for each source. In the text they are
designated by an abbreviation of the issuing body. Documents which are no longer publicly
available but important to the thesis are contained in an Appendix and the Appendix number is
provided in the text. I have also included the websites of organisations and institutions whose
on-line information I have used.
2. Literature review

Drama education is recognised in practice but it is construed through discourse. Writers who address drama education face a considerable challenge, since what is being referred is a fluid, existential process which is difficult to pin down on a page. However, whatever the site of practice, the discourse of drama education is that of scholarship as much as practice. There is thus a substantial body of literature, from a wide range of perspectives, which seeks to bring practice, research and theory to a steadily increasing international readership. Nicholson (2006) puts a clear case for the literature when she states that.

Whilst the performative moment may be lost or (rather more accurately) embodied only in the collective memories of the participants, the written word remains open for re-interpretation and invites critical questioning. Analysis of, and reflection on, performative events keeps them alive by breaking down the polarity between process and product, between past and present, theory and practice. Furthermore, a written text enables a wider audience to participate in the event by inviting them to take an imaginative journey into the performance space. (2006.1)

The purpose of this chapter is to review literature in the field as an indicator of the discourse of the discipline, and thus as a preliminary to a consideration of the discourse of Drama as a school subject. The ethos which has separated drama education from its progenitor, recognised in the world at large as the art form of theatre, had its origins in the years of a so-called “progressive” approach to education (Anderson, 2002). Within this context, play as a source of creative experience assumed an important place and drama was a natural vehicle by which to maximise that experience. Much of the discourse in the discipline has evolved from these beginnings, founded on assumptions about the validity of the discipline that rely on that ethos. However, as O’Toole (2010) warns:

... history is always constructed, not absolute or unchallengeable. Histories are stories of the past, and constructing the past will involve elements of mythologising from the cultural, political and theoretical stances both of the historian and the informants. (2010.47).

Such mythologising remains part of the contemporary context, and contributes to the distinctive culture which unites the diverse activities that are carried on in its name. This culture has evolved from practice that draws initially on the elements of theatre and the philosophy of progressive education, but which has further significant features of its own. Of primary significance has been the need to validate the discipline in what has often been a hostile environment, so that part of the culture is an attitude of defensiveness on the part of practitioners and researchers. The power of drama to bring about transformation, a recurring theme in the
discourse, can appear threatening in some contexts. The process can appear ineffable and thus outside the control of other power constructs.

Varney (1991) has posed the question:

… how is drama [education] to define, describe, legitimate and audit itself? ’ (1991.17)

This is a question about the discourse of the field rather than about practice, about the way in which it is construed, both in the literature and in sites of practice. Descriptions of practice and the results of research are used to validate the discipline as a strategy for personal, social and cultural advancement.

However, issues of definition have arisen in the process of legitimation, because the diversity of circumstances under which it is practiced affects the way in which reference to that practice is construed. As a result, auditing becomes problematic also, since without a common language, there is no one structure, form or process against which the discipline can be measured. In the culture of schooling, where accountability is particularly crucial, definition, description, legitimation and auditing all need to be addressed.

2.1. Definition and description

Rasmussen and Østern (2002) have observed that when workers in the field of drama education compare notes, it is not unusual to find:

… on the one hand, often common interests concealed by different terminology and approaches, and on the other, highly different interests and comprehensions hidden in identical terms or methods.” (2002.12)

This problem is a matter of discourse rather than practice, and one that needs to be resolved for a definition of the discipline to be possible. The process of definition depends on the assumption that it is possible to fix the parameters of the activity or entity being defined by means of the discourse. However, any attempt to determine the parameters of drama education is problematic. As Nicholson (2006) points out, there is a problem with encompassing:

… the energy of the oral and embodied practices of performance in the rather more static medium of the written word.’ (2006.1)

If we rely on description to reach a definition, the diversity of terminology suggests that those parameters are somewhat fuzzy and permeable, to the extent that it is possible to recognise drama education as anything which is referred to by that nomenclature. It is through the discourse however, that knowledge about the field is communicated and extended. Foucault (1972) has proposed that the discourse of a discipline provides a framework within which research may be undertaken, knowledge accumulated and findings communicated.
2.1.1. Terminology

Although the term “drama education” had its origins in a particular model in a particular time and place, the widespread dissemination of that original model, and the post hoc inclusion of drama education outside the classroom and extending to the field of theatre, have resulted in a plethora of terms used to refer to the discipline. One cause of the problems noted by Rasmussen and Østern is revealed by McCammon, Norris and Miller (1999), who direct attention to the diversity of practice which is undertaken in the field:

... some of us teach drama, while others teach theatre; some build plays with students, some create role dramas and/or process dramas, and some involve their students in scene dramas from published plays; some use drama/theatre to build community; and some use drama/theatre as a way to fight deadly disease and ignorance. (1999.109)

That description indicates some of the work which may be engaged with in terms of both the kinds of activity that might take place and the kinds of purposes that may be fulfilled through engagement in drama, both in schools and at other sites.

Although word meanings are subject to the considerable shaping forces of context, the words also have their own existence in the process of communication; the terminology used in a text has as much to say about the context as the context does about the terminology. In the literature in English which is published under the auspices of drama education, a wide range of terminology is used to identify areas of practice. Some variations are cultural, reflecting differences between usage in Australia, Britain, Canada, the United States and other countries which publish their research in English. Other variations reflect the diverse purposes for which the work is carried on, while still others are an indication of form. Some of the terms applied to the field are:

- applied drama
- applied theatre
- community theatre
- drama in education
- education in theatre
- educational drama
- ethnodrama
- ethnographic performance
- forum theatre
- improvisational drama
- intercultural drama
- process drama
- reminiscence theatre
- role drama
- theatre for development
- theatre for young people
- theatre in education
- verbatim theatre
- youth theatre

This list is not exhaustive and, in some contexts, some of these terms might be used interchangeably. In general, the discourse of drama education in Australia follows British terminology in descriptions of the field.

A specific instance of the problematic use of terminology is the difficulty which can arise from the use of the terms “drama” and “theatre”. The dichotomy suggested by these terms is often more apparent than real, and recognition frequently depends solely on the context in which they
occur. Nevertheless, considerable weight has been given to the selection of one or the
other in descriptions of drama education. It is also an issue in the field of theatre, but for different
reasons (see Chapter 8). In the culture of drama education, it is allied to the concepts of
“process” and “product”, another dichotomy which is more easily recognised in the discourse
than in experience. At the heart of this problem is the way in which the field is validated.

In the literature, many attempts have been made to pin down the terminology as a means of
establishing parameters. For example, Pascoe and Pascoe (2008) represent theatre as a subset of
drama, a concept which has been influential in shaping the discourse of the Drama syllabus
which provides the primary data for this study. In their glossary of key terms, for use in the
delivery of the Drama curriculum in Western Australia, they describe drama as beginning in
play and story and culminating in theatre and performance, thus:

Play, drama and theatre share common ground, they also use a shared
vocabulary e.g. they are bracketed from real life, they look real but are
separated from it; they generate tension between spontaneity and structure;
they share the boundaries of time, space, representation and display. (2008.28,
punctuated as in the original).

In this text, not only is the gloss for “drama” extensive, but there are also over sixty other entries
with “drama” in the head. These fall into two categories of reference. The first is allied to the
field of theatre and recognises drama as a cultural entity, for example: ‘Australian drama’,
‘classical Greek drama’ and ‘Chinese drama’. In many of these instances, the term “theatre”
could be substituted for “drama”. Also in this category are those terms used to refer to a form or
style of theatre, for example: ‘documentary drama’ or ‘epic drama’. A possible reason for
choosing “drama” rather than “theatre” is offered by Fantasia and Stinton Loke (2006), also
writing for a Western Australian audience, who distinguish between the two terms thus:

…the word ‘drama’ usually refers to a more universal cultural practice while
‘theatre’ has a more limited meaning, usually describing practice in a theatre
industry. (2006.6)

The identification of drama as cultural practice, rather than pedagogical practice, indicates an
understanding of drama as it is currently practised in Western Australian schools.

Even when the term “theatre” comes under the umbrella of drama education, there is an
expectation that the activity will be engaged in for educational and/or other social intervention
purposes. The demarcation is blurred however, since such purposes have also been recognised
throughout the history of theatre. There has been considerable controversy over the use of
“theatre” to refer to what takes place in schools, although many of the so-called “elements of
drama” are in fact prefigured in the practice of theatre. The designation of drama as an art form,
as is increasingly the case in school contexts, further complicates matters, since the artists who engage in partnerships with schools in the area of drama are drawn from theatre.

The second category of terms glossed by Pascoe & Pascoe can be recognised in the use of “drama” as a qualifier of other entities. In this category are terms such as ‘drama elements’, ‘drama conventions’, ‘drama processes’ and ‘drama styles’. The qualifier ‘dramatic’ adds to the list in terms such as ‘dramatic action’, ‘dramatic irony’ and ‘dramatic tension’. All of these terms refer to entities which can be found in the field of theatre, but the glossary also includes items which refer to entities which are specific to the field of schooling; for example: ‘drama learning’, drama folios’ and ‘drama values’. The last of these is ambiguous when taken out of context; in the glossary it refers to what might rather be called ‘performance etiquette’.

The diversity of terminology used in the literature can be seen as a way of indicating the extensive scope of the term “drama education”. While attempts to embrace a range of forms under a single umbrella are useful, this process has not necessarily brought about a homogenisation of the practice being referred to. As more is written about that practice, as more research is undertaken and as theories are formed, challenged, altered and extended, the discourse continues to need ways of distinguishing between the various concepts, entities and activities involved. The very qualities that make drama education in all its manifestations a process of interest also make the establishment of parameters problematic.

2.1.2. Defining process

Allern (2008) explains that:

> What has become known as ‘process drama’ combines elements from exercises, dramatic play and theatre, creating a new form, where focus is placed on establishing learning situations based on a given topic or stated problem. (2008.321)

Allern’s definition of process drama represents it as a strategy for learning, a definition which has been arrived at over a period of time and which has been, for many, the way in which “drama education” is identified. Martin-Smith (1996) represents the development of this definition as a series of conceptual changes by referring to the work of five influential drama educators: Peter Slade, Brian Way, Dorothy Heathcote, Gavin Bolton and Richard Courtney. He provides a useful description of the fundamental contributions made by these educators to the discipline, recognising the appropriateness of their work as typical of the time and place in which it appeared. All of these pioneers were concerned with the drama engaged in by children and the literature which addresses the discipline had a double focus. It was designed to provide a structure for practice, but it was also designed to legitimate that practice as of educational value.
At the time when the discipline was developing most rapidly, from the 1950s to the 1980s, there was an increasing focus on the learner, as opposed to the content of learning, and the value of drama was seen as fitting this focus, as a strategy for the personal, cognitive and social development of the child. In this context, drama was defined through distinctions made between the terms “drama” and “theatre” as being one between “process” and “product”. For children, “drama” was to be completely dissociated from “theatre” and “performance”, and thus took on a new life of its own. Way (1967) exemplifies this attitude:

... the major difference between the two activities can be stated as follows: ‘theatre’ is largely concerned with communication between actors and an audience; ‘drama’ is largely concerned with experience by the participants, irrespective of any function of communication to an audience (1967. 2/3).

Way’s concern was that ‘theatre’ with its requirements of proficiency for the purposes of aesthetic satisfaction and communication, would “lead to artificiality and destroy the full values of the intended experience” (1967. 3). “Child drama”, the term coined by Slade (1954), was an extension of imaginative play, an exploration of experience which the child could use to come to terms with him/herself. Because it dealt with affect rather than content it was important that it be allowed to occur naturally, and be an end in itself.

At the heart of the process is the practice of improvisation: ‘dramatic action that is spontaneously created’ (Pascoe & Pascoe, 2008). While “spontaneity” has the denotation of “unplanned” or “unprepared”, a happening without any apparent cause, in the discourse of drama education this understanding is only usually applicable to the unstructured play of young children. Rather, improvisation is recognised as having a structure, even though the participants are creating in the moment (Dunn, 2011). In other words it represents what O’Mara (2012) describes as ‘text in action’.

Neither Slade nor Way left the drama session completely unstructured. Slade exercised some control over the process by providing a topic or image as a stimulus for the activity, while Way developed a structure which included the teaching of techniques to enhance participation as a means of increasing the effectiveness of the activity. Those structures were so apposite that they are reflected in the lesson plans of most drama teachers in Western Australia to this day, even though many of them may never have heard of Slade or Way.

Probably the most famous proponent of process drama was Dorothy Heathcote. She was a practitioner with a background in theatre who, rather than seeking to develop the purely personal, instead utilized techniques of improvisation as a strategy for developing social awareness and problem solving. This aspect of drama education has become the focus of much of the justification for using the process in schools. Heathcote argued in her 1984 lectures that:
If you want to use drama you’re basically looking at social behaviours. You’re not looking at the private person in the private moment, you’re looking at social behaviours (1984. 4).

There was no product of this work in the sense of a performance for others; rather the product was the learning that was taking place during the process. The value of drama as seen in this way is that it is ‘a dynamic means of gaining new understanding’ (Bolton, 1979.112)

Bolton’s definition is expanded by Burton (1987), who says that:

... drama is a way of exploring and understanding the world... a unique teaching tool ... [which] allows children to explore the world directly ... in a number of different ways from a variety of viewpoints ... and emphasises a co-operative approach to learning (1987.1).

In some respects, the work of Heathcote and her associates has been treated as though it is a “received” pedagogy, rather than one which is changing and developing and, as Erikson (2011) points out with reference to process drama:

... through time linguistic formulas in a field’s discourse may become so worked in that they are no longer noticed or considered. (2011.102)

Within the discourse, a few terms which have come to epitomise process drama, such as “pretext”, “mantle of the expert” and “teacher-in-role”, need only to be uttered to conjure up a form of drama which involves teacher manipulation of child-centred processes towards ends which are pedagogical rather than aesthetic. In the discourse, when “drama” is allied to the term “process” the emphasis is on transformation. Use of the term in this context reflects a belief that aesthetic engagement, while in essence unavoidable, is incidental to the purpose of the endeavour. The focus is on the pedagogical value of drama and “performance” is equated in the first instance with participation in role, regardless of audience.

2.1.3. Expanding the definition

Because of the development of process drama, the term “drama” became identified as a learning strategy within the culture of schooling and the discipline of the art form as something other. Indeed, the form of drama which was engaged in as “process” was considered as lacking in discipline and critics argued for:

... the importance of theatre culture as well as classroom culture to a balanced drama education (Hornbrook,1991.2).

Hornbrook saw this alternative emphasis as necessary if drama was to be considered a suitable area of educational endeavour in a climate of economic rationalism. It was through promoting drama as an art form, with the rigour of an externally recognised discipline, that its validity as a subject in the curriculum would be recognized, and it is as art that drama can be said to be ‘not
of necessity a means to an end, however worthy, beyond itself’ (1991.41). In the art form of theatre, “performance” is allied to the term “product” and an aesthetic dimension is assumed. Here the emphasis is on theatrical values and the discipline can involve script, audience and production team as well as the actors.

Although Hornbrook was critical of the methodology of process drama as lacking the status of theatre studies, this could be seen as a misunderstanding of the work of Heathcote, Bolton and their followers. Heathcote (1980) stated:

I can find no basic conflict between those teachers who prefer to make and show plays to others and those who prefer to base their work on games. Between these two there are many subtle shades of activity. (1980.11)

She proposed four faces of dramatic activity:

- making plays for audiences
- knowing the craft, history and place of theatre in our lives
- learning through making plays
- using the conventions of ‘as if it were’ to motivate study (1980.11/12)

Heathcote saw the child as artist and asked that drama work should allow children to practice their art. Eriksson (2011) sums up her approach by stating what it is not as well as what it is:

... it represents an approach to teaching that strives to empower pupils to reflect critically about issues. It also stands for a pedagogy that seeks to involve the class collectively in a process of investigation, and it works from an arts-based philosophy of education that is not informed by a romantic prioritising of creative expression inherited from the progressive education movement, or a prioritising of performance or worship of individual talent that is modelled in contemporary competitions for young people on television. (2011, 101)

It was largely in Britain that the distinction between process and product became a hotly disputed feature of the discourse. Writing from the Australian perspective, O’Toole (1990) used Hornbrook’s criticism as an opportunity to redefine the discipline as:

… the renegotiation of the elements of the art form of drama, in terms of the purposes of its participants’ (1990.12).

This description was most apt, as the discipline is now recognised outside the context of schooling as just that, a form and a practice which could be used for a range of purposes. The process was presented as loosely derived from the art form but more strongly related to the educational values of the times in which it was developed. He later (O’Toole, 1992) makes a distinction between the instrumental and aesthetic functions of drama, both of which play a part in the way in which drama makes meaning. Instrumentally, meaning is uncovered through the
creative activity in which the participants engage, while aesthetically meaning is constructed through the manipulation of the medium.

The issue of process versus product was also taken up, less heatedly, in Canada, where Bailin (2006) argued against the exclusion of theatre from drama education as she understood it, which she represents as a discipline where:

... the focus of the participants is on ‘being in' the dramatic situation and experiencing the emotions generated therein (2006.423).

She proposes that this approach sees the drama as instrumental, with purposes that reflect educational ends generally. Theatre should be seen as the medium by which meaning is given to that experience through the application of an aesthetic dimension through its construction as an art form. Courtney (2006) counters her criticism by referring to the variety of models used in the delivery of drama education in schools, suggesting that there is a continuum from the drama work of the young child to that of the senior secondary student that moves from the instrumental to the aesthetic dimension.

By the beginning of the twenty-first century, the culture of drama education had been extended along a continuum from engagement in the process to theatrical performance. O’Toole, whose influence on drama education in Australia has been both profound and comprehensive, saw the practice of drama education in terms of a negotiation between form and function, between the meaning to be communicated through drama and the process by which it is constructed, and proposed that:

… drama and theatre, process and performance, are indissoluble parts of each other – a continuum of theory and practice. (O’Toole, 2004.vi)

Haseman (2004) defines the scope of that theory and practice in terms of the purposes which are to be served by engagement in drama. He represents it as:

… [a] range of drama facilitated interventions in education, health and business known as applied theatre’ (2004.20).

The concept referred to by the term “applied” lies at the heart of a current definition of drama education and is extended by the concept of “intervention”. Social intervention, including education, is not the only application of drama and theatre, but it is understood in the culture of drama education as a primary purpose. Whether the drama is ultimately intended for presentation to an audience or not, the common foundation on which the discipline rests is praxis (Taylor, 2000); there is an expectation that some kind of change will result from the engagement: what Taylor later identified as the ‘intention to transformation’ (2002.37).
Whatever terminology is chosen, the reference is to something which is recognised holistically in the first instance, as an embodiment/enactment of some kind that reflects on and/or extends human experience. Much of what now takes place under the umbrella of drama education has to do with devising performances that engage with that experience in order to re-focus and re-present it in problematised ways. The concept of drama as a pedagogical strategy has been extended to the concept of play making, where the exploration of issues is focused by participants through the medium of improvisation, resulting in a theatrical performance.

Rasmussen and Wright (2001) represent the drama process as a unique form of knowing arising from what they term ‘significant aesthetic practices’

> These practices may be labelled aesthetic, not only because of their affective and sensitive criteria, also because of the way that they are specifically dramatic or fictive and engage with the context in which we exist. (2001.np)

Dunn (2011) reinforces this understanding by representing improvisational devising of drama as fulfilling the functions of playwriting. She considers the structural skills that are used to produce an improvisation and identifies the ways in which participants exercise those functions. Referring to one example of improvisational work, she points out that:

> ... shared use of the functions ensured that a cohesive collaborative text was generated and meaning making was made possible. (2011.33)

The notion of a ‘cohesive’ and ‘collaborative’ creativity can be recognised as a further description of drama education.

Nicholson (2006) defends the expansion of the reference of “drama education” to encompass a range of forms which may not appear to be what is usually identified as educational: that is, drama in schools and other formal educational settings. As editor of *Research in Drama Education* at the time, she points out that the scope of the journal had broadened in its ten years of publication to that date, without altering the title, to provide a forum for:

> … those who are interested in applying performance practices to cultural engagement, educational innovation and social change. (Nicholson, 2006.2)

Nicholson’s use of the term “performance practices” to represent the discipline provides an extension of its reference beyond its origins in the classroom to the wider community and enables the reference to include “theatre” as well as “drama”. It also extends the term “process” beyond its reference to a particular form of drama to encompass activity which includes making, presenting and responding to drama, the three aspects acknowledged in the documents which represent the undertaking in Australian schools.
The current scope of the discipline can be recognised in the wide range of sites where it is now practised. A sampling of articles from two important English language journals: the Drama Australia journal *NJ* and the British journal *Research in Drama Education*, indicates that the practice of drama education outside the classroom is world wide. Beyond the school, drama education is practised in sites which belong to communities founded on such different demographics as common ethnicity or shared locality, personal need or political disadvantage. In each case, the site of the drama plays a significant part in the way it is constructed, often determining the issues addressed, the degree of participation and the structure of the work.

In a further expansion of the definition, the discourse of drama education now includes reference to digital text forms. Such forms allow for an enrichment of the creative process in four major ways: by providing a source of wider experience from which to draw ideas, by extending the group interactivity that is a hallmark of the creative process in drama, by creating a virtual space in which roles may be constructed and significant actions take place (O’Mara’ 2012) and by allowing a wider cohort to engage in reflection on the experience (Raphael, 2009). Further, the combination of digital technology with drama pedagogy increases the opportunity for students to have greater control in the creation of the drama, particularly in cross cultural and cross lingual situations (Dunn, Bundy, & Woodrow 2012). At a time when digital technology is increasingly viewed as an essential part of the curriculum, its use in Drama can provide much needed “evidence” for the legitimacy of the subject.

### 2.2. Legitimacy and auditing

The divisive “process versus product” debate, which represented a struggle to legitimise drama in schools, was political rather than theoretical and has been resolved through the discourse. As O’Toole (2010) notes: ‘the scholarship of the last two or three decades... has effectively killed that polarity’ (2010.284). What had been at issue was the maintenance of drama’s presence in schools, where subjects compete for time and resources and inclusion is justified by economic outcomes such as vocational applicability.

Outside the school, legitimacy is ultimately conferred by what can be seen, rather prosaically, as market forces, as implied by Fantasia and Stinton Loke (2006). The three characteristics of applied theatre identified by Taylor: ‘the intention to transformation, the participation of the audience and the centrality of the theatre form in achieving its objectives’ (2002. 37), can be recognised as a useful representation of drama education as it is practised in the community at large. In this context, there is a specific demand for it which is then validated if that demand has been satisfactorily met. As long as practitioners can demonstrate that demand, they are able to access the funding which makes it possible (O’Connor, 2011).
Such validation is not necessarily guaranteed, as Mirrione (2000), points out. He cites confusions of sponsorship and changes of policy over time as reasons for the rejection of a previously successful project in the use of drama to create a bridge between cultures. On the other hand, the commissioning of drama work in the first place is a recognition of its worth. Generally, whatever the site, whoever the participants and whatever the ends being served or sought, it is the process which is most often referred to: what its components are, how it should be managed and what engagement in it means and can achieve.

2.2.1. Validating the process

The distinction between drama as art and drama as pedagogy in the school context is rather fuzzy but it is important because it reflects differing understandings about the ownership of the drama. What it is that the participants actually own, the enactment or the content of learning, is not always made clear in the discourse although it may be evident in the experience. On the other hand, the significance of the teacher’s input is quite clear. As provider of the agenda for drama, the content of the learning must be paramount, given the over-riding responsibility for the delivery of that content.

Legitimation in the context of schooling has frequently depended on the ability of theorists to develop an apologetic for the processes of making, presenting and responding to drama and much of the research seeks to provide evidence for its efficacy. In this context, participation in drama is valued both as a teaching/learning strategy and as a technique for remediating perceived social dysfunction. These points of validation are concerned with the purpose of the drama. The creative process which can extend, challenge and transform students’ perceptions of the world is thus validated by that purpose, rather than as arts practice per se. In line with this Cahill (2006), for example, proposes that:

... drama teachers see themselves as interdisciplinary educators, specialists in their own discipline, practice and theory base, and also knowledgeable about the social issues which can be selected as the material around which to focus the drama work. (2006.8)

Much has been written by many about the power of what amounts to the use of improvised simulation activities and the process has been widely emulated and idealised. The processes of this form of drama have become synonymous with the term “drama education” for many, and it is the methodology applied which has led to the proliferation of non-school sites for the discipline. The concept is further supported by a discourse which draws on pedagogical and social engineering principles as foundations for advocating the strategy.
The power for transformation which Taylor (2002) attributed to applied theatre has been seized on by advocates of drama education. The way in which this power works is revealed in the earlier description of meaning making in drama by O’Toole (1992):

> Simultaneously the participant can stand in another’s shoes, unconsciously feeling ‘this is happening to me’ (the first affect) and simultaneously conscious of the form ‘I am making this happen’ (the second affect). (1992.97, parenthesis in the original)

This duality of affective experience, sometimes known by the term “metaxis”, occurs as a result of what O’Toole terms the “oscillation” between the three contexts of the drama:

- the context of the fiction, the setting of the story in which the action takes place
- the context of the medium, the way in which the story is constructed through the language of drama
- the context of the setting, the classroom or other site of the activity (1992.114)

The potential for using this power to achieve the ends of schooling has formed one basis for the arguments used to validate the inclusion of drama in a school curriculum. An important aspect of the rhetoric of advocacy in the field is the way in which the function of drama has been explained. It has been represented as of benefit for the personal development of the individual (Hatton, 2004, 2007), for the learning of language (Fleming et al 2004; Araki-Metcalfe, 2008), for the gaining of cross cultural insights (Donelan, 2002; Foreman & Pare, 2005; Greenwood &McCammon, 2007), and for addressing social issues (Burton & O'Toole, 2005; Belliveau, 2006; Cahill, 2006; Donelan & O’Brien, 2008). Above all, drama has been seen, along with other arts forms, as offering a general pedagogical methodology (Goldberg, 2001; Cornett, 2003, Prior, 2005).

Heathcote (2004) sets out the following elements of this approach:

1: Behaving ‘as if’ produces ‘now-time’ of theatre and drama elements of deep play
2: The enterprise has been selected to provide mandatory access to the curriculum
3: Establishing a sense of purpose is created by the sense that we are working for ‘clients’
4: The enterprise (as in all theatre) starts in the middle so there will be Historical elements of the enterprise
5: The mandatory elements begin to be established to engage the curriculum firmly and at relevant levels
6: The progressing of the work is based on doing tasks, supported by the teacher’s inventiveness, alongside the children
7: Teacher sustains language from within the fiction; can work in roles well as a teacher /colleague and regulator of quality behaviour (2004.4)
This very pragmatic description of drama education as pedagogic strategy reflects the need for a platform for advocacy which represents drama as a process that can be recognised as a valid endeavour in schooling. There are gaps to be bridged between the meanings given to drama education by policy makers and school communities which have needed to be addressed in the discourse. To this end, the usefulness of drama, for the learning of other subject matter with a higher priority in the curriculum, has had to be emphasised.

Prior (2005) argues strongly for a heightened understanding by teachers of the potential use of drama as a learning medium in the Primary generalist classroom. The form he espouses is process drama, and his understanding of this closely parallels the point of view about classroom drama that Way expressed nearly fifty years earlier (see above). Prior’s justification for the inclusion of drama in the curriculum comes from an appreciation that it can provide learning through enactment, and he is anxious that teachers should be made aware of this.

The justification of drama as a suitable content for inclusion in the Secondary curriculum, because of the personal and social development which it fosters, is also ongoing. In a paper which recounts research that is explicitly intended as advocacy, Hatton (2007) states:

… we continue to need a witness, to find ways of explaining the importance and distinctive nature of the work we do in drama education. (2007.178)

Hatton’s concern is with questions of identity and empowerment and she refers to ‘a dialectical relationship between life and drama’ (2007.179) which she feels can be exploited in the interests of students. The drama she describes is group devised and based on student perceptions of aspects of their lives. Her representation of what happens in and through drama of this kind is both concise and comprehensive:

Young people in drama classes explore and play with cultural discourses and codes and re-interpret them through drama processes and products. They re-enact, celebrate, interrogate and lampoon popular culture, they use role to question established codes of behaviour in terms of gender, ethnicity, sexuality and class, and they interrogate beliefs and morality. (2007.179)

In a different context, Porteus (2004) advocated the practice of drama in the context of a curriculum model which has Thinking as a central theme (2004.26). She identified the effectiveness of drama to develop four modes of reflective thinking (2004.27/28):

- imaginative or creative thinking, used to provide novel solutions to a problem
- empathic thinking, used to evoke compassion and understanding
- aesthetic thinking, used to respond to arts experiences
- social thinking, used to promote positive social interaction and to participate in the social construction of knowledge
The drama she is referring to is generalised as ‘drama experiences’ and ‘drama strategies’; its value is that it enables a multivalent development of thinking, so that:

Students are encouraged to remain open minded as opportunities to create multiple solutions to a single problem are welcomed. (2004.26)

In another instance of research (Gattenhof, 2012) which supports the use of drama as a significant strategy for social intervention, this time with children from lower socioeconomic backgrounds with limited access to the arts, the findings once again indicate the value of engagement. Gattenhof concludes that:

... student engagement in arts-based learning activities generates improvement in student achievement in literacy, particularly oral communication skills and an enhanced disposition to engage in written tasks. The research also points to an increase in social competencies including self-esteem and risk-taking. (2012.59)

However, she points to a limitation of this research and, by implication, of the many other studies made along similar lines with similar outcomes:

Whilst not dismissing the findings articulated from the Yonder project, it is prudent to say that the research outcomes, in terms of academic and social competencies, cannot be attributed for certain to the arts engagement undertaken by the students. (2012.59)

This is a most unusual statement, especially in the context of drama education, since it tends to negate the use of such research as a means of evaluating the project, the purpose for which the research was undertaken. Such a disclaimer would appear to be directed by a concern that the findings could not be guaranteed in positivist terms, a concern that is shared by many drama education researchers. It suggests a “cultural cringe” on the part of drama educators, a circumstance that is explored more fully in the next section. Unfortunately, when validation of the process is framed by such an attitude, it can threaten the inclusion of drama in the curriculum.

2.2.2. Critiquing drama education

The content of research in a field can be viewed as a process of auditing its theory and practice. However, the strongly felt need for advocacy in the field of drama education, particularly as it is practised in schools, has meant that the auditing tends to favour the positive side of the balance sheet, to present an apologetic rather than critiquing practice. Allern (2008) recognises a feature of the work of Heathcote and Bolton, which he describes as:

... an absolutist view of knowledge, where knowledge is something that already exists, waiting to be uncovered to the pupils. (2008.327)
He goes on to record changes in the thinking of these two seminal practitioners over time to the point where there has developed ‘an unclear relation between structure, acting and knowing’ (2008.333). Such a situation presents difficulty when it comes to critiquing practice, since it indicates a lack of clarity in the discourse that prevents the critic from being able to represent instances of drama education in a way that is acceptable to all practitioners.

Varney (1991) links legitimation with auditing in a defence of Hornbrook’s (1990, 1991) criticisms of the field, which provoked a sometimes acrimonious response by many drama educators. One reason for a negative reaction to Hornbrook was that such public auditing of the domain was seen to question the validity of much of the drama education being carried on in schools. At issue was the identification of drama as a school subject, which at that time and in that place depended on the recognition of process drama as having a legitimate place in the curriculum. As a result, there has been a tendency for theorists, researchers and practitioners in the field to shape the discourse more strongly as advocacy.

In the editorial of a themed edition of NJ, Hoepper and McLean (1995) identify what they term:

\[
\text{… a new paradigm of drama teaching marked by an increasing professionalism that characterises much drama teaching in the 1990s – well qualified secondary drama teachers, curriculum documents that reflect an increasingly high level of intellectual engagement with the major issues of our field, and a vigour and energy that has always come with the territory but which has now been heightened and grown more confident through Australian drama’s internationalism. (1995.1)}
\]

In this strong piece of advocacy, each of the positive characteristics of drama teaching identified, as well as the areas into which theory is expanding, can be seen as a response to a criticism of the field. The statement implies that drama has been viewed in the past as lacking the status of a recognised discipline, with an appropriate level of academic rigour, and that previous practice has been unfocused and parochial.

Anderson and Donelan (2009), who are concerned primarily with the status of drama in the context of schooling, identify such a negative view of the field when they suggest that:

\[
\text{… drama education is treated with double suspicion by education gatekeepers, as either too soft or too subversive or both’ (2009.166)}
\]

In order to counteract this view, they propose further research:

\[
\text{… in order to provide evidence to those with these perceptions, in whatever context, that drama is a powerful force for engaging learning in the classroom. (2009.166)}
\]

However, when the purpose of the research is advocacy, as Anderson and Donelan imply, there is the possibility that significant aspects of the field can be overlooked. Bowell and Heap (2010)
take issue with the way in which such an impetus to validate drama education has affected research in the field by subordinating discipline-specific discourse to the discourses of other fields which are presumed to have a higher status. They suggest that:

... making one's mark in drama research might be seen to involve the enthusiastic adoption of contemporary theoretical jargon, or even the altering of an accepted terminology in order to score points or to make an attempt to distance oneself from the potential stigma of an association with the non-serious (2010.581).

They go on to list a range of terms drawn from other fields which have been increasingly drawn into the discourse of drama education but which are outside the reference to drama itself. While they recognise that the use of such terminology may be appropriate, they are concerned that what they term ‘the dramatic spine of the discipline’ becomes hidden by the discourse and that the experience of drama might be weakened and its effectiveness thereby diminished.

This is a contested point. O’Toole (2010) argues for greater attention to be paid to research in other disciplines by way of partnerships as a means of avoiding unproductive introspection. In a paper that he acknowledges as using ‘both levity and irony’ (2010.290), he analyses the abstracts of papers presented at the 2009 International Drama in Education Research Institute (IDIERI), to critique research in the field. The issues he raises suggest that he is concerned with the legitimation of drama education through research and the legitimation of that research in the wider realms of scholarship. Once again there is an underlying subtext which suggests the fear that drama education is not taken sufficiently seriously by those outside the discipline.

Among the criticisms made by O’Toole was the focus on advocacy that was implied by Anderson and Donelan, referred to above. He points out that:

Though of course the positive outcomes of research are perfectly proper subjects for advocacy ... we so often fall into that desperately tempting tendency, to set up our research in order to underpin our advocacy. (2010.281)

He questions whether the research is sufficiently scientific, pointing out that the results of research are often ‘self-referential and very rarely disinterested’ (2010.287). Another problem he identifies is a lack of quantifiable evidence about the nature and benefits of drama and indeterminacy of purpose. On the other hand, he describes some of the progress made in the field over time, including the substantial increase in research undertaken and the broadening of its scope.

Another form of critique is aimed at the way in which drama education is practised. For example, Fletcher (1995) raises questions about the ownership of the drama in an account of a process workshop, conducted by Cecily O’Neill, in which she participated. At issue is the way in which the identity, intention and relative status of participants in the interaction can influence
outcomes. Fletcher presents her own perception of the ways in which O’Neill’s own understandings and values were superimposed on the drama and thus undermined those of other participants, with serious consequences for the meanings made in the process. In this case, the concept of “teacher-in-role” was identified as a way of disguising teacher hegemony. Such an audit certainly reinforces the notion of drama as a powerful force, but comes with the warning that consideration should also be given to how and for what purpose that power is wielded.

Three responses to Fletcher’s criticism were published in the following issue of NJ. One respondent had also been a participant in O’Neill’s workshop (Dunn, 1996). Dunn gave an alternative reading and suggested that the danger lay in assuming that participants had a shared meaning of the experience. Her solution was to emphasise the importance of debriefing. A second response (O’Mara, 1996) was an account of using the workshop with students. This one focused on the potential for multiple meanings to be made because of the process engaged in and illustrated the way in which that potential was realised for one of her students: another reading. Both of these responses exemplify the further process of auditing and add to the discourse as a result.

The third response (Neelands, 1996) raised a different problem entirely. This time there was no suggestion about misreading the meanings made in the drama; rather, the journal was criticised for publishing the Fletcher article in the first place. At issue, as this response presented it, was the question of academic integrity. There was an impassioned defence of process drama and O’Neill’s work, with the suggestion that Fletcher’s reading was not legitimate and, indeed, that its publication was not ethical. This is auditing of a different kind, one which implies that readers of NJ should be protected from such a disparagement of process drama.

In his criticism of Fletcher, Neelands suggests that: ‘It is easy enough to take a lesson and make the teacher look a fool’ (1996.8) and that possibility is one of the pitfalls of auditing what is ultimately a complex experience. However, the power of drama is undeniable, and responsibility for the unleashing of that power remains an issue for those who manage it. In a later paper, Neelands (2004) suggests that ascribing power to drama is a discursive device that can be misleading.

Snyder-Young (2011), studying the classroom use of forum theatre techniques, records the conflict that can arise when the ‘socially constructed subjectivities’ of participants do not match those of the person facilitating the activities. She points out that, although the processes of forum
theatre are usually intended to radicalise opinion, it is difficult to achieve that aim when the drama is participant-focused. Unless the facilitator intervenes to an intrusive degree, the participants, in this case school students, may reinforce rather than problematise their own opinions, an outcome she had not foreseen. In situations such as this, exercising the power of drama might be seen as counter-productive.

In another critique of practice, and one which resonates strongly with the purpose of this study, O’Brien (2003) refers to drama in schools as in danger of becoming ‘a commodification of drama where process is totally subordinate to product’ (2003.7). Such drama she sees as subject to a social construction that is inappropriate in the context of schooling and asks that those engaged in this kind of drama become their own auditors to question the educational relevance of such activity. As part of her own auditing, she considers the controlling aspects of using the power of drama, an issue that echoes the concerns of Snyder-Young above. Nobility of motive may not be sufficient justification for the betrayal of participant integrity that could be a consequence.

Davis (2008) interrogates one of the fundamental understandings that has been central to Drama teaching in Australia: the identification of the Elements of Drama, as presented in Haseman & O’Toole (1987). She problematises the choice of elements, the way they are recognised and the way they are applied in a teaching program. She demonstrates the necessity for a continuing audit of the way we represent the fundamentals of the discipline and concludes that:

As our field of creative practice is interrogated, reworked and repositioned, the ‘Elements of Drama” continue to be keystones of our practice. However, the other materials and structures that we build with may be drawn from a range of different sources. (2008.70)

The process of auditing, while of considerable importance to the field when undertaken though research, is not solely the province of academia. Saxton and Miller (2009) encourage Drama teachers to be their own auditors of practice, making sure that they are aware of possible problems and using reflection as an auditing tool. They propose a number of questions to be considered by the Drama teacher with specific reference to situations where participants are drawn from different communities. The questions deal with pitfalls that can occur when different assumptions about issues and the ways of dealing with them come into conflict in the classroom. This process of reflection is considered central to the pedagogy and is further addressed in Chapter 12.

Drama education, as it is construed in the discourse, is valuable for a wide range of participants and purposes in a diversity of sites and circumstances. It is primarily associated with a beneficent involvement in human affairs which draws on elements of an artistic discipline in
order to achieve its goal. Practitioners and theorists alike attest to such a judgement and continue to advance the discipline through the discourse as well as in the process. As long as it is constantly audited, so that negative aspects of practice are identified and dealt with, drama education will continue to be of value.
3. Working with discourse

The epistemology that underlies this study consists in an understanding that discourse construes existence and objectifies experience. Its function is to construct, identify and communicate meaning as a contribution to human interaction and endeavour. An understanding of discourse thus becomes necessary to the ongoing development and successful pursuit of that meaning. Since this study is presented in the domain of drama education, a Glossary of linguistic terms is included as Appendix IV.

Foucault (1972) proposes that the discourse of a discipline provides a framework within which research may be undertaken, knowledge accumulated and findings communicated. A study that undertakes to describe an instance of discourse belongs to what Foucault calls “commentary”, that is, a text about a text or texts.

Commentary averts the chance element of discourse by giving it its due: it gives us time to say something other than the text itself, but on condition that it is the text itself which is uttered and, in some ways, finalised. (1972.221)

This study is intended as a “commentary” on the school subject of Drama as it is presented in an instance of discourse, for the purpose of saying ‘something other’. The topic is not usually approached through an analysis of print text, but it is appropriate in this case for two reasons. The first lies in the power of the text to control the activity addressed in the document. I believed that there was a need to probe the meanings made in order to be sure that the power exerted is of benefit to those who are involved. The second lies in the power of the text to objectify the experience reflected there. This property enabled me to distance myself somewhat from my extensive personal experience of engagement in the field.

3.1. The significance of discourse

While ideas about language have been identified throughout history, there has been a considerable proliferation of notions about discourse generally since early in the twentieth century: discourse as linguistic structure, as behaviour, as communication, as social interaction and as a means of creating and extending knowledge. It is seen as a primary function of the human species (Maturana, 1988), as a means of knowing and as a vehicle for the manipulation, intimidation and/or salvation of individuals and societies. It is used to decry, explain and validate people and processes, purposes and outcomes. It is engaged in as an act of meaning making which arises from intention and is completed by interpretation. In the process of that completion, ‘any act of interpretation is a dialectic between openness and form, initiative on the part of the interpreter and contextual pressure’ (Eco, 1994.21).
Eisner (1999) sums up the variety of forms which discourse can take when he states that:

Each of the forms of representation that exist in our culture -- visual forms in art, auditory forms in music, quantitative forms in mathematics, propositional forms in science, choreographic forms in dance, poetic forms in language -- are vehicles through which meaning is conceptualized and expressed. (1999.np)

Each instance of a form can be construed as an instance of discourse which, whether spoken, written, enacted or modelled in clay, communicates meaning according to the medium which is used to give shape to the form. What is constructed is a metaphor for that meaning, and selection of a form is really the selection of a metaphor, a sign which can provide the link between what is signified: the knowledge in its existential manifestation, and the signifier: the communicative form or medium (Wollen, 1972; Barthes, 1977).

In time, the term “language” has thus been expanded, from its initial denotation of verbal communication, to refer to whatever medium is used to construct the metaphor. However, as far as this study is concerned, the focus is solely on the discourse which occurs through the medium of words. Some of the literature uses the term “language” rather than “discourse” but the two should be taken as being interchangeable where the interactive nature of language is referred to or assumed. In other cases, “language” should be taken to be a sub-set of discourse in the sense that, while the discourse depends on language for its formation, it is the human interaction that gives it meaning. In the discussion which follows, the scope of the domain is suggested, as an indication of the foundations on which the present undertaking has been based.

3.1.1.  Approaches to discourse

In many ways the study of discourse is a hybrid discipline with insights drawn from a range of theoretical positions within the social sciences generally. While a positivist approach to the situation would suggest that the best way to work with an instance of discourse would be to select one methodology as the most appropriate site from which to operate, the very nature of discourse and its all-pervading presence in human existence and experience suggests that such an approach has the potential to disguise other important aspects.

Schiffrin, Tannen and Hamilton (2001), in the Introduction to their collection of papers on the subject, illustrate the complexities of the domain by providing individual accounts of the differing backgrounds from which they themselves have come to discourse analysis. Their stated purpose in compiling the collection is to foster:

… the cooperative use – by linguists and others interested in empirically grounded studies of language – of the many theoretical and analytical resources currently proliferating in the study of discourse.’ (2001.5)
A majority of the contributors to the collection are described as working in the area of linguistics but there any homogeneity ends. Some engage with discourse as system (Couper-Kuhlen, 2001; Martin, 2001; Schiffrin, 2001), and structure their work through an understanding of discourse as grammar, in the sense that its reference is to the components of a particular language or language act. Others describe discourse as a context for other forms of human engagement. With this understanding, researchers and theorists engage with discourse as a component of social interaction in domains such as education (Adger, 2001); the delivery of medical services (Ainsworth-Vaughn, 2001; Fleischmann, 2001); and conflict resolution (Kakava, 2001). These scholars structure their work through an understanding of discourse as both constituting and constituted by social participation. Such an approach emphasises the dynamic nature of discourse and its identification as an event rather than an entity.

A third area of engagement represented in the collection also deals with participation, but in this case discourse is cast as a participant, an “actor” in political arenas such as politics per se (Wilson, 2001); racism (Wodak & Reisigl, 2001); and gender (Kendall & Tannen, 2001). These researchers structure their work through an understanding of discourse as an instrument of empowerment/disempowerment. The discourse of power is often highly reflexive, in that users frequently use it to create other power structures in the domain being addressed. At issue here is often whether society constructs the discourse or the discourse constructs society, a notion which reflects the philosophy of Foucault (1972) and which suggests that all discourse, whatever its structure and whoever its participants, is ultimately potent as the shaper of human existence and experience.

Although the contents of the *Handbook* reveal a diversity of targets and models, they are all included as examples of something called “discourse analysis”. However, there are many other names given to theory and research in the field. These names are applied to various approaches to discourse which theorists and researchers believe more accurately reflect the work in which they engage. One group of names uses the word “linguistics” to indicate their relationship to the domain. For example: “structural linguistics” (Lyons, 1968), “transformational linguistics” (Chomsky, 1965) and “systemic functional linguistics” (Halliday & Matthiessen, 2004), refer to theoretical positions where discourse is approached internally, as it were, from a structuralist point of view. In other areas, names such as “cognitive linguistics” (Vygotsky, 1962) and “sociolinguistics” (Hudson, 1980) refer to approaches to discourse as thinking or interaction.

The names of other disciplines/sub-disciplines spread the domain still further. They include, for example: “critical discourse analysis” (Fairclough & Wodak, 1997), “genre theory” (Birkencotter & Huckin, 1995), “pragmatics” (Recanati, 2010); “rhetorical structure theory” (Taboada & Mann, 2006), “literary theory” (Eagleton, 1983) and “activity theory” (Bazerman &
Russell, 2003). Attempting to encompass such an array of epistemological and methodological positions has disadvantages, even though not all of them are mutually exclusive.

### 3.1.2. Discourse as meaning

It seems commonsense to acknowledge that ‘linguistic expressions have meanings’ (Bach, 1989.2). However, the same common sense suggests that meaning as an attribute of discourse is a very complex concept. Bach goes on to use the term “mean” in a range of different contexts with a range of different referents to demonstrate the problems associated with the notion that there is a one-to-one correspondence between units of language, or “signs”, and the meanings which they express.

Beyond the denotative “meaning” that Bach has identified, there are other kinds of meaning which are inherent in discourse, all of them interwoven and co-continuous. Altogether, the meanings made in an instance of discourse can be summed up as follows:

- the interactional meanings of exchange and performativity
- the semantic meanings of reference and representation
- the semiotic meanings of convention and contextual relevance.

In terms of human existence, the patterns made by the interweaving of such meanings serve cognitive, affective and social ends, so that the nature of discourse could be described as the meaning-bearing identification of that existence.

The Soviet psychologist, Lev Vygotsky (1962), who was concerned with the development of cognition, came to the conclusion that language and thought were functionally bound, at least in the higher human consciousness, and that therefore it was possible to analyse thinking through the medium of language. He proposed that:

> The child's intellectual growth is contingent on his mastering the social means of thought, that is, language. (1962.51)

In the processes of language, the semantic and grammatical dimensions are interdependent and interact to formulate meaning, a process which Vygotsky equated with thinking. As part of this understanding, he also proposed that it was not possible to separate the social functioning of speech from the intellectual function, as meaning was acquired through words used interactively, or in other words, through the semiotic mediation of discourse.

Maturana (1978; 1988) also proposes that meaning is arrived at interactively. Meaning is constructed, according to his understanding, through the operation of the “domain of consensus”, where the participants have access because of their membership of that domain.
This is not a case of ‘privileged access to an objective independent reality’ as Maturana has demonstrated (1988.61), but rather provides the site for a negotiation, where what von Glasersfeld (1983) describes as “compatibility” of meaning may be arrived at.

Hasan (2002) accepts Vygotsky’s notion of semiotic mediation as the means of developing mental functions and concludes that:

Through semiotic mediation in [the] discursive environment, we come to recognise the legitimate, acceptable, sensible ways of responding to objective and subjective phenomena in our socially defined universe. (2001, np)

She goes on to incorporate the theories of the sociologist, Basil Bernstein, as a way of recognising the further importance of social interaction as part of the meaning-making process:

Socially positioned subjects through their experience of and participation in code regulated dominant and dominated communication develop rules for recognising what social activity a context is the context for, and how the requisite activity should be carried out. (2002, np)

The nature of discourse as meaning is generally considered as a more problematic area of investigation than the nature of discourse as structure. However, understandings about the form which are not accompanied by understandings about meaning may be unproductive. Conversely, understandings about the making of meaning are tied to the form in which it is presented.

### 3.1.3. Discourse as function

The epistemology which underpins this study is founded primarily in the work of Michel Foucault (1972; 1986). Andersen (2003) points out that ‘Foucault’s fundamental concern is the questioning of discursive assumptions’ (2003.3). To undertake that task, Foucault analysed discourse in a number of public domains to demonstrate the relationships between discourse and knowledge and between discourse and power. He was wary of setting up a formal analytical paradigm, but nevertheless indicated in his work what some features of that paradigm might be.

Foucault’s work indicates two understandings about the nature of discourse. The first understanding is that discourse is a way of knowing which is governed by the “statement”. He uses the term “discourse” to refer to:

- the general domain of all statements
- an individual group of statements
- a regulated practice that accounts for a certain number of statements (1972.80)

He has chosen the term “statement” (énoncé) to refer to what is:
… not a unit, but a function which cuts across a domain of structures and possible unities, and which reveals them, with concrete contents, across time and space. (1972.86)

That discourse is a way of knowing is a concept suggested by Foucault’s contrasting of the “statement” with both language and thought. Language, he states, is ‘a finite ensemble of rules authorised in an infinite number of performances’ (1986.306), whereas discourse ‘is the always finite and temporally limited ensemble of those statements alone which were formulated’ (1986.307).

The question asked by linguistic analysis, concerning a discursive act, is always: according to what rules has this statement been constituted and consequently, according to what rules could other similar statements be constructed? The description of discourse asks a different question: How is it that this statement appeared, rather than some other one in its place? (1986.307)

He similarly differentiates between thought, the site of the meaning being communicated, and discourse, by a different pair of questions:

The analysis of thought is always allegorical in relation to the discourse which it uses. Its question is invariably: What, then, was being said in what was said? … the real question of the analysis of discourse … could … be formulated as follows: What is this regular existence that comes to the fore in what is said – and nowhere else?. (1986.307, emphasis in the text)

In this way he positions an instance of discourse as neither artefact nor concept but rather as a modality which serves to link the two:

In examining the statement what we have discovered is a function that has a bearing on groups of signs, which is identified neither with “grammatical acceptability” nor with logical correctness … (1972.115)

It is this singularity of the statement which makes it ‘an event that neither language nor meaning can completely exhaust.’ (1972.308), and it is its nature as an event which enables us not only to refer to the events of experience but also to “know” them. A statement has a relationship with the signs that it uses to communicate, but it is not constituted by those signs, which in themselves will be repeatable, whereas the statement never will be. This is because a statement never stands alone, but is affected by prior and future statements and the other ‘conditions of existence’ in which it is delivered (1972.28).

The second understanding drawn from Foucault which informs this study is that each statement, or instance of discourse, is a unique phenomenon. The conditions of existence according to which meaning is made could be seen as the context: the material, situational, interactional, conceptual, behavioural and discursive circumstances within which an instance of discourse exists and acts. Foucault places the statement within these (1972.117) when he refers to
‘operational conditions’, which are part of the discourse and which affect the knowing that is the statement. The discourse situates the language used into spaces within which it makes meaning, so that the statement realises the world as it is in each space. It is through discourse that power is exercised, through the operation of inclusion/exclusion. In the space which is education, schooling is one of those discourses.

3.1.4. Discourse as form

Unlike philosophical and cognitive approaches to discourse, the investigation of discourse as form addresses the structural components that influence the way in which meaning is made. While the aim of this approach is generally seen as more positivist, it has also come to address the less easily quantifiable aspects of language as function.

The notion that meaning is systematised in discourse by structural means was provided by Ferdinand de Saussure (1977). He proposed that, beyond the day to day use of language, there was an underlying, formally structured system which gave an instance of language its meaning. He theorised beyond language as a given “tongue” (le language) and distinguished between language as a system (la langue) and its manifestation in use (la parole). This distinction has been reflected in later divisions within the discipline between those who are concerned with formal structure, such as generative transformational linguists (for example, Chomsky), and those who are concerned with the language as it is used in context, such as functional linguists (Halliday, for example).

De Saussure proposed that ‘one can neither divide sound from thought nor thought from sound’ and that linguistics ‘works in the borderland where the elements of sound and thought combine’ (de Saussure, 1977.113). For de Saussure, the system of signs was the generative facility by which individual instances were produced, ‘a form and not a substance’. While much of his work has been superseded, de Saussure provided a useful insight into languages as arbitrary systems of signs which have a semiotic function, what he termed a “value” that is provided by a word and its reference: the signifier and the signified.

The seminal work of de Saussure provided the beginnings of an understanding of language which includes the following insights into its nature:

- it is recognized in the form of the sign, which is a duality comprising both the signifier and the signified
- its significance is at the point of utterance, that is, in the sign
- it is created in community, where the sign acquires its value as a unit of semiosis
- the value of a sign is, however, ultimately phenomenological in nature
Systemic Functional Linguistics (SFL) draws on these insights. It provides a model of discourse, developed and extended by Halliday and others over a period of forty years, which recognises that discourse is ‘meaning unfolding in some particular context of situation.’ (Halliday and Matthiessen, 2004:587)

### 3.1.5. Discourse as system

The SFL model relates the structure of language to the way that it functions, that is, makes meaning (Halliday & Hasan, 1976; Halliday & Hasan, 1993; Halliday & Matthiessen, 2004; Martin, 2001; Martin, Matthiessen, & Painter, 1997; Martin & Rose, 2003). Discourse, as it is understood in the SFL model, is both an entity and a process, and descriptions of its meaning making power have developed accordingly.

SFL has as a central premise that the language which occurs in an instance of discourse is selected, both consciously and unconsciously, from sets of paradigms and arranged syntagmatically according to rules of the linguistic system. The structure of discourse is generalised in the theory by the concept of metafunction. Three metafunctions are identified: the Ideational, the Interpersonal and the Textual, which in turn are understood to operate in the contextually defined referential dimensions of Field, Tenor and Mode. In the literature these features are designated using capital letters, to indicate the specialist usage of the terms.

The metafunctions and their contextual dimensions deal directly with the text in context and are useful because they can be applied at all levels of the discourse, from clause to whole text, and therefore provide the foundation for a description of the text as meaning. (Halliday & Matthiessen 2004, 29-30) The Ideational metafunction provides the link between the instance of discourse and the world to which it refers.

> Ideation focuses on the ‘content’ of a discourse: what kinds of activities are undertaken, and how participants in these activities are described, how they are classified and what they are composed of. Ideation is concerned with how our experience of ‘reality’, material and symbolic, is construed in discourse. (Martin & Rose, 2003:66)

Such content realises an instance from the Field of the text and contributes meaning referentially through the Experiential dimension of the metafunction. The Logical dimension of the metafunction is used to structure relationships between clauses semantically, by recognising such features as categories and classes in the lexicon as a means of recognising semantic cohesion, or the appropriateness in the combination of Participant and Process as a means of recognising semantic metaphor. It is this metafunction that is most likely to be associated, outside a concept of functional structure, with the term “meaning”, both semantic and semiotic.
It draws on the meaning of lexical items, which have an existence independent of the particular structure in which they appear.

The Tenor of an instance of discourse is determined by the Interpersonal metafunction, which structures the clause as Exchange and contributes to the meaning by indicating the nature of that interaction. This metafunction enables language to enact relationships between participants and mediates the engagement of participants in and with the text. It is through this metafunction that the understanding of discourse as the negotiation of meaning becomes explicit in the structure and it is here that the performativity of the text is realised. In a written text, where the writer and reader are usually separated from each other by time and location, the text becomes the participant with which the reader interacts directly and to which she/he responds.

The Interpersonal metafunction is structured as two parts: Mood and Residue. The Mood consists of the Subject, which indicates the entity responsible for the activity of the clause, and the Finite, which gives it ‘a point of reference in the here and now’ (Halliday & Matthiessen, 2004.115), as indicated by the tense and any modifiers of the verb. Structurally, the Mood indicates the nature of the exchange. Semantically, this is either a proposition or a proposal. A proposal is an offer or command, the response to which typically lies outside the discourse and will consist of either acceptance or rejection of the entity or task proposed. A proposition, on the other hand, is a statement or a question, the response to which can be agreement, denial, argument or qualification. A proposal gets something done while a proposition exchanges information.

The balance of the interaction is realised in the Residue, as Predicator, Complement and Adjunct. The Predicator is the lexical verb, which indicates the activity of the exchange. The Complement is an entity that has the potential to be a Subject, carrying the responsibility in the exchange, but does not. The Adjunct contributes to the interaction by indicating any relevant circumstances that might attend the activity. Semantically, the Residue provides the content of the exchange, the part of the clause that completes the proposal or proposition. It is through the Interpersonal metafunction that a subtext is most likely to be recognisable.

The Textual metafunction is the means by which the language is organised as Message and is realised in the first instance in thematic structure of the clause:

The Theme is the element which serves as the point of departure of the message; it is that which locates and orients the clause within its context. The remainder of the message, the part in which the Theme is developed is called … the Rheme. (Halliday and Matthiessen, 2004.64)

This organisation contributes to the meanings made by using the grammar both to signal the domain of the information which is being represented and to relate it to the matter at hand.
Functional grammar analyses the Message of a text firstly at the level of the clause and secondly by attending to its realisation in whole texts. There the Textual metafunction structures items of information.

In the Information structure, a unit consists of Given and New information, where typically Given equates with Theme and New equates with Rheme. The difference between the two structures, thematic and informational, is that between construction and deconstruction, between the writer’s perspective and the reader’s perspective. Manipulation of the Given/New pattern enables the writer to present information rhetorically to fit it into the overall Thematic structure of a text. It also becomes a semantic device that identifies items of information as presuppositions.

Semantically, presuppositions are made about the reader’s knowledge of what is being referred to. Given information can have already occurred in the text. In other cases, it may come from the immediate situation of the interaction, from knowledge of the field of action or from general knowledge of the world. However, as Saarinen (2008) suggests: ‘The meaning of what is said explicitly has to rest on what is assumed implicitly’ (2008.343). That assumption may be wrong, or it may be specious, as Saarinen demonstrates. By structuring information as Given, the reader is predisposed to accept it as a valid basis for the departure of the New.

3.2. Discourse and text

The instances of discourse used to communicate meanings made about what and how those meanings are being made can become rather convoluted (like this sentence!) unless conventions are applied which can distance the content from the utterance. One such convention is to use the term “text” to objectify an instance of discourse. Eco (1994) has defined text as

... the human way to reduce the world to a manageable format, open to an intersubjective interpretive discourse. (1994.21).

Foucault, on the other hand, specifically rejects the term “text”, on the grounds that its reference for him is limited to an entity rather than an event and one which is realised as a collection of statements rather than a unit of meaning in its own right. However, it is possible also to consider the referent of “text” as having qualities of both singularity and activity, a reference used in the discourse of many disciplines where a text is frequently seen as both holistic and processual in nature.

Applied in this way, the reference of the term “text” would fulfil the requirements for what Foucault (1972) terms the “enunciative function”, which enables the signs and structures of language to operate. That said, the term “text” is also widely used to apply to a written instance
of discourse and thus one which has a particular material existence, an identifiable form and, as a corollary, some kind of structure which gives it a “shape”. Such an understanding, of the nature of text as function, is complemented by further understandings from disciplines outside the domain of discourse/linguistics, where the text is considered as being an instrument available for use for a range of purposes. The centrality of language to human existence and interaction is recognised in a wide range of domains where issues of knowledge, creativity and communication are addressed.

Foucault (1972), has argued that writing about experience both limits and alters its meaning. He expresses a concern that the reification of existential knowledge, by placing it within specific discourses, tends to limit its validity, because ontological, epistemological and methodological formulations tend to disguise the processual nature of knowing. Foucault’s concern is shared and extended by Bové (1992), whose observation of what he refers to as ‘intellectual culture’ leads him to argue that:

… since the "truths" of these discourses are relative to the disciplinary structures, the logical framework in which they are institutionalized, they can have no claim upon us except that derived from the authority and legitimacy, the power, granted to or acquired by the institutionalized discourses in question. (1992.9)

Such a description is not limited to a piece of writing, and the term “text” can also be used to refer to a wide range of unwritten instances of discourse, from conversations to concertos and from shopping lists to mathematical formulae.

However, before a text can mean it has to exist and, through the construction and shaping that provide form and content, the text gains its identity as an instance of discourse. Thus the first step in the recovery of meaning is to develop a description of the text which recognises its constituents, the processes which combine these into a whole and the choices which have been made in its construction.

### 3.2.1. Intention and interpretation

Notions of intention and interpretation are central to recovering the meaning inherent in a text and thus recognising a text’s significance. Semiologists such as Barthes (1973, 1977), Wollen (1972) and Eco (1979) have addressed instances of literary, visual and musical texts as constructed by the reader, according to codes and conventions which are drawn from the context and applied to the form. One extension of this is that anything which has a material existence can be read as a text without recognising the intention in its construction (Barthes, 1973). From this point of view, the responsibility for determining that an entity is a text lies primarily with
the reader and is arrived at contextually. In such an understanding the text comes into being in
the experience of the reader.

At a phenomenological level, there is no way to judge the significance of a text from an
examination of the material entity, since it is not possible to access fully the meanings that it
may communicate to a reader. In this understanding, an author’s intention becomes irrelevant.
Conceiving of the nature of text in this way has become central to critical theory, where literary
and other texts are subjected to de-construction as objects so that they can be re-constructed as
meaning.

Eco (1994), however, questions this:

If it is true that the notion of literal meaning is highly problematic, it cannot be
denied that in order to explore all the possibilities of a text, even those that the
author did not conceive of, the interpreter must also first of all take for granted
a zero-degree meaning, the one authorised by the dullest and simplest of the
existing dictionaries, the one authorised by the state of a given language in a
given historical moment, the one that every member of a community of healthy
native speakers cannot deny. (1994.36)

At some point, the nature of discourse as it has been outlined earlier in this chapter requires that
the meaning which is a text has to be shared, to some extent at least, in a process which is
realised generally, but not necessarily exclusively, by the term “communication”. While not all
writers about text use the term, the interactivity which is assumed in the term “communication”
takes the text beyond its static realisation as an object to its dynamic realisation as an event or
“happening” (Foucault, 1972). Belsey (1980) provides a description which offers a starting point
for the identification of discourse, of which a text is an instance.

A discourse is a domain of language use, a particular way of talking (and
writing and thinking). A discourse involves certain shared assumptions which
appear in the formulations that characterise it. (1980.5, emphasis and
parenthesis in the original)

She discusses text as a construct which becomes available for deconstruction and
reinterpretation. It is this concept which informs, either explicitly or implicitly, an approach to
text as discourse (Eagleton, 1983); and this in turn relies on the ‘shared assumptions’ which
arise in and through the context. In the deconstruction of a text, such assumptions must be
recognised and accounted for. However, the meaning communicated on the basis of those
assumptions is not always shared; rather there are presuppositions implicit in an instance of
discourse that might not be recognised by the either the writer or the reader.
3.2.2. Text and context

A central component of current approaches to the study of discourse is a consideration of context. The term “context” refers to the circumstances: material, conceptual, situational, behavioural, emotional and/or discursive, within which a text exists. Researchers and theorists use a consideration of discourse in contexts such as education (Hanrahan, 2005; Rose 1997; Gee, 2001); medicine (Ainsworth-Vaughn, 2001; Fleischman, 2001); politics and policy making (Bové, 1992; Wallace, 2003); law (Almlund, 2000; Englund & Quennerstedt, 2008) and ethnography (Dubois and Sankoff, 2001; Iedema, 1997). Behind such work lies the notion that contextual knowledge plays a major part in the meaning communicated by an instance of discourse, together with the complementary notion that discourse can have an equal influence on the context.

Such understandings are not restricted to the qualitative and phenomenological spheres of knowledge representation. Phillips (1985), in attempting to discover whether the meaning communicated by a text does so according to structural rules, compared scientific and non scientific texts according to a pattern of collocation of lexical terms. Using the computer he compared the two genres and discovered that the organisation of lemmata was noticeably different. He concluded that this did not mean that one had a macro structure and one didn’t, but rather that they were different because they were related to two different contexts, one of empirical knowledge and one of aesthetic knowledge. He also concluded that a set of structural rules is insufficient for understanding the way in which the reader makes meaning from a text.

Analyses of discourse which include reference to context are frequently “sociopolitically situated” (van Dijk, 2001.353). They are used to critique, and generally to subvert, perceptions of the world as represented in an instance of discourse. Shi-Xu (2005) proposes the notion that discourse has ‘a creative and transformative role in constructing and changing reality’ (2005.6) and that it is ‘not separable from the world or reality, but can be seen as thoroughly constitutive of it’ (2005.7). He argues against an analysis of discourse that sees it as either independent of context or reflecting context, since neither of these understandings can account for the variety of cultural epistemologies within which discourse makes meaning. Instead, he proposes that:

… discourse, defined as situated ways of speaking of and acting upon reality, is thoroughly reality-constitutive: reality, whether internal or external, personal or cultural, linguistic or otherwise, consists primarily in discourses (2005.7)

Further to this understanding, Bazerman and Russell (2003), in a discussion of written text, claim that:

The signs on the page serve to mediate between people, activate their thoughts, direct their attention, coordinate their actions, provide the means of
relationship. It is in the context of their activities that people consider texts and give meaning to texts. (2003.1)

That understanding has considerably influenced the conduct and conclusions of this study.

Eagleton (1983) suggests that paying attention to the way in which a text functions places it in a social context. Information about the context provides an insight into

... [the text’s] relations with and differences from its surroundings, the ways it behaves, the purposes it may be put to and the human practices clustered around it.’ (1983.9)

A major premise of this study is that discourse can be seen as patterns of interaction and that context is an important factor in the formation of those patterns. By attending to the context of an instance of discourse, it is possible that the discontinuities between an experience and its expression can be diminished.

O’Toole (2006) suggests that the constructions by which we make meaning ‘can change as our experiences and the social context we perceive, change’ (2006.12). This point of view suggests a relativist position in the gaining of knowledge, one which allows the truth of a statement to be challenged, and ultimately calls into question the validity of any interpretation. Foucault (1972) dealt with this problem by proposing that the truth of a statement actually lies in features of its context, and that the text sets up relationships between various possible meanings according to that context. He describes discursive practice as:

... a body of anonymous historical rules, always determined in the time and space that have defined a given period, and for a given social, economic, geographical, or linguistic area, the conditions of operation of the enunciative function. (1972.117)

Eco (1999) proposes another way of way of dealing with the ineffability of truth and distinguishes between the meaning which is founded in the literality of a text and the meaning which is to be found through the application of contextual factors, using the term “sense” to refer to the latter. To address the meaning which is the “sense” of the text, the context which directs the modality of the text by providing for the operation of Foucault’s “enunciative function”; and the context to which the discourse refers by indicating the sphere of reference, need both to be taken into consideration. Thus the significance of context is that it becomes an essential component in the meaning making of any instance of discourse and needs to be accounted for in any study of a text.

Chimombo and Roseberry (1998) describe the relationship between a text and its context thus:

Within its contexts, a text is simultaneously process and product. It is created out of the mutual interaction of producer and interpreter(s). At each stage in its production and interpretation, unspoken reference is made to the contexts that
provide the environment for its development. Text and context continually feed each other. (1998.6)

Seen in this way, any text and its context may be better considered together as an instance of discourse. When we communicate the meanings of experience, we channel our understandings by engaging in what Wodak and Reisigl (2001) describe as:

... a dialectical relationship between discursive practices and the specific fields of action (including situations, institutional frames and social structures) in which they are embedded (2001.383, parenthesis in the text)

Such a description not only recognises discourse as dynamic but also, by referring to “fields of action”, redefines it as a participant in other forms of human engagement, where it interacts with experience to alter that experience.

### 3.2.3. **Intertextuality**

An important contextual contribution to the meaning of a text is provided by what is generally termed “intertextuality”, where one text provides a context for another. This refers to a relationship between texts where some Constituent of one text is transferred to another, intentionally or unintentionally, by the writer; and/or recognised, consciously or subconsciously, by the reader. A major contribution of intertextuality to the recovery of meaning is that it is one way of re-contextualising the content of the target text. A text is itself a re-contextualisation of the experience to which it refers (Foucault, 1972). It is further re-contextualised through intertextuality, a process that, while reducing the immediacy of that experience, may reveal aspects of it which otherwise could remain hidden.

The notion that both writer and reader together construct a text has already been referred to above. It is, in part, this understanding that makes it possible to consider print texts as interactive through the medium of intertextuality, since it can provide a link between those participating in the interaction, even when they may not be directly available to each other. It also provides for the concept that the text is itself a participant in the interaction, in its identity as a construction of meaning (Eco, 1999). Belsey (1980) represents the constituents of intertextuality as:

... the recognition of similarities and differences between a text and all the other texts that we have read, a growing knowledge which enables us to identify a story as this story, and indeed to know it to be a story at all, or which makes it possible to understand one poem as a lyric, another as an epic, with all the expectations and assumptions that that understanding entails. (1980.21)

The operation of intertextuality is recursive, increases the interactivity, and can incorporate texts in a range of forms (Unsworth, 2006). Further recursivity occurs when one discourse provides the field of action for another, as a discourse about discourse, or “metadiscourse”. This term is usually used to refer to elements in a discourse for the purpose of positioning the reader of a text
in relation to the material conveyed there, as part of the Interpersonal metafunction. These
elements are to be found in the lexicogrammar and represent:

... a dynamic view of language as metadiscourse [which] stresses the fact that,
as we speak or write, we negotiate with others, making decisions about the
kinds of effects we are having on our listeners or readers. (Hyland, 2005.3)

As part of its modal function, a metadiscourse of this kind is used to draw attention to the text as
text. However, the term can also refer to the kind of intertextuality where what would be seen as
the discourse of other fields of action becomes itself a field of action. The resulting
recontextualisation of each instance of discourse provides a further set of meanings which then
become available for recovery from the text.

The concept of recontextualisation is of particular value to the study since it suggests a means of
discovering the text beneath the text: the subtext. This notion, which is usually referred to in the
reading of media and drama texts, looks for meaning beyond the surface construction to the
semiotic import of the whole. In any text, what is communicated depends on connotative,
associative and inferential information, all of which relies on the reader’s knowledge and
expertise.

Engberg (2000), in a study of expert and lay knowledge in the legal domain, argues that the
layman can understand the denotation of a word, but not the difference between that
understanding and the knowledge of the expert. Almlund (2000), working in the same field,
states that:

… one typical feature of communication between experts is that it is
“unspoken” and therefore not accessible to non-experts’ (2000.83).

It is axiomatic that the authors of a document such as the Drama syllabus are “experts”. What is
less certain is that all readers share that expertise. Ostensibly, the purpose of the document is not
to provide information which will enable “non-experts” to understand drama education, but
rather to establish the parameters within which the teaching of Drama is to be carried on. It is
assumed that the reader is able to provide the unspoken references which can fill in the gaps.

The idea that there is a subtext which can influence the reading of a text resonates with
Bernstein’s (2000) notion of pedagogical discourse, where the discourse of a school subject is a
recontextualisation rather than a reflection of the discipline being addressed. Bernstein has
shown that a school text comprises not just a simplified version of the wider field of knowledge.
Instead he has demonstrated that there are two separate discourses which are qualitatively
different. The purpose of texts constructed specifically for use in schooling is to initiate students
into the arcana and rites of a discipline so that, as Bernstein argues:
… the long socialisation into the pedagogic code can remove the danger of the unthinkable, and of alternative realities. (2000.11).

Recognition of such a subtext is a useful way of identifying the tension between the discourses of drama education and Drama as a school subject.

By the time students reach the senior secondary level of schooling, it is generally assumed that they are sufficiently competent in the ‘pedagogic code’, whether it is found in print texts or teacher talk, to be able to apply it when dealing with texts written for the wider context of a subject area. At this stage, documents such as the syllabus continue Bernstein’s socialisation process by authorising which aspects of a discipline are to be recognised as of value in the context of schooling and, by extension, in the world beyond school.

Such recontextualisation will affect the text by introducing inferential meanings which extend the discourse beyond the words on the page. In addition to the conventions of the linguistic system, the conventions of culture and situation are important to the recovery of meaning. An understanding of the ways in which discourse makes meaning in and through a text requires attending to the many facets of its construction and reception.
4. Methodology

This study takes the form of a deconstruction of the Western Australian senior secondary syllabus in Drama, as it was published in 2011 for teaching in 2012 (Appendix I). That deconstruction is threefold, in line with the epistemology describe in Chapter 3. It addresses the three aspects of meaning making identified there: that is, the form of the text, the cultural context in which it has been constructed and the situational context in which it is interpreted. The intention has been to open up for scrutiny the deep and complex subtext that underlies the communication of the school subject of Drama as a means of discovering the source of a perceived tension between the rhetoric and practice of drama education in schools.

Many studies have been made, and continue to be made, which address the discipline of drama education from the ‘inside’, where the focus is the drama taking place in the classroom or other sites of practice. However, the tension between drama education and Drama seemed to come from external elements which require that the school subject satisfies the social, economic, bureaucratic and political demands which ultimately govern the teaching of Drama. While I had experienced that tension in practice, I wanted to find a way of accounting for it in theory. The significant difference between drama education and Drama seemed to be that the meanings of the former were shaped by practice while the meanings of the latter were shaped by documents. My experience suggested that a possible way of answering the question would be to consider the discourse in which the school subject was represented.

In a themed issue of NJ on Drama Curriculum, Sinclair (2009) suggests that:

A powerful narrative underpins the evolution of curriculum in drama education – themes of power and politics, tradition and innovation, aesthetics and functionalism, belonging and marginalisation recur throughout this narrative ... (2009.3)

She points to the many, sometimes apparently contradictory, points of view that contribute to an understanding on the part of all participants in the processes of change that have become part of the narrative. As part of that understanding, I believe that we need to recognise the meanings that are communicated through the documents which regulate the subject in schools. Although perspectives may be many and varied, there is a point at which informed consensus becomes necessary if Drama is to be accepted as a valid school subject. A document such as a syllabus presumes such a consensus.
Research in the discipline known as drama education utilises a range of methodologies to discover the nature of the discipline and the way it functions in various contexts. O’Toole (2010) identifies three research paradigms that are commonly applied in the field:

- descriptive and interpretive
- interventionist
- a combination of the above which he labels “third space”

He goes on to provide an overview of some of the most frequently used methods and methodologies which might fall into each category although, as he points out:

There is much overlap, many confusing paths among the maze of methodologies and even between these overarching paradigms. (2010.40)

Many of the methodological genres identified by O’Toole are drawn from fields of social research such as ethnology, psychology and education. Ethnomethodology is well represented (Donelan, 2002; Chinyowa, 2006; Herzberg, 2004; Sallis, 2004, 2008; Wessels, 2012; Gallagher & Wessels, 2013). In this instance, the methodology enables the researcher to understand sociocultural contexts and the way in which they relate to the impact they have on participants in the drama. Case studies, (Taylor, 2001; Hatton, 2004; Raphael, 2004, 2009; Greenwood, 2009), drawn from the discipline of psychology, are used not only as a single methodology but also to provide data as part of mixed methodology research (Herzberg, 2004; Gattenhof, 2012). Other methodologies include action research (Cahill, 2006; O’Mara, 2012; Araki-Metcalfe, 2008; Lin, 2013) and the somewhat similar reflective-practitioner research (Wright, 2007; Cahill, 2012; Kelman, 2011)

In the realpolitik of research funding, researchers are more likely to be financially supported if the outcome of the research demonstrates that participation in drama can be a successful strategy for social intervention. The publication of research in this area often has a secondary agenda: that of advocacy, indicating the value of drama for the achievement of extrinsic goals. In this case, research has been used extensively as a means of demonstrating the efficacy of drama as a strategy in the development of the highly regarded skills of language and literacy, for the purposes of pedagogy generally and as a powerful resource for social intervention (see Chapter 2).

In the search for a methodology for my own study, I considered the advice of O’Farrell (1999), who suggests that:

The idea of approaching research from the perspective of the type of question being asked rather than from the mechanics of a particular methodology may ... prove invaluable to researchers in their search for a method best suited to their particular goals (1999.117).
An initial decision was made to address the school subject of Drama as a discipline in its own right, because of a perceived tension between the delivery of the subject and the practice of drama education generally. Since the difference between the two appeared to be in the discourse more than in the experience, I decided to approach the topic from that angle. Because I was seeking to answer a question about discourse, I began the study by investigating the way in which discourse makes meaning. I sought insight from a range of sources in order to develop an appropriate lens through which to view the discourse of the school subject. The methodology, as it emerged, uses elements of positivism, in a structural analysis of the text, and interpretive paradigms suggested by Foucault and others which take into consideration the importance of context in the making of meaning.

After a structural analysis of the document chosen as the primary data to be investigated, secondary data drawn from a range of other texts was interpreted to elicit further information about the meanings communicated. These texts were drawn from the contexts of the target text. While, according to the epistemology which underlies the study, meanings arrived at interpretively may be ultimately phenomenological in nature, it seemed that information provided by an understanding of context might enable some consensus about those meanings to be reached.

4.1. The question

The question that this study set out to answer arose from my perception that there was a tension in the discourse between the practices of drama education and the delivery of the school subject of Drama. Thus my original question tentatively asked:

How is meaning made in the discourse of the Drama curriculum?

In pursuit of an answer it was intended to analyse systemically the discourse of the texts or part texts which bear on the delivery of the school subject of Drama. It seemed that, while drama education was nominally the discipline to which the school subject belonged, there were in fact anomalies between the description offered in such texts and the discourse of drama education in general.

In a previous study, which investigated Drama teachers’ understandings of what they do (Johnson, 2002), it became clear that the teachers interviewed saw themselves as participants in schooling in the first instance, with participation in drama as part of that engagement. As Drama teachers, they were concerned with administrative requirements, syllabus requirements and the requirements attending their duty of care, as well as with the practice of drama per se. On the other hand, the literature of drama education places the drama as the primary area of endeavour.
Once the present study was begun, it became necessary firstly to reframe the question to more truly indicate what I wanted to know, that is:

What is the source of the tension which arises in the discourse between “drama education” and “Drama”?

Once I had established this as the focus of the study, I was then able to return to the means of answering the question by posing two further questions:

1. How is “Drama” construed in the documents which govern its delivery?
2. How does the discourse of “Drama” differ from the discourse of drama education?

I therefore sought a methodology which would provide me with the means of examining the discourse. To limit the scope of the investigation, I took the discourse of drama education as a given, as recognised in the literature review in Chapter 2, and decided to concentrate on the discourse of the school subject. While the discipline of drama education is world wide and encompasses a range of sites and purposes, in Australia generally and particularly in Western Australia, it is the teachers of Drama in schools, together with the academics who prepare those teachers for their work in the classroom who make up the largest cohort of practitioners.

4.2. Focusing on documentation

The decision to approach a study of drama education as it occurs in schools through an investigation of documentary representation rests on two assumptions. The first is that the fixed nature of the printed text and its public identity as a document are features of such instances of discourse. These characteristics serve to objectify the content and thus make it available for scrutiny in a way that other instances are not. Using documents as both primary and secondary data helps to diminish the personal aspects of interpretation to some extent and makes it easier to share that interpretation.

The second assumption recognises the power and authority vested in an instance of discourse which has the performative properties suggested by Halvorsen (1997):

> Work gets done through documents. When a negotiation draws to a close, a document is drawn up, an accord, a law, a contract, an agreement. When a new organization is established it is announced with a document. When research culminates, a document is created and published. And knowledge is transmitted through documents: research journals, text books and newspapers. Documents are information organized and presented for human understanding. Documents are where information meets with people and their work. (1997.255)

Documents which address the requirements of schooling, whether they are labelled “curriculum”, “syllabus” or “course of study”, are central in controlling and shaping practice in
the domain and therefore have a considerable effect on what we understand to be its nature. In a previous study (Johnson, 2002)\(^1\); one of the participants gave an account of the way in which he addressed the delivery of the subject. While there may be differences of detail in the way that each individual teacher will approach the process, this teacher’s account indicates the influence of documents. In what follows, he is describing the process he uses to prepare his program for lower secondary students:

I did a breakdown of the expectations in the TEE and CAF courses - the difference between 11 and 12 and so on. I firmly established what was my goal - what I had these kids for at the end - and what the culture was now. I suppose I work backwards and forwards. They were plotted backwards in terms of developing skills, for the document with all the strands and that in it.  

.........................

I’m working with Outcomes in lower school. Last year we got the Outcomes out and mapped them against all our thoughts and all our ideas. Then I sat down and planned through, keeping blocks that I wanted to flow through all the way. I considered the difference between 11 and 12, Drama and Drama Studies, TEE and non-TEE and how that affects everything else. (2002.65)

In this account there are references to five documents which were currently prescribing for the subject in 2000: four syllabuses for senior secondary Drama and the set of Outcomes Statements describing student behaviours at all year levels that could be expected as a result of the teaching/learning program. A consideration of such documentation therefore presented itself as an important area of investigation.

Although there are several texts which direct the teaching and learning of Drama, the scope of the study was eventually limited to an investigation of the senior secondary syllabus in Western Australia. The selection of that document was based on three premises:

- that my familiarity with and participation in the Western Australian context would make it easier to recognise aspects of the situation in which it was constructed
- that, because of the spiral nature of arts learning generally, the syllabus was deemed to cover, with variations in emphasis, the full range of content to be delivered across all the years of schooling
- that, because the syllabus was intended for the last two years of schooling and therefore could be seen as a preparation for pathways beyond school, it was much more directly influenced by factors outside the classroom.

Although the document is particular to Western Australia, insights drawn from the research can be utilised elsewhere. What is at issue is the way subject content is recontextualised in terms of schooling and the requirements of schooling are recontextualised in terms of the domain to which the subject content belongs.

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\(^{1}\) In the study, Drama teachers talked about their work, with a focus on lower secondary programming.
4.3. Developing a methodology

The methodology which was developed for the study provided a means of deconstructing the text based on an understanding of the way meaning is made (see Chapter 3). Three premises were considered:

- that the reference of an instance of discourse can be identified in the external world in which it has been constructed
- that the situation in which an instance of discourse is constructed and interpreted provides additional meaning through the processes of interaction and intertextuality
- that the linguistic system applied in an instance of discourse provides meaning through the way in which concepts from the referential and situational aspects are constructed in the text

Each of these aspects of the text was investigated as a source of the meanings made there. Together they form a structure for the study that draws on the Systemic Functional Linguistics (SFL) model of language. I have taken that model as a metaphor for three contextual dimensions of the text: the linguistic, the sociocultural and the situational.

The Textual metafunction, which identifies the clause as Message, is extended as a metaphor for the linguistic aspect of the text, recognised as the means by which the text is constructed for the purpose of communication. This dimension is explored through a structural analysis of the syllabus which recognises features of the periodicity, grammar, orthography and lexis as meaning bearing components of the text. A description of the text thus arrived at provided a basis from which other contexts were identified as dimensions of the discourse.

The concept of the Ideational metafunction, which recognises the clause as Representation, was extended as a metaphor for the sociocultural constructs encompassed in the text - what it is ultimately all about. These were recognised as theatre, which provides the specific content of Drama, and schooling, which is the site of delivery. Although the subject is known as Drama, an analysis of the lexicon used in the text showed that the activities of Drama, according to the syllabus, are focused on theatre practice and theory. I therefore made the decision to recognise theatre as the domain in which course content was based.

This already suggested a possible source of the tension being explored, since, according to the syllabus itself, theatre is only one form that drama can take. That notion is also to be found in the discourse of drama education, so that exclusion of other forms of drama became a consideration. The term “drama” thus has another meaning through its recontextualisation in the syllabus, a document that is constructed in the context of schooling. At the same time, the
domain of theatre is influential in the pedagogy of delivery, both as a learning strategy and a form of communication.

The Interpersonal metafunction, which recognises the clause as Exchange, is extended as a metaphor for the situation that frames the discourse and attends its realisation in terms of interaction. The realisation of theatre is achieved through the processes undertaken to produce an instance of the form. A characteristic of the domain is the collaborative nature of engagement, since it requires participation by a number of people whose functions are diverse but whose interaction is an important feature of the endeavour. This aspect of the domain plays a significant part in the recontextualisation of schooling, where it has considerable pedagogical relevance,

Factors in the realisation of schooling were recognised by the construction of curriculum on the one hand and the requirements of teaching on the other. The circumstances in which a text operates will determine its realisation both in the nature of its performativity and in the response anticipated. The systemic analysis had indicated that the modality of the text was controlling and that only a limited range of responses was possible. In the context of schooling, the curriculum controls the content to be addressed and teaching controls the delivery.

4.4. The secondary data

The approach to discourse that informs the study proposes that text and context are not two separate entities but are interdependent and interactive in the communication of meaning. In effect, the context becomes part of the discourse as it is realised in a text. Hasan (1999) points to:

... specialised interactional practices (SSIP) that underlie the recognition and realization rules that constitute the immediate resources for the subject’s participation in semiotic exchange. (1999.17, emphasis in original)

Such practices are part of the process by which a text makes meaning, where recognition rules act as a guide to what it is possible to mean, while realisation rules provide an extension of the semiotic coding that allows the context of an utterance to be incorporated into the meaning. Thus, while the Drama syllabus was the primary focus, aspects other than the linguistic needed to be considered.

The sociocultural contexts of theatre and schooling were identified in the linguistic analysis as thematically significant for the meanings made in the syllabus. These are both large fields of reference, practised widely and with distinctive and diverse discourses. It was therefore necessary to limit the contextual information to a manageable level. In the selection of the elements to be accounted for, and sources that could explain those elements, I was guided by my
own experience of what was relevant. I decided to remain within the form of published print
texts, since these are both generally available in the experience of others and represent an
objectified form of the discourse. A range of texts in each field was consulted and the
information summarised as a means of recognising key features that were influential in the
reading of the syllabus.

Both theatre and schooling are sociocultural constructs that can be recognised by the
conventions of their form. For theatre, these conventions include the construction of a text, the
immediacy of performance and the participation of an audience. I relied on a selection of
literature to provide a description of the domain that I identified as being relevant to the
syllabus. For a description of the interaction that takes place in the realisation of an instance of
theatre, I then considered the practice of theatre as craft. This practice was identified with the
activities of initiating, interpreting, presenting and responding to a work. The description of
these was supported by reference to significant practitioners who featured most prominently in
the Western Australian syllabus, as well as to the post school training that is offered in Australia
for those who want to work in the field.

Conventions of schooling arise from the fact that it is constructed to serve the interests of the
society in which it takes place. In Australia and most other developed countries, these
conventions include universality of access, comparability of participation and control of the
process through legislation and policy that represent the agendas of that society. I recognised the
sociopolitical nature of the domain by describing it in terms of the documents that govern its
conduct, both as form and as interaction. The work done by such documents is the central
recontextualising factor for the discourse of theatre as it is recognised in the syllabus.

Documents also provided support for the descriptions of curriculum and teaching. Curriculum
documents that set out the content of Drama across the years of schooling were addressed as
providing an intertextual context for the senior secondary syllabus. The content of these
documents needs to be known to the reader of the target text, to provide background to the
content to be taught and the way in which it is delivered. The evolution of the Drama syllabus
was followed through the many published versions which recorded the progression of thinking
about the subject. These reflected changes in the approach to curriculum that affected all
subjects.

Discourse features of the version which provides the primary data for this study were then
compared with those of other subjects in the Western Australian senior secondary curriculum.
Because the information structure is standardised across all syllabuses, it was possible to
identify variations between the way in which Drama is validated and the validation of other subjects, indicating its status in the situation.

The documents concerning teaching provide information about the requirements and priorities that govern teachers’ work. They include those that address the authority and responsibility which attend the process and, de facto, set parameters for the work. The preparation of Drama teachers was also addressed, as an indication of what is perceived by the universities in Western Australia to be the essential content of the teaching. I further considered the type of support available to teachers as an indication of priorities.

4.5. Selecting and interpreting the data

The purpose of the study was to identify the source of a perceived tension between the discourse of the school subject and that of drama education through a deconstruction of the Drama syllabus. Each of the contexts as described contributed to presuppositions which both extended and went beyond the denotational meaning of the text. Both throughout the research and as its culmination, information from the various contexts has been interpreted according to my own experience and understanding of Drama as a school subject. Grounding the research in an understanding of the way meaning is communicated in and through instances of discourse, enabled me to distance myself from that experience, but my own identity is nevertheless a factor in the structure of the research and the conclusions that have been drawn from the study.

My position as researcher has been such that there has been a constant need to balance what Geertz (1983) terms ‘experience-near’ and ‘experience-distant’ concepts (1983.57), so that the lived experience of the subject and the abstraction which the observer applies can equally be recognised. One consequence of the felt need for a balanced approach has been the decision to approach the ‘experience-near’ of my lifetime as a Drama teacher through the ‘experience-distant’ lens of a print document.

Identification of the researcher and the role she plays in the research, both in the collection and analysis of the data and in the findings which eventuate, is a feature not just of interpretive social research (Shipman, 1997) but of all research. Such factors as motivation, resources, prior experience and the discipline from which the study has been launched will be influential, as will the part she/he plays in the world which is being explored. In the case of this study, my degree of involvement must therefore be addressed.

In all three of the frames selected as contributing to the meanings made in the Drama syllabus: the linguistic, the sociocultural and the situational, my experience has been substantial. Smith (1998) has stated:
Permeating recognition of the nexus between knowledge and perspective is the
impact of the particular subjective baggage a researcher brings to her/his
project. (1998, np)

The term “subjective baggage” may have a negative connotation, implying an encumbrance that
needs to be shed. On the other hand, such baggage may be seen as providing some of the
necessities for the journey. Mine is considerable and includes experience as:

- a drama teacher with over forty years experience in the classroom, as both a generalist
  and specialist teacher at both primary and secondary levels
- a provider of pre-service and in-service education for Drama teachers
- a participant and sometimes leader in forums concerned with curriculum and policy
- a writer and editor of syllabus documents and support materials in the field
- a participant in amateur theatre as performer, director, stage manager, designer,
  technician and producer

I have been an active participant in the evolution of Drama as a school subject in Western
Australia and have been influenced by prevailing theory and practice as these have developed
over time. As a consequence, the recovery of meaning, which is a focus of the study, is achieved
from a point which is certainly not that of “experience-distant”.

Because of the extent of my participation in the discipline over time, at many levels and in many
roles, I have had an influence, both directly and indirectly, on the construction of the Drama
syllabus and the discourse in which it is constructed. The cohort of drama educators in Western
Australia is small enough for every member of it to have helped that discourse, particularly
through their professional association, DramaWest. The leading role that I have played in that
organisation has given me not only the opportunity to influence the construction of the discourse
but also to provide specific feedback as it has been developed. In an even closer association,
working under direction and with a consultative group, I was responsible for writing the Western
Australian K-10 Syllabus for Drama.

The study is therefore very much the work of an insider, and the choice to focus on the discourse
as it is represented in print is an endeavour to create the distance necessary for the subject to be
approached in a more detached way. I wanted to see if assumptions that I had made about the
subject could find a grounding in the text.

4.6. Limitations of the study

The methodology used to carry out the study is a hybrid and the project cannot therefore rely on
the work of others to support the findings. The study has taken a “broad brush” approach to the
questions posed in order to establish some parameters for this kind of enquiry. As a
consequence, there are three major features of the study which place a limit on its effectiveness as a way of understanding the school subject of Drama. The first arises from the size and range of the body of information that has been sourced.

The second limitation, which is integrally bound with the first, arises from the fact that there has been no attempt to ground the findings outside the text itself through reference to interpretations other than my own. In part, both limitations arise from the nature of the task being attempted and were recognised beforehand. The third limitation lies in the reflexivity which inevitably arises in all attempts to deal with discourse and meaning. It is hoped that once these limitations have been spelled out, others will further the research by addressing them.

Sections of the study have been constructed from sources at that vary in degrees of specificity. All the descriptions are based on selections from the possible range, since the scope of each area addressed is considerable. The description of the language used is the most specifically directed towards the document itself and also the most empirically derived. The limitation here is that only the language of the syllabus is included for analysis and the larger corpora of related texts identified is not taken into consideration. The functional structures of clause and information in the making of the meaning are as significant when identified across texts as they are within a single text and a description based on such an analysis would provide a further insight into the syllabus.

The descriptions of the sociocultural contexts and their realisation are limited because of their multifaceted nature. Condensing the essence of each one was a considerable challenge and one which it was not possible to meet fully. Preoccupation with the overall focus has meant that these contexts are only selectively represented. In particular, the political and economic aspects of the schooling and their impact on the interaction of participants in the syllabus could be more fully documented. Further reference to them would strengthen the argument by including stronger notions of status, motivation and evaluation. This would increase the power of the metaphor which places the document as a participant in the process being studied.

A further limitation is the omission of a student perspective. Each student, with all of his/her personal traits, abilities, experiences and contexts, influences the way in which learning takes place, both for the individual and the group. In the delivery of a course of study, such factors as gender, socioeconomic demographic, cultural background and level of ability will affect the meanings made, as the teachers in my earlier study (Johnson,2002) made clear. Thus there is a whole other area of research that could be undertaken which investigates the ways in which teachers modify their interpretation of the syllabus in the light of this important contextual factor.
It is generally recognised that a research project will always rest to a certain extent on a subjective view of the material. It is nevertheless desirable that the study be grounded in some way in order to demonstrate its validity, as part of the methodology which has been applied. In the case of this study, some grounding has been achieved by the use of a review, a narrative supported by reference to relevant documents and a linguistic analysis. However, each of these three forms has rested solely on my selection and interpretation of the content thus addressed, and on my concept of what is significant for the task. It may be that the phenomenological nature of interpretation will mean there can never be a definitive answer to the questions, but it could be worthwhile to apply information gained from the knowledge, understanding and experience of others to broaden/deepen the interpretation contained here.

The discursive process is both complex and subject to a considerable degree of theorising. In order to describe discourse it is necessary to adopt a stance, recognised in theatre as the “willing suspension of disbelief”, by which the notion of “construct” is subordinated to the semiosis of the object. Thus, in a project which relies on interpretations of the printed word as a major feature of the methodology, it requires a semiotic which allows for the reflexivity that arises. As a limitation, reflexivity is bound up in ontological and epistemological positions which have to be accepted by both researcher and reader. What can be done about this to improve the present study is not clear to this researcher, but perhaps a solution lies in returning from the semiotic to the construct. Whatever the answer, this limitation should be recognised.
5. Meaning in the clause

Discourse makes meaning through the medium in which it is constructed. In the case of the Drama syllabus, that medium is the English language as it organised in a print text and thus the general structure of the language provides an immediate context for its interpretation. Meanings that are made may ultimately depend on the individual participants in an instance of discourse and their experiences of both life and language. However, as Halliday and Matthiessen (2004) state:

... we cannot explain why a text means what it does, with all the various readings and values given to it, except by relating it to the linguistic system as a whole (2004.3)

To access the meaning being made through the linguistic structure of the Drama syllabus, I have utilised the model of Systemic Functional Linguistics (Halliday & Matthiessen, 2004). In this model the meaning is seen as being constructed across three strata:

- the phonological/graphological, which is the medium of communication
- the lexicogrammatical, which reveals the contribution to meaning made by the textual, interpersonal and referential metafunctions of the clause
- the lexico-semantic, which connects the discourse to the world outside the text

These strata are identifiable at the level of the clause and can be extended, through processes of complexing and periodic flow, to the construction of whole texts. This chapter considers the clause structure as the basic unit of communication, while Chapter 6 addresses the structure of the text overall.

SFL has as a central premise that the language which occurs in discourse is selected, both consciously and unconsciously, from sets of paradigms which are available in the linguistic system. The actual language used is selected in the construction of each instance of discourse on the basis of the way that language functions in context. This relationship between language and context is generalised in the theory by the term “metafunction”. Three metafunctions are identified in the lexicogrammar:

- the Textual metafunction, which recognises the clause as Message
- the Interpersonal metafunction, which recognises the clause as Exchange
- the Ideational metafunction, which recognises the clause as Representation

These metafunctions do not exist separately but provide a way of categorising the different ways in which meaning is made through the lexicogrammar. They deal directly with the text in
context and are useful because they can be applied at all levels of the discourse from a clause to a whole document, where the metafunctions provide patterns of cohesion which hold individual clauses together as one instance of discourse.

5.1. The Textual metafunction

The Textual metafunction sets up the clause as Message by providing a structure within which the other two metafunctions can operate. It plays a major part also in the cohesion of a text beyond the clause as it supports the periodicity structure (see Chapter 6). Within the clause, the structure consists of two components, the Theme and the Rheme, which are generally but not always related to Given and New information in the semantic structure of the text. It is realised in instances of discourse as the means by which the text is organised for communication. The thematic structure links the lexicogrammar to the semantic structure, is a major source of cohesion, and is contributed to by the presentation of the text on the page.

5.1.1. Theme and Rheme

A straightforward Theme is identified as ‘the first group or phrase that has some function in the experiential structure of the clause’ (Halliday & Matthiessen, 2004.66). For example:

*The course content needs to be the focus of the learning program.* (4)

*Students achieve outcomes through the key activities of creation, performance and reflection.* (3)

*The focus for this unit is dramatic action.* (6)

*Historical and social knowledge impacts on drama content, forms, conventions, techniques and technologies in complex and challenging ways.* (5)

The above examples have a topical Theme which contextualises the clause through nominals, nominal groups or nominalisations. These generally co-occur as the Subject in the Interpersonal structure of the clause and as a Participant, generally the Agent or Medium, in the Representational structure (see below).

Not surprisingly, the dominant topical Themes in the Drama syllabus are:

- students
- the course, including its properties and constituents
- drama, including its properties and constituents

When an Adjunct, typically an adverbial or adverbial group, is given Theme position, it contextualises the information by providing some sort of setting for the following information, rather than a topic. In the Drama syllabus this kind of Theme is rarely used. Where it is used, the
Subject of the clause belongs to one of the groups identified already as topical themes, usually “students”. Thus:

**Increasingly students use technologies such as digital sound and multimedia** (3)

A textual Theme is used to place the clause in which it is found into the grammar, where one independent clause is linked to another, or where bound clauses are linked to main clauses.

A variation of thematic structure in the Drama syllabus is the frequent use of ellipsis, represented as Ø, where part of a clause has been omitted but is understood from the context. This device enables one topical Theme stands for more than one clause. Thus:

**Drama entertains Ø informs Ø communicates and Ø challenges.** (3)

In this way it is possible to communicate a considerable range of new information which has been contextualised by a limited amount of given information, without the use of repetition. This structure also enables a list to be read as a string of clauses, where a heading or phrase provides the Theme and the items in the list provide a series of Rhemes.

Thus:

...students:
  respond to drama ...
  reflect on the process ...
  evaluate drama ... (3)

This structure is also addressed in the discussion of periodicity in Chapter 6, where cohesion relies on thematic organisation for cohesion beyond the clause.

### 5.1.2. Given and New information

In English, the Rheme makes up the rest of the clause beyond the Theme. It usually equates with the New information which is the focus of the communication. For example:

*Drama language involves the use of voice, spoken language and movement...* (4)

*Their work in this course includes production and design aspects involving sets, costumes, makeup, props, promotional materials, stage management, front-of-house activities, and sound and lighting...* (3)

While Given and New information are usually paralleled with Theme and Rheme respectively, this structure can be varied for rhetorical purposes. For example:

*A minimum of one Australian and one world drama text each year is covered.* (5)

Here is not the information in the Theme which provides the given information, but rather the general reference to course content, here covered in the Rheme. This structure affects the coherence of the text by forcing the reader to attend to the new information first. The force of this is to include items of course content in parallel with the overall Theme of “drama”,...
particularly in the section headed ‘Course Content’ where the structure is used frequently, and reflects a presupposition that the reader already knows what is being referred to and only needs the further information that such entities are to be ‘covered’, ‘examined’, ‘explored’ and so on.

On the other hand, in the section that outlines descriptions of the Units to be studied, similar information is treated by conflating Theme and Given, Rheme and New.

Students view, read and explore relevant drama works and texts using scripts and/or script excerpts from Australian and/or world sources (6)

In this case, the Theme/Given information is ‘students’ and it is the identification of the range of texts that is New. In the semiosis of the text, the difference in the Thematic structure has its counterpart in the Ideational metafunction (see below). In the clause as Representation it differentiates between drama as course content (Participant) and drama as an activity in which students engage (Process).

5. 2. The Interpersonal metafunction

The negotiation of meaning is the role of the Interpersonal metafunction and it is in the structure of the clause as Exchange that the grammar enacts the performativity of the text. The Tenor of an instance of discourse indicates the way in which the text should be responded to and will both reflect and depend on the situation in which the text is uttered.

5. 2.1. Mood

The Mood consists of the Subject and Finite elements of the clause which determine the interaction between the participants. In structural terms, the Subject controls what happens in the rest of the clause. In the Drama syllabus, the Subject most frequently occurs as the Theme of the clause, appearing as a nominal, nominal group or nominalisation which represents either a sentient entity such as “students”, or a non-sentient entity such as “drama” or “course”.

Frequently, the nominal group which forms the Subject consists of a string of nouns with an occasional classifier, and most of the classifiers used are verbs and nouns which become classifiers through the operation of grammatical metaphor. Thus:

Aspects of posture, breathing technique and voice production produce resonant, resilient and articulate expressions of roles and characters. (4)

The design and construction of costumes, makeup, props, sound, lighting, scenography and performance spaces communicate meaning in drama. (5)

Both of these examples also indicate another common feature of the text: the metaphorical assigning to non-sentient entities a control over the action that is logically only available to sentient entities.
The Finite element, that part of the verb which indicates the nature of the exchange, is almost exclusively realised by the simple unmodified present tense, a structure which has the connotation that the Process being referred to already exists. There are very few instances where such modifiers as ‘can’, ‘should’, ‘must’ or “needs to” are included. Where they are not, the structure demonstrates the certainty on the part of the writer that whatever happens is as stated.

This combination of features in the Finite, when related to the situational context of the syllabus, suggests the influence of presupposition in the operation of the clause as Exchange. In the text, the clause is presented as a “proposition”, a statement which contains information that, theoretically, can be asserted, doubted or denied. However, in the context of schooling, teachers and students do not have that option, so that the interactional force is rather that of a “proposal” in SFL terms, an offer or a command that can only be accepted or rejected. In this case it prescribes, and occasionally proscribes, activity referred to in the text. Thus:

Students achieve outcomes through the key activities of creation, performance and reflection. (3)

would rewrite as a proposition in the context as:

(If they undertake this course) Students will/can/might achieve outcomes through the key activities of creation, performance and reflection.

Similarly:

They explore and communicate ideas and learn particular processes and skills ... (3)

would rewrite as a proposition in the context as:

(During this course) They will/can/might explore and will/can/might communicate ideas and will/can/might learn particular processes and skills...

Modification in such cases is needed for the grammar to account for the unpredictability and ongoing nature of experience as configured in the Experiential dimension of the Ideational metafunction. Its absence in the clause as Exchange is therefore significant, since this absence becomes a stylistic device used to indicate that such statements are not negotiable in the interaction between the text and the reader.

There are other indicators of modification in the text which are lexically, rather than grammatically, communicated. The most obvious is the use of lexical items which have an evaluative reference, such as “enrich” or “invaluable”, while others, such as “collaborate” or “original” will have an evaluative connotation in the situation. In that context, originality is conceived of as an important part of creativity, while collaborating is deemed to be necessary for the successful outcome of a work that involves a number of participants. In other cases, lexical items connoting evaluation can be recognised more broadly throughout the text where the
language is used to establish the validity of the syllabus and/or the course of study, according to largely unwritten criteria where a value is presupposed. Thus:

(\textit{students}) \textbf{become critical, informed} \textbf{audiences ...(3)}

The term “critical” contributes to the Exchange because, in the situational context, it carries the connotation of a disciplined and cognitive response, rather than an intuitive and affective one. As such, it emphasise the nature of the interaction as appropriate in the domain of schooling, rather than in the domain of drama/theatre, and is an indication of what is valued in the former.

\textit{This repertoire underpins contemporary approaches to acting and directing. (4)}

The term “contemporary” carries the connotation of relevance, another instance of validation, given the role of schooling as the preparation of students for participation in the world outside the school. In the theatre, practices that aren’t “contemporary” may be equally valid. The significance of lexical choices on the Mood of the text is covered more fully in Chapter 7.

\textbf{5.2.2. Residue}

The second part of the clause in terms of the Interpersonal metafunction is the Residue. It is realised by three kinds of functional element: Predicator, Complement and Adjunct. The Predicator conflates with the Process in the Experiential dimension, and indicates active or passive voice. For example:

\textit{Students work independently and collaboratively. (4)}

\textit{The Drama course is designed to facilitate the achievement of four outcomes ... (4)}

In the Drama syllabus, most Predicators that have the term “student” in the Subject are in active voice. Predicators in active voice which have “drama” or an associated term as the Subject frequently occur when the term in the Subject is used metaphorically or in a Relational rather than a Mental or Material clause (see below). For example:

\textit{Drama builds confidence, empathy, understanding about human experience, and a sense of identity and belonging. (3)}

\textit{Drama consists essentially of the interaction between performers and spectators in a given space. (5.}}

Predicators are non-finite and are present even when there is no Finite component in a clause. Thus:

\textit{…their capacity to respond to, reflect on, and make informed judgements using appropriate terminology and language to describe, analyse, interpret and evaluate drama drawing on their understanding of relevant aspects of other art forms. (3)}

The Complement is another nominal, nominal group or nominalisation like the subject and, with a change in the voice of the Predicator or the use of Relational Processes, has the potential to become the Subject in another clause. As is the case for nominal groups in the Subject, in the
Drama syllabus the Complement is frequently made up of large numbers of embedded non-finite clauses and/or strings of nominalised processes. Thus:

*Other drama processes involve acting, collaborating, directing, rehearsing, playwriting, dramaturgy, designing, stage management and front-of-house.*

The third part of the Residue, the Adjunct, carries no responsibility for the proposal. It generally conflates with the Circumstance of the Experiential dimension, but it can also form part of the Mood as a modifier of the tense element or as polarity in the Finite. Thus:

*Units can be delivered typically in a semester... (8)*

The Adjuncts in the text are realised as prepositional phrases, mostly of location, manner or purpose, which position Subjects and Complements in the program for study. Because the text of the Drama syllabus consists of proposals rather than propositions, the frequency of Adjuncts which add to the modality indicate not just a specific attitude to the topic but also that the attitude expressed in this way is an obligatory one for the reader.

For example:

*Drama is essentially a social activity... (5)*

*Written and oral communication ... need to be explicitly addressed and assessed (13)*

The use of lexical modifiers in the Adjunct is of significance in the Grade Descriptions which are for use in assessment. Here it is the modifiers that are used to distinguish the recognition of student achievement at each Grade level, a usage which is peculiar to Drama and seldom occurs in the Grade Descriptions for other subjects. Thus, for Stage 1, parallel descriptors at each Grade level are:

*A: Effectively and with confidence applies drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama performance/production.*

*B: Competently and with some confidence integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama.*

*C: Adequately integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama performance/production.*

*D: Integrates drama knowledge, skills and processes in a limited way in the preparation, development and realisation of published or devised performance/production. (38)*

The evaluative function of Adjuncts becomes part of the modality of the clause as a means of controlling the interaction. As a grading mechanism, the Adjuncts can be understood as forming a continuum from highest to lowest thus:

*effectively competently adequately in a limited way*

However, judgements made on the basis of these terms will ultimately be affective, depending on the subjective understanding of the person making the assessment. The fact that the work of
students is to be valued in this way presumes a level of consensus that cannot be communicated directly in a print text. The responsibility for determining the way in which the modification adds to the meaning of the clause lies with the reader, a condition that goes against the purpose of the Grading Descriptions, since they are intended to impose an external, objective measure by which to form an assessment.

In a consideration of the clause as Exchange, further information is provided in the way in which the text is organised as a whole, a function of the clause as Message. This is complemented by the graphological stratum of the text and by the potential provided in the text forms used to communicate the information. These are addressed in the next chapter.

5.3. The Ideational metafunction

In a document such as the Drama syllabus, the Textual metafunction follows a genre-determined pattern, and the Interpersonal metafunction construes the Exchange largely in ways which are prescribed by the function of the document in the situational context. It is the Ideational metafunction which construes the field of action to which it refers. It is within the Ideational metafunction that the two domains represented in the Drama Syllabus: theatre and schooling, are integrated to form a third domain of reference. The grammar recontextualises the activities and entities through the structure in which they are presented while maintaining the referential distinction between the two.

The Experiential dimension of the Ideational metafunction provides for the recovery of meaning by configuring activities as Processes and entities as the Participants engaged in those activities. The Logical dimension of the metafunction structures the relationships between clauses in clause complexes and between words in groups and phrases. The description here addresses the grammatical devices which contextualise the referential potential of the discourse, once again not with any degree of delicacy but rather as a means of illustrating the way in which recontextualisation is taking place. The Experiential dimension of the Ideational metafunction construes activity within, around and between entities and, optionally, within a given situation. The Logical dimension relates items in the lexicogrammar to each other to form a semantic whole, either through the formation of complexes, or by the use of grammatical metaphor which changes the grammatical function of a lexical item.

The following description identifies the Experiential categories of Participant and Process. The Logical dimension, concerned with the organisation of words, groups, phrases and clauses, is considered in the section on word complexing later in this chapter and the section on clause complexing in the next.
5.3.1. Representing activity

The Drama syllabus represents a site for activity in the situational context, where the purpose of the document is to describe, promote and constrain an over-riding activity: the delivery of curriculum. In addition to those activities which are directly structured as Processes, the text includes the representation of activity through embedded Processes in prepositional phrases, and the representation of activities as entities through the application of grammatical metaphor.

Given the situational context, it is not surprising that, among the activities configured as Processes, those which refer to the education/schooling domain dominate. There is a fairly even balance between action, configured as Material, Mental or (rarely) Verbal Processes; and identification and attribution, configured as Relational Processes such as ‘be’, ‘become’, ‘have’, ‘involve’, ‘include’ and ‘cover’. Some Processes however, such as ‘create’, ‘shape’, devise and ‘present’ are also important in the drama/theatre domain, but with different entities as Participants.

In much of the text, the activities of education/schooling, such as ‘learn’, ‘achieve’, ‘investigate’, ‘focus’ or ‘develop’, are undertaken by ‘students’ in the Participant role of Agent and operate on Participants, in the role of Medium, which are entities in the domain of drama. Thus:

(Students) refine [their skills in voice and movement] // and Ø develop [techniques for control of vocal delivery in performance].

(Students) learn about [different approaches to dramaturgy, directing and rehearsing a drama text]

Drama/theatre related activities, such as ‘perform’, ‘improvise’ and ‘rehearse’, are mostly represented in a nominal form so that the general configuration is maintained.

A consideration of Participants shows a division of labour among the human entities involved: students, teachers and drama practitioners; generalised entities such as ‘culture’ and ‘values’; and drama-related entities such as ‘conventions’ and ‘techniques’. For example, in reference to the making of drama, students generally ‘create’ or ‘devise’ drama, while non-human aspects of drama/theatre also ‘shape’ the drama; students ‘present’ drama but rarely “communicate” through drama, while drama and its elements regularly ‘communicate’. In this latter case, the communication is available as a Participant in the text rather than engaged in as a Process. It thus becomes a property of the course, rather than an activity of students.

Another feature of the Processes presented in the text is the frequency of phrasal verbs such as ‘draw on’, ‘engage in’, ‘reflect on’, and ‘respond to’, which include a preposition in the activity
rather than in the situation. In this configuration, the inclusion of the preposition is integral to the semantic reference. Thus, ‘draw on’ is not just an extension of ‘draw’ in the following:

Drama draws on conventions of play and narrative...

[Where does it draw?/What does it draw on?]

In other cases however, there may be no clear distinction between using a preposition as the beginning of a phrase serving as Circumstance and its use as part of a phrasal verb, where the following information refers to a Participant. Instances of this configuration in the syllabus are generally recognisable to a reader who is familiar with the discourse, although they might be confusing otherwise. They can be identified by the kind of question that can be asked.

For example:

(Students) engage in drama processes...

[Where do they engage?/What do they engage in?]

The Drama course focuses on aesthetic understanding and drama in practice

[Where does it focus?/What does it focus on?]

Here, what might otherwise appear to be a Circumstance can become a Participant, thus extending the meaning by engaging it directly in the activity. This structure has implications for the assigning of responsibility in the Interpersonal metafunction.

The presence of Processes in the underlying structure of prepositional phrases is the result of embedding, where the activity in the underlying structure is represented by the preposition. The nominal group which completes the phrase then comes, as with phrasal verbs, to represent another Participant in the activity. In some cases a non-finite verb can be substituted directly for a preposition, thus:

Drama requires them to develop and practise problem-solving skills through [using] creative and analytical thinking processes

In other cases the activity can be hidden through ellipsis and the reader must insert the missing item, for example:

[working] In this unit students perform and produce a published drama work

In another configuration, where the nominal part of the phrase includes an entity which itself represents an activity, a non-finite verb referring to that activity can be substituted for the whole phrase:

... a set of auditable standards that must be met and maintained for registration[to register]
Grammatical metaphor enables an increase in lexical density by representing Processes as nominals, thus making it possible for activities to be included as Participants in the clause, thereby extending their range. Thus:

Students achieve outcomes through the key activities of creation, performance and reflection. (3)

In this way the activities become Participants and able to be involved in the ergative structure, generally as Medium (see below).

Although some recovery of meaning is possible from the configuration of activities as Processes in the grammar, at the level of experience they can only be recognised fully as they are enacted. In the grammar, however, further meaning can be added by the construal of participation.

5.3.2. Representing participation

Since the role of the document in the situational context is that of both definition and demarcation of the field, the way in which this is represented in the text plays an important role in the construction, not only of the discourse but also of the activity which it represents. Entities configured in the text as Participants are domain-specific because, even where terms have a similar reference outside the domain, the information provided by the Experiential structuring recontextualises that reference.

In the case of the Drama syllabus, two domains are represented, and some contextualisation in the text is necessary for a distinction to be made. Thus:

... students explore techniques of characterisation through different approaches to text interpretation

Here, the reference of ‘text interpretation’ lies in the theatre domain as performance, rather than in the schooling domain, where the reference is generally to an act of cognition. It needs to be read with the additional meaning in order to be relevant here. The lexicon itself is more fully addressed in Chapter 7, but it is necessary to bear in mind the problematic nature of lexical meaning when dealing with the construal of experience, since any interpretation of the functional configuration will depend on the reader’s contextual knowledge and experience.

Participants are configured as nominals or nominal groups. In the Drama syllabus, they can be identified as follows:

- students
- teachers
- course/unit
- people involved in theatre
The first three Participants belong to the schooling domain, while the others belong to the theatre domain.

Participants presented in the functional role of Medium construe both domains; the majority represent entities belonging to the category of theatre, while representation of entities belonging to the category of schooling are fewer. This construction serves to present the activities construed as Processes, identified as predominantly referring to the domain of schooling, as engaging entities from the context of the theatre domain in a process of reinterpretation which places the reference in a new context. It is this recontextualisation that impacts on the meanings being made and requires a reading which needs to account for those meanings. Thus it is students, not theatre practitioners that engage in the work:

Students apply conventions and techniques of drama forms and styles.

In this unit students perform and produce a published drama work.

Stage 1 units provide bridging support and a practical and applied focus.

Participants presented in the functional role of Agent also construe both domains and represent entities from all the categories identified. There are, however, instances where these are provided metaphorically, with the capacity to act in ways which are confined to humans. Thus:

Aspects of posture, breathing technique and voice production produce resonant, resilient and articulate expressions of roles and characters. (4)

This apparent personification of drama and its components reflects a sub-strata or subtext from which semantic information is retrieved in order to make sense of the text. The underlying Participant who could ‘produce resonant, resilient and articulate expressions of roles and characters’ can be semantically identified as a person, because of the nature of the entities and their attributes. It could be paraphrased thus:

Someone produces resonant, resilient and articulate expressions of roles and characters using aspects of posture, breathing technique and voice production.

A more specific identification of the Agent can be retrieved from the domain of theatre, which is directly represented by the lexical items. On this basis, the person referred to is likely to be a drama practitioner. However, because of the context of the text as a whole, which construes the domain of schooling around that of drama, it is possible to identify the Agent as a student. This duality of representation could be incorporated thus:

A student behaving as a drama practitioner produces...

or, perhaps more congruently,
A student engaging in drama practice...

This means of identification can also be applied to instances where the Predicator is in the passive voice and the Agent is left out. In this case the underlying Participant can be identified either as a general observer or, using the same criteria as above, as a student. Thus:

*Style can be observed in performances, direction, design and the application of conventions to dramatic texts.* (5)

In other instances of metaphorical representation, identification of an Agent needs to be approached differently. In this case, a single word or nominal group is used to represent a whole domain of reference, and the extent of the meaning which can be retrieved will depend on the extent of the reader’s experience of that domain. Thus:

*Style can be observed in performances, direction, design and the application of conventions to dramatic texts.* (5)

In this instance, the use of the word ‘drama’ signifies at least the whole content of the text, since it appears first as the title of the document (see Chapter 6). Following that are all the collocations of ‘drama’, such as ‘drama production’, drama practitioners’ and ‘drama conventions’ in the drama/theatre domain; and ‘drama responses’, ‘drama perspectives’ and ‘drama examination’ in the domain of education/schooling. The ‘drama’ in this example is more truly a personification which of itself bears responsibility for the activity, although its meaning is narrowed rather than extended in the process.

The Participants which function as Beneficiary and Range are generally distributed between the domains of schooling and theatre but may also include a wider reference. The Beneficiary may be either a Recipient: one to whom the activity gives something, or a Client: one for whom the activity: is undertaken: For example:

*Drama contributes to social, economic and cultural capital...* [Recipient] (5)

*Students participate in a public performance for an audience...* [Client] (6)

Instances of Range are generally nominalised Processes so as to maintain the thematic structure which places the references to theatre entities rather than activities. Thus:

*Drama... involves the management of performers...*

*Style can be observed in performances, direction, design and the application of conventions to dramatic texts* (5)

Headings used as components in a clause structure also operate in the Experiential structure of the text but more information needs to be supplied by the reader, based on knowledge of a broader context. In the systemic structure, the selection of a specific lexis as used to particularise the instance of discourse (see Chapter 7) is integrated through the clause structure thus:
Cultural values and drama practice

- impact of audience expectations, attitudes, experience and understandings on drama production and response
- cultural value and status assigned to stars and celebrity of particular actors, directors, designers
- economic value of drama. (19)

In terms of the clause grammar, the heading in this instance serves as Theme in the Message structure, Subject in the Exchange structure and Token, identifying a specific entity, in the Relational Process of the Representational structure. Recognition of the structural meaning can only be made because the clause as a whole has a meaning for the reader beyond the text. ‘Cultural values and drama practice’ is thus presented as Given both grammatically and semantically.

A reasonably straightforward expansion of the heading, so that it could serve as a Participant in the construction of a clause, could well be: ‘the relationship between cultural values and drama practice’. In this case the Participant belongs in the domain of theatre. If the Participant is to be identified with reference to the domain of schooling, ‘learning about’ needs to be added at the beginning of the nominal group. In addition, because of its position in the information flow, a modal Adjunct: ‘in this Unit’ needs to be added, to indicate that the Participants listed are not the only ones that are relevant in the document as a whole. By adding a Relational Process such as ‘includes’, the clause can be completed thus:

Learning in this Unit about the relationship between cultural values and drama includes:
- impact of audience expectations, attitudes, experience and understandings on drama production and response
- cultural value and status assigned to stars and celebrity of particular actors, directors, designers
- economic value of drama.

As has already been noted, a preposition can be seen as an embedded Process, which makes the nominal group in the rest of the phrase an indirect Participant in the clause by virtue of the Logical dimension of the metafunction. Such Participants are added factors incorporated into the clause as an extension or projection of the information contained there, in the same way as an additional clause would. In the Drama syllabus, indirect Participants construe the same generalised entities as those that are referred to in the text over all.

5.3.3. Representing Circumstances

Circumstantial elements are used to enhance, extend, elaborate or project the Process represented in the clause. Unlike Participants, Circumstances are not essential to the clause structure, but provide a context for the activity taking place and generally conflate with the Adjunct in the Interpersonal metafunction. In the Drama syllabus, the Circumstances referred to are most commonly those of Manner:
Production manager: collaborates with the creative team to realise the production qualities of the drama ... (8)

... the ways that drama practitioners respond to, and interact with cultural values in local, Australian and world settings ... (5)

Students work independently and collaboratively... (3)

Because of their role in the clause as Exchange, Circumstances of Manner are realised semantically as expanding directives when the reference is to the delivery of the subject. For example:

... students explore techniques of characterisation through different approaches to text interpretation ... (6)

... standards are defined by grade descriptions ... (14)

Circumstances of Location position the action temporally and/or spatially, with both material and metaphorical reference, and are mostly presented in prepositional phrases as a Qualifier in a nominal group. For example:

... some students intend to make a career // in drama and related fields ... (3)

Students understand the role // of drama in society. (3)

Such a grouping of words in a structure below that of the clause is also a feature of the Ideational metafunction, this time as part of the Logical dimension, where the systemic structure allows for the occurrence of complexing. In this structural form, it is possible to increase the density of meaning. Clause complexing is discussed in Chapter 6. Here I consider the structure of word complexing, which is part of the internal structure of a clause. Beneath the word complexes are the words themselves. Identifying the meaning communicated through the Ideational metafunction relies in the first instance on knowledge of the terminology used: the lexis. This aspect of the referential function of the text is approached in more detail in Chapter 7.

### 5.4. Word complexing

Complexing is a way of increasing the information load that is carried by a clause. There are two forms of word complexing. A “group” is recognised as a complex which extends or projects the meaning of a word. A “phrase”, on the other hand, is recognised as the contraction of a clause, thereby increasing the construal of activities and entities already described. Processes in the Drama syllabus are seldom configured by more than one word, owing to the choice of tense and the limited number of modifiers. Participants, on the other hand, are frequently represented by a number of words. They are frequently presented in the clause as strings of nominals which all engage in the same Process, with the same function and under the same circumstances. Many of these strings are quite long and it is largely because of the graphological feature of punctuation
that the components are able to be recognised as parallel Participants in the clause structure; for example:

... costumes, makeup, props, sound, lighting, scenography and performance spaces ... (5)

This constitutes a string of nominals, which in the text become part of a phrase with the addition of the preposition “of” to form a Qualifier for the conjoined pair of nominals which precede it, together constituting a nominal group thus:

\[
\text{The design and construction of costumes, makeup, props, sound, lighting, scenography and performance spaces} \quad \text{(5)}
\]

The whole construes a Participant in the clause:

\[
\text{The design and construction of costumes, makeup, props, sound, lighting, scenography and performance spaces communicate meaning in drama.}
\]

The first nominal group, which consists of two activities recontextualised as entities and a phrase as Qualifier, functions metaphorically as Agent in a single, unmodified Process. The second Participant, ‘meaning in drama’, which functions as Medium, is also configured as a group that includes a phrase as Qualifier. The density of information thus communicated in one clause is considerable and frequently depends for coherence on the printed word, which provides the opportunity for review. In another place, the components of the Theme of this clause could be presented as a list, rather than as part of a sentence, a device which has not been used in the syllabus in that way (but see Chapter 6).

A consequence of placing words in a string is that its meaning can be altered through the contextualisation provided. Thus:

\[
\text{Other drama processes involve acting, collaborating, directing, rehearsing, playwriting, dramaturgy, designing, stage management and front-of-house.} \quad (4)
\]

The relation of the string with ‘processes’, through the Relational Process in the clause emphasises the grammatical metaphor used to nominalise activities. It also has an impact on the word group, ‘front-of-house’, which appears to be the odd one out if taken literally, either as a location, or as a theatre-specific behaviour: “front-of-house management”. The usage which includes it in the range of drama processes alters the connotation of the words, a phenomenon which will be discussed further in Chapter 7.

In many cases, the load carried by punctuation is considerable, and even so it still requires some consideration to separate out what is being referred to. For example:

\[
\text{Work and safety regulations, intellectual property and copyright, censorship law and regulations related to the use of language, images and subject matter and the importance of inclusive social and work practices are examined.}(5)
\]
It is difficult to see what advantages for the reader can be identified in the use of such a structure. For the writer, the advantage lies possibly in the need to maintain the overall form of continuous prose which is used in this section of the document without repeating the Process for each entity.

As can be seen from the foregoing analysis, the influence of context in the interpretation of discourse is highly significant. That context is carried into an instance of discourse through the three metafunctions of the clause: Textual, Interpersonal and Ideational, which provide three parallel strands in the organisation of the text: as Message, as Exchange and as Representation. By separating the strands and analysing each one in turn, it has been possible to recover more of the meaning being communicated than is available purely by considering an undifferentiated presentation of the text. The most significant information derived from the functional structure is provided by a consideration of the clause as Exchange, where the mandatory nature of the text as whole is most clearly identified, as a proposal rather than a proposition. This reflects the sociocultural context of schooling, a context that is emphasised in the structure of the clause as Representation by the assignment of Participant roles and the Processes engaged in.

In the next two chapters, the analysis is taken further in two directions: moving out towards the structure of the text beyond the clause and moving in towards the lexis. However, the meanings that will be uncovered there are already inherent in the structure of the clause. Chapter 6 considers the way that the Textual metafunction serves to organise the information according to priorities related to the mandated nature of the text as recognised in the clause as Exchange. Chapter 7 considers the lexis, by which the discourse is related to the world outside the text. Here the meanings of the terms used are added to by their placement in the clause through the various means of expansion.
6. Beyond the clause

When a text is extended beyond the clause, other levels of structuring become available for the making of meaning. Clauses are linked into complexes through the operation of the Logical component of the Ideational metafunction, as a means of extending the text semantically. Large texts, such as the Drama syllabus, are further organised into a periodic structure which operates through the Textual metafunction to hold the text together and control the information flow. The patterns of cohesion set up by this means serve to structure an instance of discourse as an ongoing process of meaning making, thereby shaping the text into a semantically coherent whole.

This chapter addresses instances of clause complexing and the periodic structure of the Drama syllabus as a means of further understanding the way in which meaning is being made as the discourse unfolds. As part of this, consideration is given to the way in which the text appears on the page: the graphological stratum of the text. In a document such as the syllabus the orthographical details that realise the graphological stratum have considerable significance, both as relating the clauses in a complex to each other and as indicating Constituents and Phases in the periodicity. I have therefore addressed the orthography first, before going on to consider complexing and periodicity.

6.1. Graphology

Although graphology is recognised in Systemic Functional Grammar as contributing to the meaning of a text, emphasis in the field has generally been on the phonology of discourse, which operates at the same level of constituency. The way in which the text is presented on the page has been recognised as of semiotic significance in areas such as advertising or instructional design and it is used in the same way in the Drama syllabus: to call up a reader response which is not directly brought about by the text otherwise. The graphology also has an important cohesive function which affects the flow of information and which can be identified in the print forms and styles used to present the text on the page.

The graphological stratum is realised orthographically, that is, by the marks on the page. A document such as the Drama syllabus depends on characteristics of the medium of written text, such as spelling and punctuation, which serve in the identification of words, sentences and paragraphs to form sequences of continuous prose. Continuous prose is used conventionally in the text as a carrier of the clause structure, and occurs largely in the form of paragraphs, some of which are part of an extended piece of writing, while others stand alone to form topical units in
the text. Its use has advantages in that it can contextualise information in some detail, providing not only what is to be known but also controlling the way in which it is recognised.

In addition to the sequential ordering of information on the page, larger sections of text are also organised through the use of headings, a feature of the graphological stratum which further orders the text into discrete Segments as part of the Thematic structure. In addition, orthographical devices such as underlining, bulleting and type style provide semantic information about the way in which elements of the text are to be connected and/or the relative importance of various Segments.

6.1.1. Title page

The orthography of the front page of the document, with the Curriculum Council logo at the top and the word “Drama” below it, prefigures the Thematic structure of the text, with the logo pointing to the Theme of “students” and the title itself indicating the Theme of “drama”. Because of their isolation together at the beginning of the document, without any other marks on the page, they can be seen semiotically as forming a single unit of information and consequently, from a grammatical point of view, as forming a clause. Because of its position on the page, the logo can be read as:

- the Theme/Given information of the Textual metafunction
- the Subject of the Interpersonal metafunction, the entity responsible for the Proposition/Proposal
- possibly the Actor in a Material Process of the Ideational metafunction or the Token in a Relational Process

The name of the subject, Drama, can be read as:

- the Rheme/New information of the Textual metafunction
- the Complement in the Residue of the Interpersonal metafunction
- possibly the Scope in a Material Process of the Ideational metafunction or the Value in a Relational Process

Ambiguity in the clause as Representation arises because there is no Process included in terms of which the Participants can be identified. However, certain assumptions can be made about the activity that is being undertaken because of the identity of the Participants. If the reading suggests that the missing Process is a Material one, the relationship between the Curriculum Council and Drama is that of maker and made. The semiotic import of this reading thus represents Drama as a construct of the Council. Even if a reading suggests that the missing
Process is a Relational one, Drama may still be seen as the property of the Council. In either reading, the term “Drama” represents a course of study, rather than a practice.

6.1.2. Headings

The use of headings in the Drama syllabus is considerable, with approximately 5% of the total word count given to them. While they can be identified as contributing to the lexicogrammar and to the periodic structure, the fact that they are realised orthographically is what characterises them as headings. In the clause structure, they function as indicators of Theme. In the periodic structure, they function as demarcation devices, serving to mark off the Constituents, Phases, and Sub-phases in the hierarchy of the information represented (see below).

The ordering of headings, indicated orthographically by type size, also organises the text semantically by providing that the terms in the smaller headings will be generally subsumed as aspects of larger ones. In this way, the reference is extended in both ways, to expand the meaning of both terms by way of the orthographical presentation as well as establishing their relative importance. In some cases, the only relationship between the terms is indicated in this way. For example:

\begin{itemize}
  \item \textit{Course content...}
  \item \textit{Drama language...}
  \item \textit{Voice and movement...}
  \item \textit{Drama processes...}
  \item \textit{Drama forms and styles...}
  \item \textit{Contextual knowledge...}
  \item \textit{Drama conventions... (4/5)}
\end{itemize}

This pattern sets up a hierarchy of information which forms a coherent whole, using the orthography as the means of creating cohesion.

6.1.3. Demarcation

Demarcation devices serve to delineate units within the text. At the level of the clause is the information to be gained from spelling and punctuation, together with such features of the printed word as type style and font. Beyond that we can recognise paragraphing, pagination and page layout. All of these are indicated orthographically and have significance for the creation of coherence in instances of written or print text, both within and beyond the clause, by contributing to the patterns of cohesion. Further information is communicated orthographically through the use of devices such as numbering, lettering and bulleting, which are used extensively in the syllabus.
Numbering, lettering and bulleting are used, individually or in combination, to indicate sequential and consequential relationships between episodic units, and/or to perform a deictic function. They are used to indicate temporal and spatial ordering, such as page and chapter numbers, stages in a process, or progression from one process to the next; and to classify items according to a hierarchy of criteria such as those of value, complexity and/or importance.

In the Drama syllabus:

- numbering is used to signal pagination, course outcomes, stages of the course, outcome progression levels, dates of publication and assessment weightings
- lettering is used to signal assessment grades and, together with numbering, to indicate the hierarchy of Units of content
- bulleting is used as a deictic device to mark separate items in a list

6.1.4. Lists

A list is a form of enumeration, signalled by the use of bulleting. In the Drama syllabus, lists are constructed for single items, preceded by a heading, a contextualising clause, or the first part of a clause which is presented with a number of parallel completions. Among other things, it can provide a means of presenting a clause complex so that its density is countered for the reader by the visual presentation, where the bulleting performs a deictic function. Thus:

**Grade descriptors:**

- *describe the range of performances and achievement characteristics of grades A, B, C, D and E in a given stage of a course*
- *can be used at all stages of planning, assessment and implementation of courses, but are particularly important as a final point of reference in assigning grades*
- *are subject to continuing review by the Council (13)*

It is notable that such a device is not used in the description of course content, where word and clause complexing are used instead. In other instances, bulleted lists present terms which are related semantically by a heading, in the description of Units, for example:

**Drama processes**

- *developing character*
- *moving beyond stereotypes in characterisation*
- *improvisation and devising, developing and refining playbuilt drama*
- *text interpretation (dramaturgy) including identification of themes, plot/dramatic action (17)*

Other patterns of listing link more complex items of information. In some instances, these are organised under a heading which produces cohesion by grouping the items as belonging to one sphere or focus of reference:
Drama forms and styles

- introduction to broad categories of comedy and tragedy
- representational and presentational or non-realist drama
- story and narrative drama
- overview of drama based on improvisation

According to the description of forms and styles in the section of the syllabus on Drama language, the first, third and fourth of these items could be classified as drama forms, while the second item refers to drama styles. The inclusion of both ‘story’ and ‘narrative’, which could appear to be redundant in general use, in fact refers to two drama forms, where the first is a telling and the second is a playing. Whether or not that is the reference, it is only through their inclusion in the list that the two will be identified as forms of drama, rather than denoting literary categories which are generally seen as synonymous.

6.1.5. Tables

Tables enable the presentation of information spatially in more than one dimension at the same time. They thus indicate relationships between units of text in other than that of linear sequence and allow different combinations of information to be presented simultaneously. For example:

<table>
<thead>
<tr>
<th>Weightings for types</th>
<th>Type of assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Performance/production</td>
</tr>
<tr>
<td></td>
<td>Improvising and devising original drama, interpreting drama texts …</td>
</tr>
<tr>
<td>40–60%</td>
<td>40–50%</td>
</tr>
<tr>
<td>20–30%</td>
<td>20–30%</td>
</tr>
<tr>
<td>20–40%</td>
<td>20–30%</td>
</tr>
<tr>
<td>25–35%</td>
<td>25–35%</td>
</tr>
</tbody>
</table>

By representing the information in table form, redundancy is diminished and comparison between items is facilitated.

6.1.6. Text forms

Text forms are conventional structures that contribute their own dimension to the meaning making of the text, one that provides a bridge between the graphological and lexicogrammatical strata of the text. They are not part of the graphology but it is the orthography that enables the reader to identify them through conventions of the print form. There are three broad categories: lists, tables and continuous prose. As indicated above, the first two of these serve to present the information in blocks, so that items are related orthographically in the first instance and read according to the conventions that pertain to documents such as the Drama syllabus. In the grammar it is these conventions, rather than the clause structure per se, that provide the cohesive
pattern. Their impact on the clause as Exchange is to focus the reader’s attention on the referential information about the content to be learned. This information is most likely to be sought by the reader, rather than attitudes to that information, while attitudes to that information are subsumed in the context in which the document makes meaning.

In the case of continuous prose, where cohesion is more dependent on the clause structure and clause complexing, the interactive function of the text is more complicated. It is here that what is referred to will most likely to be given a further value. For example, the following passage sets down the content to be covered in the introductory unit of work.

Students are introduced to the skills, techniques and conventions of story and story telling enactment, improvisation and play building, including the structure of 'process drama' moving from pretext to devising a drama work. They explore drama conventions, techniques and technologies. Through small-scale drama performance projects, they develop their understanding and application of voice and movement skills and techniques and the way that stories and ideas are communicated in and through actors interacting in and with the performance space, using technologies such as sets, lighting and sound. (6)

The information about content could have been provided in the form of a list with a heading, thus:

Content covered in this Unit:
- skills, techniques and conventions of story and story telling enactment
- improvisation and play building
- the structure of 'process drama' moving from pretext to devising a drama work.
- drama conventions, techniques and technologies
- small-scale drama performance projects
- voice and movement skills and techniques
- the way that stories and ideas are communicated in and through actors interacting in and with the performance space
- technologies such as sets, lighting and sound.

However the information is interwoven in the functional structure with further information that indicate such aspects of delivery as the place of the work in the course over all: ‘introduced’; methods of learning: ‘explore’, ‘develop’; and the result of that learning: ‘understanding’, ‘application’. Not only is the unit content to be covered in the teaching; it must also be covered in such a way as to fulfil the educational outcomes required. In the interaction of the clause as Exchange, this ties in with the obligatory status of the text through the increased information provided by the form in which it is presented.

6.2. Clause complexing

As in the case of word complexing, clause complexes also increase the amount of information that can be presented, this time by forming relationships between clauses in a cohesive structure. In the Drama syllabus, clause complexing contributes considerably to the semantic density of the text. Features of print text play an important part in this. A sentence provides a way of marking off and thus intensifying the relationship between terms, while a distinctive feature of a
document such as the syllabus is the use of listing to carry out the complexing, with the use of bullets as a deictic structural device to emphasise units of information.

Clauses are related structurally either paratactically, where the clauses have equal status, or hypotactically, where one clause is dependent on another. Semantically, the information is expanded through the process of Expansion that is enabled in this way. Expansion is a feature of the logical-semantic dimension of the Ideational metafunction and is of three types: Elaboration, Extension and Enhancement. Elaboration is achieved through further specification or description; Extension is achieved through addition, replacement or provision of an alternative; and Enhancement is achieved through qualification in the form of reference to time, place, manner, cause or condition. The widespread occurrence of Expansion is a feature of the Drama syllabus and occurs in all the text forms identified. It is exemplified in continuous prose thus:

**Elaboration**
The Drama course focuses on aesthetic understanding and drama in practice as students integrate their knowledge and skills. (3)

**Extension**
Drama contributes to social, economic and cultural capital, and provides potential career and funding opportunities. (5)

**Enhancement**
Drama contributes to social, economic and cultural capital, and provides potential career and funding opportunities. (5)

In many cases, more than one of these types is included in a complex. For example:

```
In this unit students extend their voice and movement skills and develop specific techniques
Clause 1
clause 3
Clause 2
to enable them to present characters that audiences believe.
clause 4
clause 5
```

The first and second clauses are related paratactically and the second extends the information in the first. The third clause is related to the first two hypotactically and Enhances the meaning, while the fourth relates to the third in the same way. The fifth clause is related to the fourth hypotactically and Elaborates on the meaning.

Expansion is also accomplished through the use of listing devices such as bulleting, thus:

**Elaboration**

In achieving this outcome, students:
- apply specific skills, techniques and processes;
- apply knowledge and conventions of drama; and
- use technologies and undertake production roles and responsibilities. (3)

**Extension**

Grade descriptions:
- describe the range of performances and achievement characteristics of grades A, B, C, D and E in a given stage of a course
- can be used at all stages of planning, assessment and implementation of courses, but
- are particularly important as a final point of reference in assigning grades
- are subject to continuing review by the Council. (14)
The semiotic impact of clause complexing is considerable. For example:

Through taking on roles and enacting real and imagined events performers engage audiences who suspend their disbelief to enter the world of the drama. (3)

This sentence is a complex of five clauses which together provide a description of drama as practice. At the centre of the complex, both sequentially and grammatically, is the clause: ‘performers engage audiences’. The two clauses before it construe the processes by which ‘performers engage audiences’. The clauses following the main clause construe the activity of “audiences”. Semiotically, the structure enables a reading which sees that the process of engagement is reciprocal, with performers and audiences both active, albeit engaged in different ways. Such an example illustrates perfectly the way in which the structure of an instance of discourse communicates information above and beyond the words used, a further indication of which can be found by considering the periodic structure of the text.

6.3. Periodicity

At the semantic level the document is organised into episodic units of information in a periodic structure which provides the writer/reader with scaffolding onto which mapped the meanings of the text. The periodic flow of information in an instance of discourse is allied to the Textual metafunction and enables the various items in a large text to be coherently related. The sequence of the flow in the Drama syllabus is complex, since it not only has the characteristics of serial and/or hierarchical sequencing, regularly used to present a text coherently; it also contains interruptions in the sequencing: by separating some sections orthographically from their semantically logical place in the structure, or by redirecting the reader, either to another part of the text, or outside the text altogether. Where the former occurs it has been relocated in the description that follows to its semantic position in the flow. Re-direction to an external source, while ideally it should be described where it occurs in the text, is separately referred to below in order to avoid further complicating the description.

6.3.1. Overview

Information in the Drama syllabus is presented in an obligatory form which is applied to all the senior secondary school subject syllabuses in the Western Australian curriculum. This determines the overall organisation of the text, which represents and categorises information through genre-specific cohesion strategies and prioritises information through sequencing, juxtaposition and emphasis. The segmentation of the document is fixed, presentation of the information is incremental and the reader is provided, at the beginning, with a Rationale as a context for the rest of the document.
Each senior secondary syllabus must contain, in addition to the title and publication details:

- Rationale
- Outcomes addressed
- Course content (i.e. knowledge, skills and understanding) and learning contexts
- the Stages of the course, with an overview and specific content of each Unit
- information about resources
- allocation of time
- relevant VET components
- assessment types and weightings for each stage
- WACE examination details and examination design briefs for Stage2 and Stage3
- grade descriptions for each Stage

In the periodicity of each syllabus, four stages can be identified in the hierarchy of episodic units thus:

Constituent ▶ Phase ▶ Sub-phase ▶ Segment

The Constituent has been chosen as the unit of description with the Phases, Sub-phases and Segments identified for each one. There are three Constituents distinguishable in the text:

- Contextualisation, which is directly referenced to the status of the document
- Syllabus, which presents the requirements for the content and delivery of a subject
- Course, which sets out in detail the content to be taught in order to fulfil the requirements of the syllabus as a staged process

While the information flow is structured through the Textual metafunction, the specification that the syllabus document should take to a particular form operates at the level of the Interpersonal metafunction. Thus, whether they can be identified as discreet items in the periodic flow at one level or another, components of each Constituent are also subject to the mandated nature of the text. They are mapped onto the Constituents as follows:

<table>
<thead>
<tr>
<th>Constituent</th>
<th>Mandated components</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contextualisation</td>
<td>title page, publication and other information about the document</td>
</tr>
<tr>
<td>Syllabus:</td>
<td>Rationale</td>
</tr>
<tr>
<td></td>
<td>Outcomes addressed</td>
</tr>
<tr>
<td></td>
<td>Content and learning contexts</td>
</tr>
<tr>
<td></td>
<td>Stages of the course and an overview of each Unit</td>
</tr>
</tbody>
</table>
Course: The specific content of each Unit

Each of the Constituents provides a frame of reference for the representation of senior secondary subjects in Western Australia. The sequence of the flow is complex, since it not only has the characteristics of serial and/or hierarchical sequencing, regularly used to present a text coherently; it also contains interruptions in the sequencing by redirecting the reader to other information outside the periodic structure. This occurs in the text through endophoric reference, where the reader is specifically redirected, and through disruption, where items which logically/semantically related are separated by other less related items.

Within the main semantic structure, the status of items which refer to external texts is that of a Segment or part Segment, and it is possible to consider the further information provided by the reference as being peripheral to that contained in the text. Some instances of external reference may seem to be optional but, in terms of the circumstances of the document, they have equal force in the Experiential representation of the subject. While it is necessary for the reader to access them, and the information is relevant at the point of reference, they can be seen as an interruption to the flow of the text overall. This raises the problem of when the reader should access them: before reading the document, at the point of reference, or later as a supplementary resource.

In addition to redirection, interruption of the flow can be caused by selective reading, a facility that is a useful feature of print texts. In the situation in which a syllabus is read, it is quite likely that reading will take place over a period of time and that the episodes will be read in other than the order in which they appear in the document. In that case there could be many interruptions to the flow, and this would appear to diminish the strength of the semantic structure. However it is through that structure that the recovery of meaning is to be made, because it provides an important context for the reading. At whatever point a section is read, the contextualisation of information by following the information flow cannot be overlooked and needs to be accounted for.
6.3.2. Charting the information flow.

In the following description of the information flow, each Constituent, with its Phases, Sub-phases and Segments is considered according to its content. The three Constituents identified: Contextualisation, Syllabus and Course, can be recognised by the purpose for which each has been included. The most important information for the purposes of this study is found in the Syllabus Constituent and will be addressed separately and in some detail. The other two constituents however, cannot be dismissed, as each in its own way is of considerable importance in the administration of the subject. The Contextualisation Constituent places the Syllabus Constituent in the domain of schooling, as referring to a recognised item in the curriculum. The Course Constituent is an expansion of the information contained in the Syllabus Constituent.

In terms of the overall information flow, the Contextualisation Constituent, while not extensive, serves to place the contents of the rest of the document directly in its context as an instance of curriculum in the domain of schooling.

<table>
<thead>
<tr>
<th>Phase</th>
<th>Sub-phases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title page</td>
<td>Curriculum Council logo</td>
</tr>
<tr>
<td></td>
<td>Subject title</td>
</tr>
<tr>
<td>Business</td>
<td>Sources of further information</td>
</tr>
<tr>
<td></td>
<td>WACE Providers</td>
</tr>
<tr>
<td></td>
<td>Currency of the syllabus</td>
</tr>
<tr>
<td></td>
<td>Copyright</td>
</tr>
</tbody>
</table>

The logo represents the authority of the document as a whole, while the title that follows partakes of that authority, as an indication that the following content represents a definitive description of the subject for Western Australian schools. The authority of the document is further acknowledged through the recognition of ownership identified by the Business Phase.

The Course Constituent contains an extension of the information contained in the Syllabus Constituent by expanding the references and elaborating on the content and delivery previously prescribed in the document. The more detailed information in this Constituent is intended to provide the specific content for teaching/learning programs and the clause structure has been simplified by the use of lists instead of the continuous prose addressing the same information in the Syllabus Constituent. It is organised in Units which are to be addressed progressively, with the content of one to be incorporated in those that follow, reflecting the spiral nature of arts learning. Each Unit forms a quasi Constituent within the wider Constituent of the Course and all are structured as parallel components in the information flow which refer back to the structure of the Syllabus Constituent.
The parallel structure acts as an aid for accessing the information from one Unit to the next, in order to see that progression. It leads, on one level, to considerable redundancy, but it enables the reader to approach each Unit separately, even though the Units are designed to be delivered sequentially.

<table>
<thead>
<tr>
<th>Phase</th>
<th>Sub-phase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contextualisation</td>
<td>Focus</td>
</tr>
<tr>
<td></td>
<td>Specification</td>
</tr>
<tr>
<td>Content</td>
<td>Drama language</td>
</tr>
<tr>
<td></td>
<td>Contextual knowledge</td>
</tr>
<tr>
<td></td>
<td>Production</td>
</tr>
<tr>
<td>Assessment</td>
<td>Introduction</td>
</tr>
<tr>
<td></td>
<td>Weightings</td>
</tr>
</tbody>
</table>

It is intended that information in any one Unit will be read in the context of the Syllabus Constituent. A further context for any Unit is provided through the expansion of information in the Content Phase of any other Unit that might relevant to the teaching and learning program.

### 6.3.3. Structure of the Syllabus Constituent

While the whole document is generally referred to as a syllabus, it is really just the second Constituent which can be properly so called. In terms of information flow, it could be separated from the rest of the document to form a separate text with its own Constituents, in which case the Contextualisation and Course constituents could have become external referents, a device which is a feature of the periodicity anyway. The information is presented in a structure that is externally imposed for all Western Australian senior secondary subjects, rather than one that is integral to the subject matter. Such a circumstance is not always felicitous, given that there are features of pedagogy and subject content which can become distorted in a “one size fits all” situation.

On the other hand, it is through the adherence to a mandated information structure that Drama is recognised as a valid subject for the preparation of students for post-school destinations, the function of all subjects studied in the last two years of schooling. In what follows, the structure of the Drama syllabus, as presented in Appendix I, has been used to exemplify the periodicity of the Syllabus Constituent and the components common to all subjects have been noted.

<table>
<thead>
<tr>
<th>Phase</th>
<th>Sub-phases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Justification:</td>
<td>Rationale</td>
</tr>
<tr>
<td></td>
<td>Outcomes</td>
</tr>
<tr>
<td>Scope</td>
<td>Drama language</td>
</tr>
<tr>
<td></td>
<td>Contextual knowledge</td>
</tr>
</tbody>
</table>
The four Phases provide:

- a justification of the subject as worthy of study
- a description of teaching/learning content which defines the scope of the subject
- requirements for delivery of the course, including options for VET
- requirements for assessment of student achievement

These Phases are present in all the Western Australian syllabuses in the order that I have listed them. Within that structure, many of the Sub-phases and even Segments may also be common to every subject. In some cases the actual content is the same, while in others the general focus is common to all.

All of the Phases of the Syllabus Constituent are important for the recognition of a subject for the purposes of schooling and will ultimately determine what happens in the classroom. In the following description, the numbers in brackets following the identification of components represent the pages of the Drama syllabus on which they are found.

6.3.3.1. Justification (3-4)

The information in this Phase indicates the benefits of studying Drama and the nature of achievement in the subject. In order to have a place in the senior secondary syllabus, it is necessary for the subject to be seen as both relevant to educational values and to the world outside the school.

<table>
<thead>
<tr>
<th>Sub-phase</th>
<th>Segments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rationale:</td>
<td>General definition</td>
</tr>
<tr>
<td></td>
<td>Key activities</td>
</tr>
<tr>
<td></td>
<td>Generic skills</td>
</tr>
<tr>
<td></td>
<td>Aspects of drama</td>
</tr>
</tbody>
</table>
Value of the learning

Outcomes:
- Introduction
- Outcome 1
- Outcome 2
- Outcome 3
- Outcome 4

The first Sub-phase is the Rationale. This Sub-phase has five segments which provide:

- a general definition of drama, and identification of some of its attributes
- an overview of the key activities specific to drama in which students will engage
- generic skills which are developed by participation in the course
- aspects of drama which are included in the course
- the value of the learning for post-school destinations

The second Sub-phase has three segments which refer to the set of Outcomes Statements of what students should know, understand, value and be able to do as a result of the syllabus content taught. The first segment is presented on the page as part of the Rationale and refers to the Overarching Outcomes and Values of the Curriculum Framework. This segment is common to all subjects both in focus and in content. The second segment identifies the relationship between the Course Outcomes and those of the Learning Area in which the subject is located, as set out in the Curriculum Framework (CC, 1998), and is commonly focused for all subjects. The third segment presents four statements which address the areas of creating, skills and processes, responding and valuing Drama.

6.3.3.2. Scope (4-5, 8)

The information in this Phase serves to further define the subject by describing its scope. It deals with content, and begins with an introductory contextualising Segment. This is followed by three Sub-phases which are organised into Segments that cover the range of knowledge and skills which are to be covered. The information in this Phase is elaborated in the Course Constituent.

<table>
<thead>
<tr>
<th>Sub-phase</th>
<th>Segments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama language</td>
<td>Voice and movement</td>
</tr>
<tr>
<td></td>
<td>Drama processes</td>
</tr>
<tr>
<td></td>
<td>Drama forms and styles</td>
</tr>
<tr>
<td>Contextual knowledge</td>
<td>Drama conventions</td>
</tr>
<tr>
<td></td>
<td>Cultural values and drama practice</td>
</tr>
<tr>
<td></td>
<td>Historical and social knowledge</td>
</tr>
<tr>
<td>Production</td>
<td>Spaces of performance</td>
</tr>
</tbody>
</table>
Design and technologies
Management skills and processes
Role

The first Sub-phase defines the ways in which drama makes meaning and the three subsidiary segments identify the “lexicon” of drama: two areas of the skills and techniques used to communicate meaning; the “grammar”: the drama processes in which the skills and techniques are organised; and features of the “text”: the forms and styles which result.

At the end of this Sub-phase is a Segment dealing with the coverage of forms that is also semantically relevant the Contextual Knowledge Sub-phase, which refers to social, historical and cultural contexts of drama and the ways in which they shape conventions and influence aesthetic choices.

The third Sub-phase refers to the functions, skills and processes engaged in for the presentation of drama to an audience. The Role Segment, while semantically belonging to this Sub-phase, has been places orthographically in the document between two Sub-phases of the Delivery Phase.

6.3.3.3. Delivery (5-12)

This Phase focuses on the way in which the subject content is to be organised for teaching.

<table>
<thead>
<tr>
<th>Sub-phase</th>
<th>Segment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sequence:</td>
<td>Explanation</td>
</tr>
<tr>
<td></td>
<td>Units</td>
</tr>
<tr>
<td>Learning contexts:</td>
<td>Introduction</td>
</tr>
<tr>
<td></td>
<td>List of contexts</td>
</tr>
<tr>
<td>Time and completion:</td>
<td>Redirection to <em>WACE Manual</em></td>
</tr>
<tr>
<td>Resources</td>
<td>Redirection to hyperlink</td>
</tr>
<tr>
<td>VET</td>
<td>Introduction</td>
</tr>
<tr>
<td></td>
<td>National standards</td>
</tr>
<tr>
<td></td>
<td>VET in schools</td>
</tr>
<tr>
<td></td>
<td>VET qualifications</td>
</tr>
<tr>
<td>Set texts</td>
<td>Requirements</td>
</tr>
<tr>
<td></td>
<td>Lists</td>
</tr>
</tbody>
</table>

Two of the Sub-phases are Drama specific: Learning contexts and Set texts. The former provides a list of forms and styles of drama which can be used as vehicles for the teaching/learning of content, while the latter lists appropriate and/or obligatory play texts for study.

The other four Sub-phases are common to all syllabuses. The text of the Time and completion and Resources Sub-phases is unvaried across all syllabuses and the reader is re-directed to information sources outside the document. Reference is to a text or number of texts, each of
which will have its own lexicogrammatical and periodic structure outside the Drama syllabus. They are regulatory and/or prescriptive in intent, so they have a significant impact on the reading. They are more likely to be subject to change than the syllabus itself so it is necessary for those who are responsible for delivery to access them on a continuing basis.

The Sequence and VET Sub-phases, while structurally similar in all syllabuses, contain subject-specific information. The former presents Unit descriptions in the sequence in which they are to be delivered, with reference to degrees of complexity and academic rigour. The VET Sub-phase provides information about VET course components which are considered appropriate to the subject matter being studied.

6.3.3.4. Assessment (13-14, 31-41)

The presentation of information in this Phase is complex.

<table>
<thead>
<tr>
<th>Sub-phase</th>
<th>Segments</th>
</tr>
</thead>
<tbody>
<tr>
<td>School based assessment:</td>
<td>Introduction</td>
</tr>
<tr>
<td></td>
<td>Programming</td>
</tr>
<tr>
<td></td>
<td>Guidelines</td>
</tr>
<tr>
<td></td>
<td>Assessment table</td>
</tr>
<tr>
<td>External assessment:</td>
<td>Grades</td>
</tr>
<tr>
<td></td>
<td>Examinations</td>
</tr>
<tr>
<td>Examination briefs:</td>
<td>Stage 2 Written</td>
</tr>
<tr>
<td></td>
<td>Stage 2 Practical</td>
</tr>
<tr>
<td></td>
<td>Stage 3 Written</td>
</tr>
<tr>
<td></td>
<td>Stage 3 Practical</td>
</tr>
<tr>
<td>Appendix:</td>
<td>Grade Descriptions</td>
</tr>
<tr>
<td></td>
<td>Glossary</td>
</tr>
</tbody>
</table>

Semantically, Assessment could be read as Sub-phase of Delivery. I have identified it as a separate Phase because of the weight given to it in the *WACE Manual (CC.2012)*, to which the reader is redirected in the introductory segment of the Phase. The placing of this redirection in Theme position, that is, at the beginning of the Phase, is an indication that the information contained is intended to contextualise the information communicated in the Sub-phases.

The flow is also interrupted by internal redirection. The first two Sub-phases are placed in the logical position after the Delivery Phase. The only variation between syllabuses in these two phases is that the Table segment is subject-specific. From there the reader is redirected to the other two Sub-phases, which are placed at the end of the document, after the Course Constituent. These have a similar structure in all syllabuses, providing examination briefs and grade descriptions appropriate for the subject. There is however, a segment at the end of the Drama
syllabus which is only found in one other syllabus: a glossary of assessment terms. This occurrence is significant in the modality of the text and will be addressed in Chapter 7.

6.4. Conventions of the periodic structure

Underlying the periodicity of the Drama syllabus are generic conventions at three levels:

- those which can be recognised in most documents, including the use of orthographic features and a range of text forms
- those which can be recognised in documents which implement policy in the domain of schooling, including validation and provisions for delivery and assessment requirements
- those which can be recognised in curriculum documents, including descriptions of content and the identification of student activities

The further meaning which is available through knowledge of such conventions is communicated subtextually as part of the text as Exchange, since the reader is expected to be able to access that meaning without direct reference. For example, because there is no Contents list, which would enable the independent selection of sections of the text, it could be expected that the text would be read as a continuous flow of information. In this case the unmarked structure would have each item that is introduced being dependent directly on what went before.

Such a structure indicates that readers should begin at the beginning and read through to the end, accumulating information as they go, to have a coherent understanding of the whole. However, the conventional use of orthographic presentation in providing a hierarchy of information can function as a de facto ordering of contents, one that enables the reader to bypass sections which do not appear relevant to their immediate needs. For example, teachers preparing a teaching/learning program for Stage 3 students, while perhaps needing to refer to items in the Scope Phase, might not bother with specific information about the Content of earlier Units or the Grade Descriptions for them.

The influence of the conventions can be seen in the use of continuous prose to describe course content in the Syllabus Constituent, but the use of listing to describe semantically related content in the Course Constituent. This allows a distinction to be made between the discipline itself and the way in which it is realised in practice. For the teacher it is the second form which is most useful in the preparation of a teaching and learning program, whereas the first form can inform a wider readership. In those circumstances, the Scope phase in the Syllabus Constituent can also be seen to belong to the Justification phase.

Conventions of the information flow that are particular to the Western Australian senior secondary syllabuses order the contents of the document in a linear fashion. The text begins by validating the subject, goes on to describe firstly the content and then delivery and finishes with
information about assessment. The subtextual meaning provided by such ordering is that assessment is the culmination of work in the course, to be engaged with at the end of the teaching and learning program. However, the WACE Manual states that a school must have an assessment outline in place before a course is delivered (2012.9). Thus, subtextually, assessment becomes part of the validation of the course on the one hand and a determiner of the program of teaching and learning on the other.

The prevalence of redundancy through repetition and directed endophoric reference in the text suggests that the reader cannot necessarily be relied on to access the information in the sequence in which it is presented. In the case of a print text, with a fixed form and the potential for moving back and forth between items, this possibility is always available without specific direction or other provision. Thus, the repetition of such items as the list of drama elements in the Scope phase of the Syllabus Constituent, for example, could as well be covered in the process of anaphoric reference using simply the term “elements of drama”. In similar fashion, the description of assessment types in the Assessment sub-phase of each Unit in the Course Constituent indicates an over-representation of that information.

Explicit endophoric direction to refer anaphorically and cataphorically to other items is also a form of redundancy but in the case of the Drama syllabus, which has no table of contents, it is more likely to be needed by the reader, in spite of the use of headings. The inclusion of directed exophoric reference is even more problematic, since the reader must decide when to access the information that is referred to. While it is possible to read the text in linear sequence without directly accessing such additional references, it is not possible to prepare a program of teaching/learning without that information. Some of the exophoric references are central to the conduct of the course of study as it is laid down in the syllabus and will need to be accessed several times.

The meanings that are made through clause complexing are sourced in the Logical dimension of the Ideational metafunction, while the graphology and the periodic flow of the text are sourced in the Textual metafunction. These have served to provide a description of the text as a whole and an overall indication of the content covered. However, it is the meanings identified through the consideration of the clause as Exchange that are most significant for the reader and these have already been established by the recognition of the whole as a proposal, a statement that can only be assented to if the subject is to have a valid place in the curriculum.

In dealing with the text, it becomes the responsibility of the teacher to provide the necessary cohesive information for a reading to be coherent and to accept the information about Drama that it contains. It is assumed that the teacher has the necessary grammatical and conventional
knowledge drawn on for the construction of the text, both as a speaker of English and as one trained and experienced in the domain of schooling. Further complementary knowledge is reflected in the lexicon, the collection of terms that link the subject to the world outside the school. This is the focus of the next chapter.
7. Lexis

While some information about meaning comes from the grammatical structure of a text, it is only through access to the external reference of the lexis that the functions of Participants and Processes in the clause as Representation can be recognised. It is only because we know the meaning of “see”, for example, that we can recognise it as referring to a Mental Process; it is only because we know the meaning of “student” that we can recognise it as referring to a Participant in a clause. When a reader seeks to interpret a text, a first consideration is the information provided by the lexicon, the realisation of the lexis, as indeed it has already been for the writer (Phillips, 1985). The structural device of lexical cohesion, where terms are associated in various ways because of the spheres of activity to which they belong, may broaden or narrow the reference, but the reference itself necessarily remains outside the instance of discourse in which it occurs.

Access to the intended reference of a lexical item is obtained incidentally through its occurrence in experiential and discursive contexts and, more formally, through definitions provided by a text such as a dictionary or glossary constructed for the purpose. These sources represent a spectrum, from the immediate reference in the context of experience to the generalised information provided in a dictionary. The importance of lexical meaning in the discourse of the Drama syllabus is emphasised both incidentally and formally by the identification of students’ competence in the use of terminology as a necessary part of the learning to be assessed. They are expected to be able to communicate information about their experiences in the subject using the terms set down in the document.

In this study, “term”, rather than “word”, is used to identify items of meaning at the semantic level. It has the advantage that it can recognise discrete meaning units of more than one word. For instance “front of house” has a reference in the discourse of theatre which is much more than can be arrived at by simply adding the denotative meanings of the two content words which constitute the term, even when they are related by “of”. Someone seeking for a definition on that basis would have little hope of identifying the reference. Another advantage of referring to terms is that collocational groups which are regularly identified as a unit, for example “dramatic tension” or “course of study”, can also be referred to in this way.

The meanings of items in the lexis of a text come into two broad categories: those which tell us what the text is about and those which relate the items in the first category to each other. The latter category includes verbal modifiers, deictics, pronouns, conjunctions and prepositions.
which contribute to the grammatical structure of a text. In the former category are the words which have a separate existence outside the structure of the text. These words are of three types:

- names of processes, which construe actions, events and so on
- names of entities, which construe people, things and abstract concepts
- names of qualities, which construe circumstances, attributes, categories and values

Although the word “term” is used to refer to words elsewhere, here the use of the term “names” recognises their semantic value. This chapter considers that semantic value and relates it to a possible semiotic value through the addition of my own experience with the situational, cultural and linguistic contexts of the syllabus.

7.1. Overview

The text as a whole can be seen semiotically as an expansion of the term “Drama” as it is applied under the auspices of the Curriculum Council, identified by the logo which precedes the title on the page. The use of upper case serves to distinguish the term as a specific entity, one which not only contains reference to the generic entity “drama” but also refers to its status as a school subject. Such semiotic considerations are a feature of the part of the interpretive process that allocates meaning to the terms used in a text by reference rather than function.

Halliday and Matthiessen (2004) state that:

> With proper names [the referent] is defined experientially: there exists only one, at least in the relevant body of experience. (2004.325)

Because they are unique by definition, such items generally require no further specification in order to identify the reference. Instead what needs to be identified, as part of the recovery of meaning, is ‘the relevant body of experience’ which provides a context for the item. In this case “Drama” is the name of a school subject and the relevant experience is construed in the text of which it is the title. The unique nature of this proper name indicates that it is wholly and only the appropriate reference to be considered. The lexical item “drama” is only one semantic indicator of the meaning of “Drama” and, while there are many references for the term “drama” in the world outside the syllabus, only what is construed in the text is valid for “Drama”.

The two key terms around which the semantic meanings of the text are constructed are “drama” and “student”. Lexical cohesion round the nexus of “drama” distinguishes the subject from others in the curriculum and includes reference to Processes, many of them rank shifted in the grammar to become Participants in the structure. These represent behaviours that are directly associated through the semantic domain of theatre. Lexical cohesion round the nexus of “student” distinguishes the school from other sites of drama and includes reference to Processes,
usually Material or Mental, which represent behaviours required for the achievement of the
generic outcomes of schooling. As a generalisation, according to the structure of the syllabus,
“students do”, while “drama is”.

7.2. The lexis of content

In the Rationale of the Drama syllabus, the terminology identifies two dimensions of course
content: ‘arts practice’ and ‘aesthetic understanding’. These terms refer to the content of the
teaching and learning at the broadest level and relate it to aspects of evaluation by referring to
student behaviours within the same grammatical structures. While there could be a tendency
to consider these as dichotomous, as “practice” and “theory”, each of them assumes properties of
the other as part of the semiotic and they are experienced holistically as a single endeavour.

In the Outcome Statements of the course, ‘drama practice’ and ‘aesthetic understanding’ are
addressed separately. Drama practice is recognised by the terms “create”, “interpret”, “explore”,
develop” and “present” (Outcome 1), to be undertaken through the application of the
appropriate skills, techniques, processes and technologies (Outcome 2). Aesthetic
understanding is recognised by the terms “respond”, “reflect” and “evaluate” (Outcome 3), to be
applied to a consideration of practice and with reference to the role of drama in society
(Outcome 4).

7.2.1. Construing “drama”

The lexis of content forms a cohesive structure around the term “drama”. Within the text,
reference to the generic term “drama” is expanded grammatically by placing it with other terms
in the same clause/group or periodicity structure and, semantically, through its relationship to
other terms in the same domain, each of which will have its own reference, reciprocally
influenced by “drama”. The term “drama” refers to the domain of experience which is
represented as the content of the teaching and learning program. Structurally, expansion of the
term is provided in many cases by strings of nominals and nominal groups, for example:

Drama is a vibrant and varied art form found in play, storytelling, street theatre, festivals, film,
television, interactive games, performance art and theatres. It is one of the oldest art forms and part
of our everyday life. (3)

These two sentences amount to a gloss of the term “drama” which is intended to underpin its
usage throughout the text, appearing as it does in the periodicity of the text at the beginning of
the Syllabus Constituent. In this instance, the meaning of “drama” is expanded through the use
of terms which, because of their association in the structure with “found in”, refer to a range of
external sites in which drama may occur. A similar structure refers to the forms which drama
can take:
... it includes the genres (different types of drama) such as live theatre, radio, television and film drama, opera, puppetry and mime ... (4)

Although some of the references from the first expansion reappear in this second example, their import is different. By adding the two sets of information, “drama” can be seen as having both external and internal structures as part of its referential meaning.

Further information is provided by using “drama” as a Qualifier for other lexical items. Thus we have “drama conventions”, “drama processes”, “dramatic meaning” and “elements of drama”.

Such collocations indicate that, in addition to site and form, the term “drama” construes a range of other referents which also determine its meaning in the document. Some of these collocations go beyond the combination of terms to form distinctive semantic items whose meaning can be ambiguous if only recognised as separate referents. For example:

- **drama ideas**: ideas which are expressed through drama (not ideas about it)
- **drama performance**: drama for an audience (complete rather than exploratory)
- **dramatic action**: everything that takes place inside the drama (not acting in a dramatic way)
- **drama language**: the semiotic system by which drama communicates (rather than the words used)
- **form and style**: frequently paired in the text, this term refers to particular combinations of the elements of drama which are labelled according to certain conventions (rather than described instance by instance)
- **drama forms**: when treated as a single item, this term refers to an element in the course of study, rather than to an item in the lexis of content

Referents of content are construed primarily in the Scope Phase of the Syllabus Constituent as a description of what “drama” is, includes, consists of, or involves. The reference of terms is construed across three levels of expansion:

- the whole Phase is an expansion of the term ‘Course Content’
- each Sub-phase is an expansion of the terms contained in the headings which begin them
- within the text, terms are expanded by the interaction with further terms that are semantically and/or structurally related

Expansion is achieved structurally but its impact is perceived semantically, in that the specificity of reference is increased. Because a major factor in the recognition of student achievement is the ability to use the terminology of the subject, the selection of appropriate lexical items to refer to experience is clearly important. In the representation of course content however, some lexical items are extensively expanded, while others, which might be considered to refer to experiences of equal status and/or requiring a similar degree of specification, are not. This suggests that some references are deemed likely to be more accessible to the reader than others but, in
7.2.2. Drama practice

In the syllabus, the lexis of drama practice is presented in the Scope Phase of the Syllabus Constituent under the heading of Drama Language and falls into three groups: elements of drama, drama processes and drama forms and styles. In each case, the reference is expanded both structurally and semantically to increase identification of referents. In the identification of referents in this section, I have drawn on three sources. The first source is the information contained in the text itself. The second is the glossary (Pascoe & Pascoe, 2008) published by Robin Pascoe, a major influence in the development and delivery of the course, together with Hannah Pascoe, a successful student of the course. Because of the authors’ place in the situational context, this document can be read as a valid indicator of the way in which the lexis of content is to be understood.

The third source is my own experience of the terms as they have been used to represent Drama in over forty years of teaching the subject in Western Australia. Although there has been considerable input from the literature of drama education and theatre, and from the many occasions when I have been engaged in dialogue with colleagues nationally and internationally, it is the usage of terms in Western Australia that is the focus here, since that is what is realised in the syllabus. It is this usage that is required of teachers and students, even though individual terms and their referents may be disputed by those elsewhere.

7.2.2.1. Elements of drama

Knowledge of the terms which are applied to a group of referents identified as “elements of drama” is of central importance in the course of study. They are repeatedly referred to specifically, in both the Syllabus and Course Constituents of the text, and constitute the basis for its creation and interpretation. They are: role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension.

The elements of drama are variously combined to construe the referent of the term “dramatic action”, an entity which is an abstract concept, only recognisable through its realisation in the processes of performance. The term is glossed by Pascoe & Pascoe as:

The essence of drama, the introduction, exposition, exploration and resolution of ideas, roles, characters, situations and incidents. (2008.33)
It is constructed using the elements of drama in a range of Processes, some of which are specific to drama and some of which are generally applicable in educational and wider contexts.

In terms of the realisation of an instance of theatre, voice, movement, space and time are the most truly elemental components. These are used to construct the interactive components of role, character and relationships, situation and dramatic tension, and to be instrumental in the creation of symbol and metaphor, mood and atmosphere. The inclusion of language and texts as elements is ambiguous. In the context of the course, “language” refers to the elements, processes, forms and styles which are combined to construct meaning, and a discreet instance of this combination is a “text”. These references appear to be logically unlikely if seen as components of themselves. It is therefore more likely that, in the context of the elements, “language” refers to verbal utterance and “texts” refers to scripts and other print resources.

I identified three levels in the status of elements, based on frequency of occurrence.

Level 1: “texts”, “space”
Level 2: “audience”, “character”, “voice”, “movement”
“mood”, “atmosphere”

The variable frequency of occurrence suggests a hierarchy among the elements, although in some cases the referents of terms which are less frequently used may gain status through association with high profile terms. Thus “language” increases in status through association with “text”, “role” increases in status through association with “character” and “audience” increases in status through association with “space”. However, the status of a term can also be indicated by its place in the periodicity. According to this criterion, “texts” remain at the highest level, since the term is expanded by a Sub-phase. At the next level is “space”, expanded by a Segment, followed in status by “voice” and “movement”, which share a Segment.

The uneven status of the referents construed as the elements of drama can be explained in terms of the situational context by considering how they contribute to the validation of the course of study. The considerable status of “texts”, and the ambiguity of reference, can thus be explained as an indication of the importance of demonstrating that Drama is academically “respectable”. The reference is not only expanded in the Sub-phase, but also in the list of the elements when they are first presented:

… the elements of drama: role, character and relationships, situation, voice, movement, space and time, language and texts (including exploration of themes, approaches and theories), symbol and metaphor, audience and dramatic tension … (4)
The items in parenthesis expand the reference to ‘texts’ by explaining the way in which they are to be treated. Further indication that “text” is intended to refer to the written form is through collocation with the term “interpret” in the expansion of “drama processes”, both in that segment of the Drama Language Sub-phase and in the Rationale Sub-phase.

The reference to “space” is also dense. As it is expanded, the term refers to the site of performance, the context of performance and aspects of the dramatic action. It collocates with the term “time”, represented as the other dimension in which a performance takes place. “Time” as an element of drama has two referents. The first is a feature of the dramatic action, where it is a component of the situation. Here it is treated as an artificially created entity which can, metaphorically, be manipulated through the sequencing of events as part of the overall structure of the drama. The second referent to “time” is better represented by the term “timing”. Here it refers to the organisation of events in the unfolding of the drama.

The way in which the term “space” is applied is central to the identification of the term “drama” with the domain of theatre, since a significant part of the reference is the inclusion of “audience”, a term associated more frequently with “aesthetic understanding” and discussed in that section. Before the development of the current course of study, performance for an audience, otherwise referenced as “production”, was much less prominently featured, partly because it was perceived to need greater resources than would generally be available in schools. It was usually extra-curricular and costs were expected to be met through public attendance. The inclusion of “audience”, and its association with “aesthetic understanding”, changed the reference of “production” from something that is validated in economic terms to something that is validated in terms of learning.

The terms “voice” and “movement” are also singled out for special attention. These are often seen as the actor’s specific contribution to the performance. As the only resource needed is the person of the actor, voice and movement have always been the first elements to be drawn on, not least because of the flexibility that the availability of this resource implies. It is these elements that have been extensively applied in drama activities which are used as teaching and learning activities unrelated to theatre production. Because of this, the mechanics of these elements is foregrounded in the syllabus in order to focus on the discipline required; speaking and moving are innate human behaviours and for them to be included as objects of study they need to be seen as having a special reference. It needs to be noted also that in the syllabus, the term “movement” is expanded through collocation with the term “non-verbal communication”, although strictly speaking the latter term may also refer to non-verbal vocalisation and components of production such as set, costume, sound effects and lighting.
Drama itself is a process, in the sense that it takes place over a period of time and moves the participants from one state of being to another, consequential, state. A specialised use of the term “process” in the discourse of drama education distinguishes it from the term “product”, referring to a contrast between the activities of forming and presenting drama. In the syllabus, that distinction is not recognised. Here, the “process” refers to all the activities that are engaged in for the purpose of constructing meaning using the art form of theatre. “Process drama”, where presentation of the drama to an audience is a secondary consideration, is included as referring only to a particular form.

Drama processes are typically presented as Participants in the structure, as either nominals or present participles. The syllabus states that ‘key drama processes are improvising and interpreting scripted drama.’ (CC, 2011.4) and goes on to list a number of others which contribute to production as the primary vehicle for the communication of an interpretation. Other processes again, some drama specific and some general, are referred to throughout the document. Three further processes: “responding”, “reflecting” and “evaluating”, are also integral to the process of drama but their reference is more complex, as they cross the boundaries, not only between practice and aesthetic understanding but also, in the discourse of the syllabus, those between the lexis of theatre and the lexis of schooling. Because the behaviours referred to by these terms are used in the syllabus to identify aesthetic understanding, they are addressed in that context below.

Of the two primary processes identified, there is much more extensive use of the term “interpretation” than the term “improvisation” in the syllabus. The probable reason for this is that improvisation is included in Drama from the earliest years of schooling and the term is assumed to be understood at a fairly sophisticated level by the time student reach upper school. It occurs most frequently in the Course Constituent, where it is occasionally expanded through description of activities, but is more often referred to as part of a broader process, usually of interpretation. Because the borderline between “play” and “improvisation” is often perceived as fuzzy, the referent is more easily validated as part of a discipline when it collocates with interpretation.

Interpretation, on the other hand, is truly a ‘key process’. Its reference is complex, since it suggests both a responsive process on the one hand and a constructive process on the other. As a responsive process it is recognised as an act of cognition and thus the connotation of academic endeavour. As a constructive process it is recognised as the realisation of concepts in the creation of performance/production. Use of the term permeates the whole text, collocating with a
range of other activities. Interpretation contributes to the understanding of role, character, text, subtext, context and style and is associated with the processes of creation, such as exploring, improvising, developing, refining and shaping the dramatic action. It draws on knowledge of historical and social contexts, forms, styles and conventions in order to make informed judgements and to respond appropriately to drama works.

The other drama processes featured in the syllabus are directly connected to the domain of theatre. They are represented as activities relating to production and as roles which are undertaken in that context. In this context the reference of “role” is not to the enactment of a character in the dramatic action, but to the functions undertaken by those engaged in a production. Expansion of the latter reference is specifically presented in table form in the Segment on Role in the Production Sub-phase, with a gloss of the term referring to the role and a list of the responsibilities of the person undertaking the role. Thus:

<table>
<thead>
<tr>
<th>Role</th>
<th>Responsible for</th>
</tr>
</thead>
</table>
| ACTOR: interprets and presents the text by adopting role or character through action to create the drama event | Vocal communication  
Non-verbal communication  
Characterisation |

Twelve processes are objectified in this manner. Reference to these is central to the discourse of the course of study, particularly for written examination, where the student’s ability to use the terminology as it is represented in the syllabus, is crucial for addressing text in performance. The potential confusion between the two referents of “role” is overcome in the text by the different collocative placement of the term: in the list of elements in the first instance and in the descriptions of function provided in the second.

7.2.3. **Aesthetic understanding**

The term “aesthetic” is used six times in the Syllabus Constituent, each time as a qualifier rather than as a nominal:

- aesthetic understanding (in contrast to arts practice) (3)
- aesthetic distance (detachment from the drama) (4)
- aesthetic principles (involved in constructing the drama) (4)
- aesthetic choices (related to culture, history and place) (4)
- aesthetic choices (related to key political and social ideas and concepts) (5)
- aesthetic qualities (of design, the use of visual elements and design principles) (5)

In the Grade Descriptions the term is associated through collocation with “theoretical” and “contextual” as one of the considerations necessary for the realisation and experience of drama. The connotation here is that students are able to justify their identification of aesthetic elements,
with the possibility that “aesthetic” represents a dimension of the school subject which has been appropriated for use as a means of indicating academic rigour.

Pascoe and Pascoe propose that aesthetic understanding draws on:

- past experiences, associations and memories
- current emotions and dispositions
- knowledge and understandings of conventions, forms, styles, techniques, practices and processes of the art form and world associated with the artist(s) and art form (2008.8)

They also refer to two other concepts which are qualified by the term “aesthetic” that are not included in the syllabus but could be considered as part of the subtext. These terms serve to further expand the reference of “aesthetic”:

- “aesthetic experience” refers to ‘the ways we value and respond to arts experiences’
- “aesthetic learning” is not provided with a direct reference but its use implies learning about the nature of art and about broader considerations of physical, cultural and spiritual worlds (2008.8).

Extension of the reference in the above ways indicates that, in the discourse of the syllabus, the term “aesthetic” is used to refer to aspects of the construction/deconstruction of the drama. Its use foregrounds the fact that an instance of drama, in whatever form, is a construct and therefore accessible for deconstruction. The process of construction is usually referred to in the terminology of drama practice, but the process of deconstruction relies on a broader lexicon which encompasses, on the one hand, terms that refer to activities undertaken in the process of developing aesthetic understanding and, on the other hand, terms that refer to the relationship between drama and the social and cultural contexts in which it occurs. It is here that the two aspects of “interpretation” are made more specific.

In the discourse of the syllabus, there are three terms that refer to behaviours associated with aesthetic understanding: “respond”, “reflect on” and “evaluate”. The first term seems to be a more generalised reference, with the other two as specific instances of the same behaviour. However, each term is elaborated in a parallel way in the text thus:

... students:

- respond to drama using processes of engagement and inquiry;
- reflect on the process of producing and performing drama
- evaluate drama using critical frameworks and cultural perspectives (3)

The referents of these terms play a central part in the recognition of student achievement, since they pertain to the significance of the work being done. The way in which the first term is
elaborated indicates the importance of pedagogical processes in the course, rather than, for example, just adding the drama to the body of life experience, as of interest and/or enjoyment in its own right. The second elaboration, when taken in conjunction with the first, suggests a formalisation of the reflection that naturally occurs in the formation of a construct. These two terms, in my experience, have been recognised as referring to the drama of others in the first instance and to the own drama in the second. The third term indicates the necessity for intellectual rigour in the formulation of a response that is theoretically based and thus valid.

7.3. **The lexis of delivery**

In much of what follows, distinction between semantic reference and the semiotic becomes blurred. My reason for broadening the approach to the lexis in this section is that the exponential amount of information to be derived from the situational context is more strongly presumed in the construction of the text. While the parameters of subject content need to be established within the syllabus, the parameters of delivery are established elsewhere. This is clear from the periodic flow of the text, where external reference is a major source of information in this area. Because of the sociocultural context, readers will already have a considerable background of experience in the delivery of schooling to bring to the text. The purpose of considering it further here is to uncover the validating influences which may affect interpretation.

In general, terms semantically related to delivery that appear in the syllabus are expanded in text in the Overarching Learning Outcomes and the Learning, Teaching and Assessment sections of the *Curriculum Framework* (CC, 1998). They are also expanded in the *WACE Manual* (CC, 2012). In the identification of referents in this section, I have drawn on both of these references, in addition to the syllabus itself and my own experience, since it is these documents which mandate the conditions of delivery.

7.3.1. **Construing “student”**

The lexical cohesion of delivery is formed round the nexus of “student”, a referent that is construed in the syllabus as both subject and object of the discourse. In the lexicogrammar, the term “student” is a framing semantic entity, this time not directly, as in the title “Drama”, but in the purpose for which the document has been constructed, as introduced by the Curriculum Council logo. This is positioned before the title and can be perceived semiotically as the over-riding reference, a position which is confirmed by the following page that carries the contextualising information.

Where terms such as “learning”, “school”, “teacher”, “curriculum”, “syllabus”, “assessment” and “course” occur, they necessarily include “student” as part of the semantic reference. Both
“students” and “teacher”, viewed semantically, refer to sociopolitical constructs brought into being by the discourse rather than represented through the discourse. The terms are construed in the first place with reference, not to the people represented but to their relationship with other terms which indicate the cultural and situational contexts, such as “school”, “curriculum” and “course of study”. These latter terms are essential for identifying the referents of “students” and “teacher” as roles undertaken and functions performed.

In the syllabus, “students” are the focus of the discourse, rather than the other stakeholders, even though the control of delivery is out of their hands. That fact that “students” are young people, with all the variety of reference that this implies, is acknowledged whenever “needs” are invoked. However, it is significant that they are almost always referred to in the plural, as a single entity. The referential heterogeneity of “students” becomes overtaken, so that even when “students” are Actors in the clause structure of the text, there is a modalising subtext which identifies them as roles or functions, rather than as individuals or persons.

The term “teacher” is directly associated in that subtext as a corresponding role or function which is necessarily a part of the semantic reference of “students”. In the Drama syllabus, the occurrence of the term “teacher” is much less frequent, so that throughout the text it is subordinated to that of “students”. The role/function of “teacher” as represented in the discourse appears as a background feature which draws its reference from that of “students”. In the discourse on teaching however (see Chapter 12), it becomes quite clear that the referent is much more important to the processes of schooling than would be indicated by merely reading the syllabus.

Both “students” and “teacher” are further defined by the requirements of role and function. In the first instance, “student” is construed through the activities which are semantically associated with “study”. In the Drama syllabus, “student” as Actor/Sensor can be identified as one who:

- learns and applies learning
- explores, considers, responds to and evaluates the content of learning
- develops and extends knowledge, skills, understandings and values
- achieves the stated outcomes of schooling

As part of this activity, a student is one who engages in the Processes associated with subject content. In the context of subject delivery, however, “student” has a second reference as Goal/Phenomenon, as one who is taught and assessed as a participant in schooling. In this case, it is the referent of “teacher” which is semiotically significant, even when not identified as the entity responsible. The term “teaching” most commonly occurs in collocation with “learning” and frequently with “assessment”. It is common in the discourse to use “teaching and learning”
as a single term when referring to the activities associated with the delivery of curriculum, with
the implication that they represent one entity.

7.3.2. Construing “assessment”

The referents of “teaching” are considered in detail in Chapter 12. In direct reference within the
syllabus, “teacher” as Actor/Sensor can be identified as one who programs for and guides
student learning at the direction of society, through the institutions set up to provide for
schooling. Underscoring this role is the other collocate of “teaching” and “learning”: the term
“assessment”, a process which enables recognition of student achievement. While such
recognition is part of the interaction of the learning and teaching process, it is to the
measurement of that achievement that “assessment” refers. The results of this measurement are
what ultimately validate the delivery of the subject.

In the periodicity of the text, I have described the section on assessment as a full Phase of the
Syllabus Constituent, rather than being just a Sub-phase of the Delivery Phase. This is because
of the weight added to the text by the external reference to which the reader is directed. The
Curriculum Framework (CC, 1998) expands the term “assessment” thus:

A primary purpose of assessment is to enhance learning. Another purpose is to
enable the reporting of students’ achievement. (CC, 1998.37)

Since then, the referent of “assessment” has been the subject of considerable political activity
and debate (see Chapter 11). At issue has been the nature of the measurement that is referred to
and its validity as a means of providing for comparability and accountability. A report
commissioned by the Curriculum Council expanded the reference of “assessment” by presenting
a detailed discussion of the requirements for recognising student achievement at the senior
secondary sector in terms of measurement (Andrich, 2005). Andrich defines assessment thus:

... the term assessment will emphasise the stage of design, administration and
marking of performances elicited by the tasks. These performances are marked
against criteria made explicit through marking keys ... (2005.3)

Although Andrich recommended a melding of Outcomes assessment and statistical
measurement, reference to Outcomes has since been dropped from the assessment process. In an
effort to make the referent of “assessment” more specific, detailed and accessible to
measurement, the WACE Manual (CC, 2012), which contains the requirements for the delivery
of the senior secondary curriculum, devotes more than a hundred pages to an expansion of the
term through exemplification, extension and enhancement.
7.3.2.1. School-based assessment

The expansion of the term “assessment” in the Drama syllabus distinguishes between “school-based assessment” and “examinations”. Reference to “school-based assessment” is expanded in the *WACE Manual* (CC, 2012) thus:

School-based assessment involves teachers gathering, describing and quantifying information about student achievement. Assessment tasks include texts, examinations, essays, reports, investigations, exhibitions, productions, performances and presentations.

The term is further expanded through descriptions of the principles of assessment, the characteristics of assessment tasks and the necessary components of an assessment program, to be provided at the beginning of each unit of study. All of these elements are essential for recognition of the referent of the term “assessment” and thus contribute to its identification.

In the syllabus itself there are guidelines that must be adhered to for the administration of assessment. These include the requirement that, while assessment tasks should be designed to meet the learning needs of students, there should also be tasks conducted under test conditions. Standards of achievement are to be determined with reference to Grade Descriptions, which further extend the term “assessment” beyond the measurement of appropriate degrees of content knowledge and skills. The *WACE Manual* (CC, 2012) defines Grade Descriptions thus:

Grade descriptions describe the generalised characteristics of student performance and achievement ... (2012.41)

The descriptions include qualification of students’ behaviours that are used to differentiate between degrees of achievement, so that what is identified is not what students can do so much as how they do it. For example, the item in the descriptions concerning the integration of drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production at Stage 3 is represented thus:

A: S sensitively, effectively and confidently ... originality is sometimes evident in the work.

B: Effectively and with some confidence and sensitivity...

C: Competently and with some confidence...

D: Applies in limited and/or sometimes inconsistent ways ... (Appendix)

Unlike many other subjects, including other arts subjects that could be said to have a similar involvement with the affective elements referred to, there is no indication of specific items of knowledge, skills and processes that might indicate different levels of achievement. Even though the Descriptions are intended to grade students, there is no reference to quantifiable information about elements of content execution that might indicate levels of achievement. Rather, there is an attempt to identify qualities and behaviours which are not easily quantifiable. Because of this,
the syllabus provides a glossary of the terms used in the descriptions; however, these are also unlikely to provide for a quantitative measurement of achievement.

Some content terms which are used there are glossed indirectly in the description of assessment types. For example, ‘performance/production’ is expanded in the Assessment phase of the Syllabus Constituent of the text thus:

*Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. (15)*

The glossary of terms used in the Grade Descriptions does not provide more readily quantifiable indications of achievement, nor do the entries refer to specific aspects of the course content. For example:

**Sensitive**
*With attention to nuance, subtleties, shades of meaning, purpose and intention.*

**Effective**
*Successful; achieving or realising intention.*

**Confidence**
*To engage in a skill or process of drama with self-assuredness that comes from time and focussed application.*

**Originality**
*Imaginative and independent thought or creation.*

It is these elements that are being measured, according to the Grade Descriptions, rather than ‘drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production’. Instances from the semantic domain of “drama” do not appear in this glossary and are notably few in the grade descriptions themselves. Some content terms which are used there are glossed indirectly in the description of assessment types. For example, the collocation, ‘performance/production’ is expanded in the Assessment phase of the Syllabus Constituent of the text thus:

*Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. (15)*

The only quantifiable element in this case is that of the weightings to be applied to the types of assessment tasks, so that “performance/production” is indicated as the most important type of task. There is no reference to quantifiable information about elements of content execution that might indicate levels of achievement. Rather, there is an attempt to identify qualities and behaviours which are not easily quantifiable.

The teacher in this situation must be able to recognise the difference between “sensitively” and “some sensitivity”, between “effectively” and competently” and between “confidence” and “some confidence”. In order to do this, the term “consensus” becomes significant in the construal of “school-based assessment” and the *WACE Manual* emphasises this:
Consensus moderation meetings provide teachers with the opportunity to build common understandings of the course standards that underpin comparability. (2012.62)

However, because they provide a more precise means of measuring and comparing achievement, examinations remain the ultimate means of quantifying that achievement.

### 7.3.2.2. Examinations

It would be fair to say that what is assessed by the teacher will reflect what is assessed in the examination, and it is there that the specific knowledge, skills and processes covered by the course are referred to. In the syllabus there are examination briefs for the practical and written aspects of the course that set out what is expected of students with reference to drama in performance, the focus of the course. It is here that the knowledge and skills of drama practice and aesthetic understanding are addressed and assessed, as well as the ability to communicate that verbally through analysis, interpretation and the appropriate use of terminology. According to the *WACE Manual* (CC, 2012), this form of assessment is used, among other things, to ‘support public confidence in senior secondary schooling’ and to ‘guide the development and refinement of course standards’ (2012.96)

At the semiotic level, the use of “examinations” as a referent of “assessment” also has an impact on what happens in the classroom. It narrows what counts as valued knowledge and skills, because, in this case, it limits the reference of the term “drama” to that of “theatre”. The tasks that are included in the examinations are theatre referenced, thus excluding other sites and forms of drama that are referred to in the syllabus. Another result is that examinations ensure comparability of delivery as well as comparability of students’ achievement. In this case the assessment is applied to teachers and schools and can be used to change the way in which the teaching and learning is carried on. Generally, all stakeholders will recognise this aspect of the reference and act accordingly.

An analysis of the structural features of an instance of discourse focuses inwards, where the meanings of lexical items are influenced by the ways in which they function as participants in the text. However, it is also the role of the lexis to provide the point at which the discourse interacts with the experience it represents. It is here that the contexts within which the text operates need to be considered, in order to more fully address the questions posed as the basis for the study. According to the epistemology on which the work is founded, it is now necessary to address those contexts so that the meanings made in the text can be further identified. The following chapters are intended to provide some necessary information about the sociocultural and situational circumstances which provide the referential domains that influence a reading of the Drama syllabus.
8. Theatre as form

The structural analysis of the Drama syllabus identified two sociocultural constructs of significance for a reading of the text, that of theatre and that of schooling. Each of these has a situational dimension as well, where the construct is realised through instantiation. It is only through an understanding of these constructs and their realisation that the reader is able to respond fully to the document and translate it into action. It should be recognised, however, that the information about contexts provide in this and the following chapters is by no means exhaustive. Its selection is dependent on my own knowledge of theatre and schooling and its interpretation based on my experience with both constructs and their realisation.

The content of the Drama syllabus is validated by reference the discourse of theatre. As a sociocultural construct, theatre contains many ambiguities and contested areas, so that the reference can be problematic. Depending on the circumstances, the form may be referred to as “drama”, “theatre” or “performance”. Sometimes these terms are used interchangeably but at other times they are used to refer to different aspects of the form within the wider domain of the arts. Establishment of their reference to experience outside the bounds of schooling provides a basis for their re-contextualisation in the syllabus. Reference in this and the following chapter is to the discourse of Western theatre, since the practices and theories of drama education have been developed in that context. With regard to the target text, almost all of the playtexts referred to in the Western Australian Drama syllabus also belong to Western traditions, whatever the authorship, themes, sources or settings.

To simplify the discussion, I will use the term “theatre” to generalise the field, and apply the terms “drama” or “performance” where it seems relevant, for two reasons. Firstly, this is the way the construct is most often recognised in society as a discrete form, Within this tradition, the metadiscourse distinguishes between concepts such as “tragedy” and “comedy”, or between the theatre conventions of one society or historical period and that of another. In the following discussion I have identified instances of such distinctions as belonging to “genres” of the form. A second reason is to maintain a distinction between the construct and realisation of the art and the educational reference of “drama” as process.

Whether it is referred to as “drama”, “theatre” or “performance”, the particular form which is the object of the Drama syllabus has one overriding feature: it depends for its identification on the actual living presence of the participants, who engage in an experience that progresses in real time and space. In this way it parallels the everyday experience of life, a characteristic which gives it considerable power to influence not just the participants but society in general. Unlike other arts, such as literature or film for example, where instances of the form are fixed and
available for re-vision, each instance of drama/performance/theatre is unique, even when a performance is repeated. It is bounded by time and space and communicates meaning through engagement in the moment.

The form of theatre is itself a discourse, with its own language and structure. However, while recognition of this is essential to a description of theatre, of even greater importance for this study is an understanding of the metadiscourse in which that description is articulated. From Aristotle’s *Poetics* (330BC/2007), to the major theorists of the twentieth century and beyond, the metadiscourse of Western theatre has provided descriptions which clearly indicate that the form is developed around four dualities. These may be represented broadly as:

- written and enacted aspects of the form
- notions of “real” and “not-real”
- what is “said” and what is “read”
- purpose and function

Sometimes only one side of a duality is identified; at other times the duality is recognised for the purpose of claiming the validity of one side and refuting the other. In other instances the duality is seen as intrinsic to the form, but recognition of this is often problematic. It is generally considered that any problems associated with duality which are found in the metadiscourse can be resolved in the direct experience of instances of the form; however understandings arrived at by way of the metadiscourse have played an important part in the recognition and understanding of that experience.

8.1. Words and actions

Williams (1968) proposed that the term “drama” should represent both ‘a literary work, the text of a play’, and ‘the performance of this work, its production’. (1968.172). By making this distinction, between words and actions, Williams seeks to identify a form which is holistically perceived as a discreet entity. Elam (1980), on the other hand, is one of many who choose to see a distinction between the two concepts:

> Theatre’ is taken to refer ... to the complex of phenomena associated with the performer-audience transaction: that is, with the production and communication of meaning in the performance itself and with the systems underlying it. By ‘drama’ on the other hand is meant that mode of fiction designed for stage representation and constructed according to particular (‘dramatic’) conventions. (1980.2; parenthesis in the original)

This distinction is symptomatic of Elam’s desire to define the form in such a way as to make it accessible to critical analysis. In fact, he is identifying two different concepts of the nature of the
form: ‘theatre’, as an interactive *process*, and ‘drama’, as an objectified *entity*. As an entity, “drama” is fixed, and thus more readily available for the deconstruction and identification of meaning according to an analytical paradigm. The process, on the other hand, is ephemeral and subject to ‘the intimacy, interactivity and indeterminacy of live performance’ (Hadley et al, 2010.137). Knowles (2004) writes of ‘the non-textual, physical materiality, the ephemerality of the raw theatrical event’ (2004.3), and the ‘Dionysian chaos of theatrical ritual’ (2004.59).

### 8.1.1. Text and performance

Pavis (2008) represents the dual nature of the form by distinguishing between “text” and “performance” thus:

> Whatever the status of the text, be it at the source of *mise-en-scène* or in the final results of stage work, it is worth distinguishing two radically different ways of treating the ‘play’. Everything depends on whether the accent is placed on the literary text, on dramatic art or on the stage event, the acting and the stage considered in themselves. (2008.119)

For Pavis, the literary text represents the “art” of the form, the aesthetic dimension, while performance is recognised in the craft which is used to construct an instance of the form.

The structure of the form which Aristotle (330BC/2007) described in his treatise on Poetics has provided a bench mark for the literary representation in many times and places. In his understanding, performance begins with the words to be spoken, and the actions implied by those words are supplementary. He saw the antecedents of drama in the development from a telling (diegisis) to a showing (mimesis); the latter developed from the improvisation of action during the telling.

On the question of structure, Aristotle proposed six elements of the drama: character, plot, thought, diction, spectacle and song. Of these, the first three provide the essence of the work, while the others, for him, are “embellishments” which support the piece emotionally and/or aesthetically. This distinction parallels one version of the dichotomy of “drama” and “theatre”, where the former three elements can be seen as belonging to the literary structure, identified by Elam (1980) as “drama”; and the latter three as belonging to the theatrical presentation, or performance.

### 8.1.2. The supremacy of performance

Artaud (1958/1976) has disputed the supremacy of the written word in theatre, stating that:

> ... it is essential to put an end to the subjugation of the theatre to the text, and open to documentation in that way, to recover the notion of a kind of unique language half-way between gesture and thought.(1958/1976. 55)
For Artaud, dialogue is only one small part of the language of theatre, a language that enables ‘dynamic expression in space’, rather than limiting performance to what is spoken. For him, the aspects to be recognised are:

- the spectacle: the “objective” element, what the audience perceives physically in all its variety both visually and aurally
- the mise en scène: the arrangement or ordering of all the components of the spectacle, human, material and aural/visual, which make up the spectacle
- the language of the stage: the codes of intonation, gesture and facial expression, of light and sound, which perform the communication
- musical instruments: as objects and part of the set, as well as contributors to the soundscape
- lights and lighting: to enhance and support the soundscape
- costumes
- the stage – auditorium: a single space which brings together and enhances communication between performer and audience (Artaud 1958/1976. 58-62)

In this understanding of the form, words are not central to the performance but rather become objects which are organized as part of the spectacle.

While it was through the discourse of literary criticism that earlier analyses were made of the form, from the second half of the twentieth century the notion, that written texts or scripts can be read as discrete instances of the form, has largely been overturned. Instead, it is generally recognised that they are only representative of the form at the moment when they are realised in performance. It is possible for a script to be analysed as a complete text, but that this is only possible because of the prior knowledge and understanding of a reader who has experienced theatre in performance. The words on the page, however fully they may describe the processes by which the text is to be enacted, cannot provide all the information about the interaction between performance and audience that makes up the theatre experience.

Kaynar (2006), in a discussion of the role of the dramaturg, points to:

...the fundamental difference between an analytic, ‘academic’ reading of a dramatic text (even if considered as a potential theatrical text), and a pragmatic interpretation of it as a performative text intended for stage realization by a specific director, designer(s) and actors. (2006.246)

The pragmatism to which he refers has become increasingly important for the notion of “performance”. It has grown through the metadiscourse to the point where it is now recognised as a separate entity, of which theatre is just one site or manifestation. As part of this concept, performance can be derived from a script or devised by the participants. It can be the result of careful planning or carried on spontaneously. It can take place in a dedicated space or a found
space; it can be accompanied by the trappings of production or rely solely on the words/actions of the performer(s). It is now recognised across a range of what could be seen in other contexts as separate forms, as the concept slides:

‘… from one manifestation to another: from theatre to ritual, from ritual to parade, from parade to protest, protest to terrorism’ (States 1996.3).

The referent of “performance” is not, of course, limited to the domain of theatre. (2001) provides a comprehensive list of other domains in which performance is one element, but goes on to affirm that:

… in most of them performance remains a category through which something else is being explored. In Performance Studies, it is performance itself, both as a set of artistic practices and as a social phenomenon, that is being explored. (2001.6)

The dual identity of performance, as artistic practice and as social phenomenon, is a feature of the arts generally, but gains power in the metadiscourse of theatre because of a tendency to see the form as performance of social phenomena.

8.2. “real” and “not-real”

Pascoe and Pascoe (2008) suggest that:

Drama symbolically explores the paradox of a fiction with an illusion of reality. (2008.28)

The fact that theatre is experienced “live” means that perceptions of it can be confused with perceptions of life. The terms “representational”, and “presentational” have considerable significance in the metadiscourse of the Drama syllabus, and a distinction between them is the first step required of students in the description of a particular instance or genre of the form. In the syllabus the term “representational” is used interchangeably with “realist”, while the term “presentational” is used as its opposite. Wilson (1976) proposed the use of the two terms, to describe both theatre genre and performance style, as a means of counteracting the misleading impression that the characters, setting and action of one genre are more “real” than those of another. In pursuit of this distinction in the syllabus, there are two theatre practitioners whose work is represented as essential: Constantin Stanislavski and Bertholt Brecht. Their influence is discussed further in the next chapter, in the discussion of theatre as craft, but their names also stand as icons in the metadiscourse of the school subject.

8.2.1. Representation

Stanislavski (1979, 1980, 1981) is seen as a leading proponent of Realism in the theatre. He was not primarily a theorist of theatre as such and his greatest contribution is generally recognized to
be the development of a style of acting. His work at the Moscow Art Theatre was suited to the work of playwrights such as Ibsen, Chekov and Strindberg and was concerned to provide performances which were both socially and psychologically realistic.

Some features of this style of theatre are, for the actors, a method of developing characterisation which draws directly on their experience of the “real”. For the audience the term stands for characters, actions and settings which are recognisably related to the world outside and which, it is possible to believe, could exist outside the performance. Realist theatre places the audience in a space in which its members are engaged in processes of identification/voyerism that bring them also into the same kind of quasi-personal space as that in which the performer is operating.

In more recent times, issues of reality have centred, not only on the message but also on the means of representing that message. At one end of the continuum, the application of critical theory has led to an interrogation of the form which seeks to uncover false, misleading and/or misdirected messages (Hadley et al, 2010). On this basis, there has developed a relative concept of what is “real”, both for those who participate and for the human condition generally. At the other end of the continuum, the application of visual and technological resources has led to instances of the form which attempt to represent a recognisably “real” environment in which the action takes place.

In between are other aspects of representation directed towards the “real”: of sensation and emotion, of dialogue and movement. The so-called “willing suspension of disbelief” which is traditionally proposed as inherent in an audience’s response, reflects the proposition that disbelief is the unmarked response to the events on the stage. On the other hand, what is “real” for the performers, as they “realise” the characters and actions, themes and situations of the drama, has been the subject of much consideration in the metadiscourse.

The term “Realism”, with its implications of relationship with the “real”, has continuing currency in the metadiscourse to refer to instances of theatre in which the setting, characters and action are seen as reflecting the “real”. As Foucault points out ‘In the mirror I see myself there where I am not, in an unreal, virtual space’ (1986.24). In the case of instances of theatre, even where the parallel is most closely observed, the real is refracted through the process of performance and to this extent it becomes “non-real”. However closely existence outside the frame of the form is re-presented within, the elements which are recognized as coming from that existence are separated out from the continuum of the real. Instead, they are contained within the bounds of the construct. Although we use the same language to identify those elements, their shapes are quite different. In the space within they need to be recognized as something else – as “non-real”.
Peter (1987) describes what we take to be “real” in theatre when, in addition to the significance of “real” objects used in a “real” way, he suggests that:

A sense of time, of past, present and future, are a part of the texture of such a world: we sense that the characters and the objects in it had existed before the curtain rose, and may exist after the curtain has fallen, in a way that is relevant, sometimes even vital, to the way we experience the play. (1987.7)

The issue of “reality” in theatre presentation has more recently taken on a political dimension, so that critical theorists disallow the designation of “realism” and represent it as a deception perpetrated to misrepresent the “true reality”.

### 8.2.2. Transformation

The notion of “reality” is ontological and is probably ineffable. It is addressed by Foucault and others as related to the truth of a proposition and can be seen as only relatively apprehended phenomenologically through lived experience. McMahon (2007) describes both the nature of the problem and its significance as follows:

By scrutinizing the troublesome triangular relationship between the performing subject, the object of representation and the critical space that separates them – theatrical transfiguration – we gain a clearer perspective on the ideological minefield upon which performance rests. (2007.35)

Similarly, but less overtly political, States (1996) refers to what happens in theatre as a “transformation” of the real into performance.

In theatrical presentation something is always transformed; it is simultaneously "not itself" and "not not itself." …… As audience, we go to theatre to witness a transformation of the things of reality (or fantasy) and presumably the actor performs in order to undergo a transformation, or to become a twice-noted [sic] self. (1996.21)

Whether an instance of theatre is represented in the metadiscourse as “transformation” or “mimesis” or “metaphor”, as “allegory” or “slice of life”, at the commonsense level it is always recognised as contrived in some way at the level of performance. Even in the genre of verbatim theatre, instances of which use the actual words of real people acquired either through documents of public record or through interviews with subjects, the result is a construction by the writer(s). In playback theatre, where the real experiences of participants are “re-played” through improvisation, performers re-contextualise those experiences in a conscious act of creation which may be mimetic but is not actually “real”.

Paradoxically, “non-realist” theatre is more likely to include the “real” in a performance. In this case, the audience is asked to see themselves as just that – a group of people watching a performance – through devices such as actors directly addressing them with asides and
commentaries, for example. In particular, the Epic theatre genre developed by Bertholt Brecht (1978) sets out to purposely distance the audience from the action; disbelief is not meant to be suspended but rather used to focus attention on the message rather than the action. Although also a practitioner, Brecht more consciously sought for a theory of the theatre, one which made the form a means of overtly critiquing the “real” rather than re-presenting it.

Beyond attempts to encompass generic features of an instance of theatre as “real” or “non-real” is the notion that theatre is related to reality in a special way. The fictions of performance are embodied in “real” time and space by “real” people. Thus, however obvious the fiction may be, the sensation of theatre contains elements of the “real” as well as of the “non-real” and meaning is made in the space between the two in the process of metaxis, which holds them in creative tension. For example, the tension might be found in the physical appearance of an actor as it confirms or confuses the presentation of character, or when an audience member identifies with that character as a representation of her/himself.

The kinds of meanings made through the art form of theatre and the ways in which they might be true are the continuing preoccupation of theorists and practitioners alike, over and beyond those meanings themselves. While issues of truth attend the perception of meaning in all discourses, issues of reality are peculiarly qualities of the discourse which is theatre and consequently play a significant part in the metadiscourse.

8.3. Intention and interpretation

Brockett (1980) suggests that there are three basic elements which contribute to the meaning making of theatre:

... what is performed (script, scenario or plan); the performance (including all the processes involved in preparation and presentation); and the audience (the perceivers). (1980.4, parenthesis in the original)

If we consider the three elements as together informing the process of meaning making, a conventional understanding such as Brockett’s would be that they are undertaken in chronological order – from planning to performance to auditing. Another common way to see theatre is as a dialogue between the makers and the audience. However, the nature of the interaction between the three entities in the making of meaning can be better illustrated by the metaphor of meshing cog wheels, where the energy created by the engagement of any one of the three entities in the process also engages the others to drive the process. As the metaphor suggests, the process is not linear, or even a two-way sending and receiving of messages, but a co-productive way of making meaning so that ownership and responsibility are to a large extent indivisible.
Brockett’s threefold notion of theatre is easily recognisable, but is nevertheless not wholly satisfactory, since it identifies the elements as impersonal entities, abstractions within the context of literary theory. Theatre, however, is also processual, intentional and communicative and, as such, is just as importantly described in terms of the participants who engage in it. To simplify the discussion that follows I will use the term “playwright” to refer to those who, singly or collectively, determine ‘what is performed’, and “script” to refer to what it is that they have wrought. Those who are responsible for the ‘performance’ will be referred to as “performers”, even though they may also include others – directors, technicians and so on – who are not generally considered as performers in everyday terms but who collaborate to bring the script to the audience.

The significance of the audience in the meaning making of theatre has become increasingly foregrounded. After all, as Ginters (2010) points out:

In all but the rarest cases, spectators are the largest number of contributors to the live performance event; (2010.7)

The designation of ‘audience’ is, however, more complex in its reference than just as another term for “spectator”. An audience, as interpreter of an instance of theatre, can also include both playwright and performer and is more properly represented as belonging to a discourse community. Knowles (2004) proposes that meaning in theatre is produced:

… through the discursive work of an interpretative community and through the lived everyday relationships of people with texts and performances. (2004.17)

Rather than being a linear process, interpretation is interactive, since each of the three elements provides its own particular offering in the process, as suggested by the notion of community. Playwrights draw on the life of the community – the people, events, values, emotions, issues and settings - and interpret it according to purposes which are relevant, to that community as well as to the writer. Performers use their talents and skills to carry their interpretation of the script to the audience, using or breeching conventions which are part of the theatre discourse of the community, and the audience interprets the result on the basis of their membership in that community (Bennett, 1990). In many traditions the ritual dramas of communities, such as those described by Chinyowa (2006) for example, are manifestations of a collective expression of identity through the drama, in which the culture, the audience and the performance are one.

The purposes of engagement in an instance of theatre are as varied as the intentions of individual participants, but may be summed up as entertainment and/or social and personal efficacy. Whatever the purpose, the function of theatre is as a communication medium which can be utilized for any of the purposes of the participants. Where collective purposes are stated beforehand, whether they are of cultural, social or political intent, the form is generally
recognised in the genre of “applied theatre”. There, the function is harnessed to purposes in
to ways which have considerable implications for ownership of the form and, as a consequence,
what is communicated. In this genre, the audience is seen as a co-writer of the work, and a direct
contributor to the meanings made.

Philip Taylor (2002) identifies three characteristics of applied theatre: ‘the intention to
transformation, the participation of the audience and the centrality of the theatre form in
achieving its objectives’ (2002, 37). Saxton and Prendergast (2009) have listed a more specific
set of characteristics of the genre by which it may be identified (2009.11). Sorted according to
the three areas of participation recognized in the previous section, they appear as follows:

What is performed:

- focus on multiple perspectives
- disregard for sequence as fundamental to effective structure
- endings that remain open for questioning
- a collective approach to creating theatre pieces in which the makers themselves become
  aware and capable of change
- issues of local importance that may or may not be transferable to other communities
- theatre as a close, direct reflection of actual life with an overall political intent to raise
  awareness and to generate change

Performance

- less reliance on words, more exploration of movement and image as theatre language
- greater reliance on polished improvisation

Audience

- audience as an important and active participant in the creation of understanding and,
  often, of the action

Unlike other genres of theatre, this one is intended to openly serve the audience, rather than the
audience serving the theatre. To emphasise this, it frequently takes place at sites which belong to
the audience, rather than in dedicated theatre spaces, frequently seen as alien to that audience.
As the term “applied” implies, the focus is on the usefulness of theatre to further cultural, social
and/or political ends, not just incidentally in theatre as entertainment but directly and overtly as
social engineering.

Although there are many different names by which sub-genres of applied theatre are known,
they can be generalised as falling into four categories according to the purposes they are
intended to fulfil. These are:
• the social and political empowerment of individuals and communities
• education, both that of schooling and of communities more generally
• the maintenance and dissemination of cultural heritage
• healing, both for individuals and communities

Frequently these purposes will overlap: the maintenance of cultural heritage for the purpose of empowerment; education for the purpose of disseminating cultural heritage; empowerment for the purpose of healing. Such purposes are sometimes articulated by the audience, the community being engaged with, but just as frequently they are articulated by those outside a target community who have a reason for wishing to bring about some kind of transformation within it.

Theatre is the form of drama that is referenced in the Drama syllabus, and knowledge of that reference is essential for the meanings that are made there. The legitimacy of Drama as a senior secondary school subject depends on the recognition that what is being undertaken in a course of study is somehow related to the world outside school, where it is valued by society as a worthwhile endeavour. There it is identified as an art that is practised in a range of forms and genres for a range of purposes and is realised as an act of communication with and between writers, performers and audiences.

The intention of an instance of theatre and its interpretation, the two aspects of the communication act, are bound together in each realisation of the form in the circumstances under which it is constructed. The writer interprets an idea or issue and writes with the intention of communicating it. The performers interpret the writer’s intention, with their own intention of bringing it to an audience whose intention is to interpret the piece according to their own understandings. At the heart of the process is the work itself as it is realised in the instance of performance and that realisation is dependent on the situation, where all participants are engaged in the meaning making process. Situational factors that influence the meaning making are inherent in those skills that enable the particular instance of theatre to mean: the knowledge and skills of all the participants. This situational context I have recognised in a consideration of theatre as craft, as a practice rather than a form.
9. Theatre as craft

The realisation of theatre as form is dependent on the situational context in which it occurs. This context is not a construct as such, but the combination of circumstances and conventions that situate an instance of theatre in the time, place and community where it makes meaning. As such it is overtly the focus of the Drama syllabus and a significant contributor to the meaning made in the document. The situation developed through the practice of theatre, the craft rather than the form, is emphasised in the syllabus, with the sociocultural context presented as just one aspect of this. It is in the situation brought into being by the exercise of theatre craft that the meanings made by an instance of theatre become available for interpretation.

Whatever the realities and unrealities of theatre, as a practice its manifestation in society is the result of crafting which has been developed, refined, altered, discarded, renewed and re-valued throughout history. As can be seen from the discussion on form, theatre manifests itself in many guises. As a craft however, it is remarkably homogeneous. For the presentation of an instance of theatre there are three basic requirements: the body of a performer (including voice), a space in which to perform and an audience to receive the performance. The practice of theatre as a craft is therefore concerned in the first instance with the development of skills, techniques and technologies related to these. Through the voice and movement of the actor, through the design of the space and through consideration of audience expectations and experience, theatre participants are able to create meanings about the human condition through the “language” of embodiment and interaction in context.

9.1. Overview

Understandings about Western theatre as a craft have been a subject of importance since Aristotle’s descriptions of structure and performance in 330BC. Shakespeare famously described, in *Hamlet*, (Act III, Scene 2) the necessary acting skills of voice, gesture and characterisation to be used in presenting an instance of theatre. By the twentieth century, when theorising about theatre form expanded exponentially, the craft which constructed the form was explored by practitioners such as Craig (1911/1986) on the design of the stage; Artaud (1958/1976) on techniques of creating spectacle; Brecht (1978) on techniques of “alienation”; Stanislavski (1979, 1980, 1981) and Grotowski (1975) on techniques of acting; Boal (1979, 1992) on the techniques of involving the audience in the theatre process. The tension between the representation of an experience and the experience itself will always be particularly powerful in the literature of any practice and certainly cannot be ignored here. However, it is also through the literature that practice is shared and extended.
All of the issues considered in the previous section as belonging to the form are refocused and engaged with by those who participate in theatre, whether as “writer”, “performer” or “audience”. Each of these roles requires prior knowledge and/or skill in order for an instance of the discourse which is theatre to fulfil its function, whether that is entertainment, education, transmission of culture or social intervention. In theatre, the term “role” refers most directly to the concept of “character” and is located in the person of the performer who embodies that character. The more generic understanding of the term, and one which is prevalent in the Drama syllabus, refers to “function”, as in the execution of a task. What follows addresses the craft based on an understanding of role as engagement in the various activities which combine to present an instance of theatre.

In the theatre of some cultures, preparation for performance is a lifelong vocation, sometimes associated with a corresponding religious function, and undertaken in a specialised training environment from childhood. In the theatre of the Western world however, and particularly in cultures which have developed from that of England, theatre is less likely to be recognised as a vocation until a potential participant reaches adulthood. In Australia, theatre skills training is sometimes offered in schools and private studios, but it is at the post school level that theatre is recognised as a craft as well as an art form. While there is some overlap of both terminology and function from time to time, from place to place and from production to production, and while some of the functions can have multiple manifestations, they represent activities which combine to interpret the text to an audience, and those who fulfil such functions depend on a wide range of knowledge and skills in order to carry them out.

I have used information about the content of learning in three specialist institutions which award recognised qualifications in the field: the National Institute of Dramatic Art (NIDA), the Victorian College of the Arts (VCA) and the Western Australian Academy of Performing Arts (WAAAPA), as a guide to the areas of expertise required for theatre professionals in the cultural context in which the Drama syllabus has been constructed. All references have been taken from the websites of the various institutions as they were accessed in 2013.

For present purposes, the craft of theatre has been divided into four areas of expertise: initiation, interpretation, presentation and response. While they frequently overlap in practice, functions identified in each area are:

- the writer(s), in all the manifestations of the function, who initiate(s) the work
- director, designer, and dramaturge, who interpret the work
- the producer, stage manager and technician, who present the work
- the audience, who respond to the work with understanding
The function of actor is relevant to all of these areas: as initiator through improvisation; as interpreter through embodiment of the dramatic action; as presenter through the presence on stage; and as the main point of interaction between the performance and the audience. In general, techniques of acting and those of the first three functions listed are developed in the institutions. Techniques of engaging the audience are part of that training, but there also needs to be recognition of the knowledge and skills which an audience brings to the work to be able to respond satisfactorily.

9.2. Actor

Whether following a script or improvising, whether alone or working with a director, designer and other actors, acting is the one function without which theatre cannot be theatre. As a consequence, the expertise of the actor is essential to the effective presentation of an instance of theatre and lies not only in the skills of body and voice, over which the actor must exercise full control, but also in the ability to apply those skills in the portrayal of character, mood, and atmosphere and in the development of the dramatic action. Ways in which this may be achieved are various and ultimately eclectic, as actors select various approaches to the craft that they find most suitable to the situation (Crawford et al, 2006).

To some extent, methods of acting are tied into various theories about the best means of communicating the intention of the initiator. Of considerable influence on acting for theatre is the work of Stanislavski (1979, 1980, 1981) who, in addition to the inclusion of work with the body, the voice and other physical means of expression in his actor training methods, devised ways of enabling the actor to draw on inner imaginative processes in the portrayal of character. What was sought by Stanislavski was the presentation of psychological realism that could allow the audience to identify with the characters and their situation. On the other hand, Brecht (1978) sought to distance the audience from the action by having the actor use such techniques as exaggeration and parody to create characters that could be understood intellectually as representations of thematic propositions.

The use of the physical reality of the actor to communicate meaning has become increasingly a focus of the theoretical and practical understanding of the actor. Thus, actor training may include such techniques as those developed for mime by such performers as Marcel Marceau which enable communication through the stylisation of gesture and movement to codify cognitive meaning (Marceau, 1979). Laban (1960) offers another technique where elements of movement are coded according to the emotions they represent. Lecoq (Murray, 2003) has developed techniques related to the concept of “embodiment”, where cognitive, emotional and physical aspects of performance are integrated.
The training of actors in Australia includes techniques for fulfilling all of the functions: initiation, interpretation, implementation and inviting response. At WAAPA, for example:

The Acting program trains students as a theatre ensemble. The ensemble develops performance skills in acting, voice and movement by exploring a wide range of works and performance styles, as well as through improvisation and devising original works.

At VCA, students are provided with:

... intensive skills training in acting, devising, body and voice and rehearsal processes with the opportunity to develop ... performance experience through productions and self-initiated performance projects.

At NIDA:

In addition to learning voice, movement and music skills, students are introduced to a variety of acting methods and encouraged to develop their own individual approach.

The tools of body and voice, strategies for improvisation and devising, experience in production and the conventions of form and style to which the audience responds are all part of the situation provided by the actor.

9.3. **Initiation**

The “writer” of an instance of theatre, the entity responsible for its conceptualisation, may be an individual or a group. The work may be structured as a formal written script, as an improvised piece which is constructed ad hoc, or any form of structuring between the two. In all cases, it is necessary for certain skills and the knowledge of certain conventions to be available for use in the process, depending on the manner of construction. In one sense all participants are responsible for constructing an instance of theatre, but here the “writer” is taken arbitrarily to refer to the initiator of the work and may be manifested as a playwright, a team of performers, a sponsoring organization or a community group. Secondly, while the notion that performers co-create the work is a characteristic of performing arts, this is particularly so in theatre, where improvisation is one aspect of the craft. The inclusion of non-theatrical participants reflects the part that context plays in the creative process.

9.3.1. **The playwright**

The term “playwrighting” is used to encompass the function of initiating a piece of theatre, a term which is especially appropriate. The idea that a play is “wrought” rather “written” carries the connotation of shaping rather than merely setting it down, and suits a discipline where the creative process belongs to all participants. While it is conventional to assume that an individual
writes a script, the multiplicity of ways by which an instance of theatre is initiated makes it a much more complex process.

Much theatre is produced from a script and the most generally recognized initiator of an instance of theatre is the playwright who, working individually or collaboratively, is able to put an idea into a form which can be used in performance. She/he also needs some knowledge of the way in which a script is constructed and presented, according to conventions of the form. While it is natural to suppose that at this stage in a work it is the playwright’s meanings that are being constructed, as for many other written texts, writing for theatre is more complex. At the very least a playwright must have knowledge of the way theatre “works”, the situation, for his/her words to make sense on stage.

At NIDA, the course for a playwright includes actor training, dramaturgy, and elements of production, in addition to specialised writing skills which include:

... play concepts, synopses, treatments, character sketches, scenes and dialogues, writing in different genres and the development of the ability to create successful and imaginative dramatic texts informed by critical feedback and advice (NIDA)

At VCA the course includes:

Practice in both solo and collaborative writing are supported by an analysis of, and practice in, both traditional dramaturgical principles and play structures based in character, dramatic action, conflict, dialogue, action and causal logic, as well as more experimental, non-linear writing based on principles of montage, association and intuition, and post dramatic writing in which conventions of dramatic writing are evoked only to be discarded. (VCA)

Such training for the playwright is a comparatively recent phenomenon, and generally a successful writer for the theatre is one who has come from the industry in the first place. The courses offered are thus only a formalisation of the process, which includes the opportunity to workshop a script, another practice which was already recognised as beneficial and often included in the work of theatre companies. Sometimes the expertise of a dramaturge is drawn upon (see below).

9.3.2. Improvised playwrighting

As an extension of the notion of workshopping as part of the authoring process, the writing of an instance of theatre may also be accomplished by a team of actors, who are able to construct an instance of theatre through the use of improvisation. Such a process may be used purely as an entertainment, or it may be used as a response to issues of varying kinds. Improvisation as a way of writing theatre has a long tradition in Europe, where the techniques of the Commedia del’Arte were used by peripatetic companies of performers to provide local content within stock
scenarios. In more recent times, improvisation techniques have been developed by practitioners such as Keith Johnstone (1981) and Viola Spolin (1999), both for use in creating theatre and also for the training of performers (see below).

In the Drama syllabus, “improvisation” collocates with “devising” as a method of playwriting or “play building”. In this case, and in the case of applied theatre generally (see Chapter 2), there is a distinction between improvisation that is spontaneous and arising from the immediate situation, and devising, where the characters and dramatic action are refined through reflection, discussion, recontextualisation and rep-representation. Wrighting techniques of the craft, as it is recognised in improvisational theatre, include the ability to respond to an audience and/or a situation which is meaningful to that audience, the ability to reflect the audience back to itself, and the ability to structure ad hoc a narrative or narrative fragment in theatrical terms.

9.3.3. Playwrighting partnerships

Collaboration at the initiating stage of the process is an important feature of improvisational playwriting, whether it is devised by the performers themselves, in conjunction with a writer, or as part of some other project that serves educational, social or political ends. In the latter case, there may be other participants besides theatre practitioners in the initiation process. Some applied theatre projects are initiated by communities of different kinds who, for example, may want their stories told in order to affirm/maintain identity, or to stimulate social or political activism (Prendergast and Saxton, 2009). In such cases, theatre practitioners work with the community to develop an instance of theatre that will reflect the will of the community. In other cases, an instance of theatre may be commissioned by groups that want to use the power of theatre to promote a particular viewpoint or awaken understanding of a particular situation. Reference to sponsoring organisations and community groups in a description of the role of the writer may seem out of place, since any domain specific knowledge may only be incidental to the development of an instance of theatre. It is included because, in this case, partnerships with such bodies can determine any or all aspects of the work, including theme, setting and style. Their influence is felt because they can provide the resources for such an endeavour: for example, the employment of professional performers, a location for the undertaking and, above all, the audience. The notion, that an instance of theatre is constructed solely for its intrinsic value either as art or as social commentary, misses the point that it needs to be realised in a material form. In the case of theatre, the number of people involved has economic consequences of its own.

The craft as it is manifested by those who engage in wrighting theatre through commission requires that they have expertise in identifying the ways in which theatre can be applied for their
purposes. Members of such bodies may elect to participate directly in the process of wrighting, but theatre which is constructed according to their requirements is more likely to be effective when its construction is led by practitioners trained in theatre. The expertise of non-theatre partners lies in the ability to recognize the power of theatre and to accept the requirements of the form. In addition, they may also need to have the skills of a producer to provide the necessary resources (see below). This may seem to be axiomatic, but such recognition and knowledge are what is required to access the discipline in the first place and to remain in a productive partnership as the work unfolds.

9.4. Interpretation

Knowles (2004) states that: ‘performance resists reduction to mere textuality’ (2004.16). The relationship between text and performance is an issue not, this time, as a definition of form but as the problem of interpreting the one through the other. Performers are at the heart of an instance of theatre, since it is through performance that the work of the writer is brought into being and made available to the audience. Depending on the resources of the company, functions may be undertaken by one or more individuals, or several may be undertaken by one individual. In all situations, the functions are undertaken in collaboration, as indicated by the use of the term “company” to refer to those participating. Unless there is such collaboration, the work cannot be accomplished and part of the expertise of a performer, whatever her/his function, is the ability to work with others for a common purpose. Performers engage in creating an instance of theatre, not only through the use of improvisation and as representatives of interests outside the theatre, but also through the interpretation of an already written script.

It is a truism of the domain that, even with a detailed script, marks on the page are only the first step on the way to an instance of theatre. The dramaturge who contextualises the script, the actor who embodies the words and action, the designer who realises the setting and the director who holds it together, all contribute to the final construction. While there is room for intuition to play a part in interpretation, there is nevertheless knowledge affecting this aspect which is needed, to a greater or lesser degree, by those who are responsible for a performance. Such aspects as the language used, the time and place of both the setting and of the initial writing, conventions of the genre and the way in which the presentation will be accessible to an intended audience all need to be addressed in the process of interpretation.
9.4.1. Director

The director generally has the overall responsibility for interpretation. A person fulfilling this function needs to have the same knowledge of the medium as the writer, so that at NIDA for example the course includes:

... acting, music, research, repertoire, design, technical theatre, stage management, arts administration and performance history (NIDA)

The director’s function involves working with all the others engaged in the process of bringing a production to an audience, so that expertise in communications is central to the role. A second requirement is the ability to translate a script into the language of theatre, with due consideration of the contexts of production, including audience, venue and resources. The director decides how the performance will be structured: which themes will be foregrounded, the style of performance and the overall reconciliation of the parts to the whole. In effect, it is the director who controls the situation in which meaning is made.

9.4.2. Dramaturge

In carrying out the director’s function, assistance is frequently provided by the dramaturge, whose responsibility is to provide information on the many factors which can affect an interpretation. In some cases, the dramaturge may be given other titles, such as play reader, play doctor, literary manager or literary advisor, titles that indicate some aspects of the function. Although the role may cover various activities, depending on the needs of the director and the requirements of production, it is the process of contextualising and/or re-contextualising a theatre text for which a dramaturge is engaged. At the heart of this role is the recognition that the social, cultural, historical, political and technical contexts in which a piece of theatre is constructed and presented will all provide insights into its meaning.

The expertise of the dramaturge generally includes:

- research skills, for the recovery of such information as the origins of a script and previous production, and the identity, life and other work of the playwright
- analytical skills, for the recognition of themes and the way in which language is used in a script
- in-depth knowledge of styles and other production values, for the guidance of the director in the interpretation process.

Because of its close ties to the function of director, dramaturgy is generally studied as one subject in a directing course, rather than having recognition as a specialist function in its own right.
9.4.3. Designer

In general, the role of a designer is to realise the director’s interpretation in the material presentation of an instance of theatre. This includes consideration of historical period, style and thematic emphasis, as well as the identification of mood and atmosphere, time and place and any changes that take place in these as the action proceeds. The expertise of the designer is generally expected to be in the field of the visual arts, as reflected in the course at NIDA and VCA:

- drawing, model making, technical and computer-aided drawing, scenic art, history of design, history of architecture and history of costume (NIDA)
- graphic design, perspective drawing, computer-aided drawing (VCA)

Primarily, however, the designer must be able to so organise the space that it is possible for the actors to move and interact with each other and the audience without impediment. It is also necessary therefore that he/she understands the needs of performance, as recognised in the course provided by WAAPA:

- visualization, script analysis, research, idea generation, concept development and design presentation (WAAPA)

In addition, a designer will need some knowledge of the technologies used to implement the interpretation, including lighting, set construction, costume and make-up, in order to include such areas in the overall appearance of the work.

9.5. Presentation

While those engaged in what I have termed the presentation of a theatre work can actually be seen as participating in the performance in the tripartite interactivity that I described as the theatre process in the previous chapter, the nature and number of the roles needs to be addressed separately when it comes to theatre as craft. In this area, the participants function, not as initiators or interpreters but rather as implementers of the text, engaged either as technicians or in organisational roles. Such work is undertaken in two places: “back stage” and “front of house”, terminology which reflects the nature of the roles. The first supports what happens on the stage, while the second supports the provision of an audience.

9.5.1. Back stage

Generally the stage manager, working under the director, is responsible for the overall implementation of the performance in production. This includes such tasks as oversight of material/technical resources, the organisation and conduct of rehearsals, the management of
communication between company members both in the preparation of a production and during performance, occupational safety and the physical presentation of the stage as it is envisaged by the designer. The stage manager is required to maintain working copies of the script which include such necessary information as entrances and exits, timing, props and furniture to be taken on and off, and lighting and sound cues. NIDA and WAAPA both include production management/control of the budget as part of the stage manager’s job, but this is partly a matter of terminology and I have separated the two as serving two different functions.

Those who work with the stage manager in the implementation of an instance of theatre will be involved in lighting and/or sound effects, costume and/or makeup, and the construction of sets and props. While the director and designer need to be able to understand the use of such elements, the application of them requires the expertise of specialists in a range of crafts in order to implement the direction and design concepts effectively. Generally these specialists have a trade which is recognised outside the theatre domain, as electrician or carpenter for example, but their expertise will need to be developed beyond regular trade requirements for theatre, and the training institutions provide for this.

There is, however, one other function involved in the implementation process which is not generally the subject of formal training. The role of prompt is generally undertaken by someone who is already involved with a production: a dramaturge, an assistant director, an assistant stage manager or an understudy for example. The prompt needs to know the script thoroughly, including entrances and exits and the timing, sequencing and interaction between the dialogue and action.

9.5.2. Front of house

There is always an economic dimension to the presentation of an instance of theatre, whether it is undertaken by a lone busker in the street or by a large company in a dedicated and fully resourced playhouse. As a source of employment, theatre is generally a labour intensive industry. Even when there is only one actor, she/he may be supported by a number of others carrying out other functions and costs in wages alone can be high. The costs of the production need to be balanced by the income generated if the human and material resources are to be available.

From this point of view, although all of the functions in this category might be undertaken by the one person, who may be also the performer, it is necessary for there to be some expertise available in the matter of theatre as business. The title of “producer” is usually given to the person with overall responsibility for this function. Areas of expertise in this role may cover:
• sourcing income
• budgeting
• secretarial duties
• assessing ethical and legal requirements
• acquisition and management of human resources
• acquisition and management of the performance space
• acquisition and management of material resources
• publicity and marketing

Titles given to such functions vary and there is considerable overlap in some instances, but at least some of them must be undertaken. The busker, for instance, needs to find an appropriate space where she/he can attract an audience whose contributions will cover the performer’s costs and still make a profit. At the other end of the scale, each function may involve several people, who are not always recognised but who contribute to an instance of theatre.

The most obvious source of funding is the audience which pays to see a performance, and to this end, publicity and marketing skills are necessary. Outlets for advertising must be accessed, posters and programs designed and executed, and tickets sold. For the busker and the small local amateur company at one end of the spectrum, and for what is sometimes termed “commercial” theatre at the other end, it is the audience who pays for all. In between these however, is what is often termed “professional” theatre, which generally relies on some sort of outside sponsorship, whether government or private, in addition to what the audience pays, in order to present their work. Expertise in applying for grants and interesting benefactors in the company is thus a major aspect of the business of theatre for such companies. Applied theatre is often fully funded by such means, as it is undertaken for other than directly commercial ends.

Costs of an instance of theatre may include obtaining copyright, abiding by industrial regulations for wages, conditions and occupational safety, and the acquisition, management and maintenance of the performance space and other material resources. Employment in theatre can be casual, contracted or tenured, and be undertaken by a company or a venue. The duration of employment may be for one production only, for a season or permanently. Sometimes a company may be associated with one venue which is tailored to their needs. Such a company may tour a production to other venues, while other companies have no permanent home but must find a suitable venue, either a dedicated space or other site in which to perform. In every case, the material resources will need to fit the requirements of space, performance and especially the budget.
The selection of what is performed may also be a matter of business. In addition to finding an instance of theatre which will appeal to an audience and so ensure a financial success, ethical and legal issues such as the appropriateness of language, themes and images for the target audience need to be addressed. Once the audience has been attracted, front-of-house functions such as ticketing, seating and ushering need to be undertaken, and provision made for the comfort of those attending, such as the provision of refreshments and toilets. Legislation in this area may include the maximum size of an audience, the provision of clearly signed exits and other requirements for safety. Reaching an audience is, after all an underlying purpose of theatre.

9.6. Response

Generally theatre is deemed to need an audience, and in the first instance the purpose of an instance of theatre is to engage audiences in and with the performance, so that the concepts of intention, interpretation and implementation are inextricably bound together to generate a response. The notion of audience has undergone change in the metadiscourse of theatre since the second half of the twentieth century and the development of post-modernist approaches to the interpretation of the arts generally. One insight of performance theory is the post structuralist understanding that the message of a theatre presentation is not completed until it is received by an audience (Bennet, 1990; Hadley et al, 2010; Taylor, Wilder and Helms 2007).

The audience has already been considered as a participant in the community from which an instance of theatre is constructed and as integral to the process of meaning making, either directly or indirectly. Further, the involvement of the audience through performance devices such as directly addressing the audience, of seating the audience on both sides of the performance so that they are part of the image, or of having the audience move from one place to another as part of the action, are all techniques which are intended to include the audience as performers. However, the function of the audience as audience lies in the reception of and response to an instance of theatre and requires the application of other expertise. This expertise, which is both cultural and social, provides the parameters which distinguish the audience as function from the “wrighting” and performing functions.

In the first instance, audiences need to know and respond to the various conventions which govern a particular instance of theatre. These carry weight in many areas, from the way in which the audience physically accesses a production to the aesthetic understanding which gives it cultural, social, intellectual and/or emotional value. In addition, since audience response occurs in the same time and space as the performance, there are matters of etiquette to be observed: respecting the “fourth wall” of a realist play for example, by remaining off the stage and by not
joining in the dialogue. Conventions vary from time to time, culture to culture, place to place and genre to genre and knowledge of them is the responsibility of the audience as much as it is of the other participants. Generally it is acquired through participation in a range of theatre events, but it also comes from the discourse about theatre which is carried in program notes, in the media or in other print sources which serve to let audiences understand what is taking place and how it can be responded to.

The situation that is provided for an instance of theatre through the knowledge, skills and understandings of the particular participants, identified as the craft of theatre, is crucial to the meaning making that takes place. In the recontextualisation of theatre form and theatre craft as Drama in the sociocultural context of schooling, it is this aspect that is emphasised, as indicated by the examination requirements. The practical examination requires students to demonstrate the craft through the skills and techniques of initiation, interpretation, presentation and response. The written examination requires students to theorise the craft through knowledge of the functions, forms, styles and conventions that can be recognised in a range of different situations. Reference to theatre is conditioned by the inclusion/exclusion of items and the way in which many of the terms used are glossed in the text. Although the power for transformation is given lip service, it is the potential for measurement that comes to the fore and this is most easily accomplished by explicit attention to the craft. Unless the context of schooling and its concomitant situations of curriculum and teaching are understood, appropriate meanings made in the syllabus will be only partially understood.
10. Schooling

The sociocultural construct of schooling, together with the situational factors that shape its realisation, differs from that of theatre in the meaning making of the Drama syllabus. Although both are powerful discourses that can shape thinking, belief and action, the discourse of schooling is more pervasive, with a broader sphere of assumed meanings because of the fact that the experience is more widely shared. As illustrated by the linguistic analysis of the title page (see Chapter 6), schooling takes precedence in the reading of the syllabus. Whatever is communicated through its contents, the meaning of the document as an entity falls squarely in the domain where it is brought into being.

At this point, a distinction needs to be made between the terms, “education” and “schooling”. In the discourse of this construct they are often treated as referring to the same thing, or at least as being in a state of symbiosis (Symes & Preston, 1997). Education is understood as the business of schooling, so that, when we refer to “a child’s education”, for example, we are usually referring to the institutionalised process by which that education is assumed to be delivered. However, they are significantly different when considered as constructs. Education is concerned with learning, something the student does; schooling on the other hand is something that is done to the student. Grinell and Rabin (2013) suggest how students are affected by the process of schooling:

... we transform them from children with idiosyncratic interests, individualized skills and abilities and complex needs, goals and desires into narrowly conceived test takers whose primary task is relentlessly to produce the widgets of quantitative data that market-based educational system reformers crave. In short, we exploit them as a commodity. 2013.754)

Much is made in the literature on education generally about the influence of the economic, social, cultural and political contexts in which education takes place. As Jonathan (1990) states:

The agenda of the debate surrounding education in any complex society is influenced by economic and socio-political circumstance and by the findings and fashions of educational theory (1990.4).

When education is discussed in this way, it is really the provisions of schooling that are being debated. In the culture of schooling, the ‘findings and fashions of educational theory’ are the servants of the ‘economic and socio-political circumstance’ since it is the interests of society which are to be served there.

The difference between the cultures of education and schooling is suggested by a comparison of the terms “participant” and “stakeholder”. Education focuses on the needs and identities of the
participants, while schooling is shaped by the demands of stakeholders. The culture of education is concerned with students and the strategies which will result in learning. The culture of schooling is concerned with social engineering (O’Brien, 2003), and recognises a hierarchy of those who have a vested interest in its outcomes.

The stakeholders may be identified as follows, in descending order of status:

- government and other social and cultural institutions and professions, and individuals including parents of students and prospective employers, who collectively influence the knowledge, skills, understandings and values to be transmitted

- educational policy makers and curriculum developers, who represent the interests of the first group in the determination of curriculum content and the ways in which it is to be addressed

- school administrators, who organise delivery of the curriculum according to the requirements of the authority which they serve

- academics, teacher educators and others who develop pedagogical strategies for the delivery of content

- teachers, who are directly engaged with the students in curriculum delivery

- students, who are both subject and object of the schooling process

The mandated nature of schooling means that government, together with all the influences on it that prevail in a democracy, is at the top of the tree. It follows that educational policy makers, curriculum developers and school administrators, as agents of the society represented through the government, will reflect that status at the next level. Those who work in universities and elsewhere may have some status as “experts”, to be consulted on the strategies to be used in curriculum delivery, and school teachers have also been accorded this status in some cases. However, the status of teachers depends on the way in which their employers interpret the documents.

The status of the students is at the lowest level of the hierarchy. As Apple (1990) points out:

By being the primary institution through which individuals pass to become ‘competent’ adults, schools give children little choice about the means by which they are distributed into certain roles in society (1990.128)

They are generally treated in the discourse as entities to be subjected to the requirements of all other participants. Symes and Preston (1997) identify the hierarchy that pertains to schooling as a ‘powerful social control mechanism’ (1997.42), a description that is reinforced by the number of legislative and policy documents that contribute to discourse of the domain.
10.1. The documents

This chapter reports on the culture of schooling. The information is based on documents which construe the provision of schooling and construct the parameters of teaching and learning: the legislation and policy documents that govern the undertaking. Through these documents schooling is set up to carry out the decisions and directives of those individuals, groups and institutions that exercise the power accorded them by society for the purpose. The considerable extent of the documentation is intended to provide for a process which, while closely constrained and resistant to subversion, will encourage the development of the knowledge, skills, understandings and values which society requires of its young for survival and growth (Pinar, 2011).

Since I began this study in 2006, there have been many changes in the legislation and policy which governs the delivery of schooling in Western Australia. The information here is current as of June 2012, when I finalised the analysis of their contents. While there may be changes of detail over time, the parameters of schooling identified can provide a general picture of the domain. Primary consideration is given to the documents of Western Australian legislation and policy, since the provision of schooling in Australia is constitutionally within the jurisdiction of the States and Territories. Commonwealth legislation and policy that is relevant will also be addressed, since there is increasing participation in the field at the national level.

10.1.1. Legislation

The use of legislation to define the parameters of schooling binds those engaged in the process with the threat of sanctions if such parameters are not observed. Since it is brought into being by a duly elected government, it can be understood as reflecting a consensus of public understanding about the purposes to be achieved and the appropriate structure for achieving this. It is these documents that set the agenda for schooling.

The discourse of legislation is tightly controlled, both in the language used and the way in which it is presented on the page. The conventions of register and genre are so governed that there is limited concession to a general audience, with much of the language constructed in the form of “legalese”. Accompanying the Acts are Regulations which also have legislative import. They are legislated for in a general way according to the area to be regulated and deal with implementation details which, because of their specificity, may need to be altered frequently. Each Act conforms to a standard format, with definitions of terms given in considerable numbers in each Act and there is also a separate piece of legislation, the Interpretation Act 1984.
10.1.2. Policy

The formulation of policy is undertaken by individuals or groups acting in the role of authoring and authorising entity, for the purpose of carrying out the responsibilities conferred by legislation and/or for providing information relating to those responsibilities and their implementation. A policy document thus has much the same weight as legislation, but is more easily updated and/or changed. A further difference is that, while all legislation is accessible electronically, such documents are first and foremost print texts. Policy statements, on the other hand, are frequently designed for electronic access only. As a result, the discourse may be less formal than that of legislation and regulation and frequently utilises a wider range of formats, including graphics, in the presentation.

Some policy documents are intended for those on behalf of whom schooling is delivered while some are directed to those who are its deliverers. Electronic publication allows for segmentation of the text in non-linear format so that readership is specifically targeted and items of interest can be accessed without having to read a whole text. Where a policy document is of considerable length, it is also the practice in some instances to publish separately a summary of its contents. A feature of the discourse in many of the policy documents in the public domain is the tenor of persuasion, in that the policy is not only stated but also justified, with reference both to the relevant legislation and to the benefits intended as a result of implementation.

10.2. The parameters of schooling

Drama in schools only exists because its content and the way in which that content is delivered are contained within the parameters of a broader context. The following Western Australian legislation directly impacts on the delivery of schooling:

*Children and Community Services Act 2004* (SLP)
*Country High School Hostels Authority Act 1960* (SLP)
*Curriculum Council Act 1997* (SLP)
*Education Service Providers (Full Fee Overseas Students) Registration Act 1991* (SLP)
*School Curriculum and Standards Authority Act 1997 2012 Version* (SLP)
*School Education Act 1999 2009 Version* (SLP)
*Teachers Registration Act 2012* (SLP)
*Vocational Education and Training Act 1996* (SLP)
*Young Offenders Act 1994* (SLP)

These Acts have all been referred to on the Department of Education website as of relevance for the conduct of schooling, so that reading their titles provides an indication of the comprehensive
control exercised in the domain. The legislation enacts the provision of schooling, the governance of government schools, the content and standards for teaching and learning in all schools, both government and non-government, and the care and wellbeing of students. Further legislation is directed at education beyond school, particularly in the area of vocational training, and there are some statutory bodies such as the State Library and the Perth Zoo which are incidental providers of educational content. In addition, there is some Commonwealth legislation which will be addressed in a separate section.

The major piece of legislation with which this study is concerned is the *School Education Act 1999* (SLP). The stated objectives of the Act are:

(a) to recognize the right of every child in the State to receive a school education;

(b) to allow that education to be given in a government school, a non-government school or at home;

(c) to provide for government schools that meet the educational needs of all children;

(ca) to provide for education, training and employment alternatives at the senior secondary level

(d) to acknowledge the importance of the involvement and participation of a child’s parents in the child’s education. (SLP, 1999.2)

In Western Australia, all children and young people under the age of eighteen have the right to schooling, and their parents or guardians have the obligation to ensure that students participate fully in the process. Enrolment and attendance requirements are a matter of legislation and the government is responsible for ensuring that all Western Australians within the legislated age range have appropriate access. The Education Department is the deliverer of policy for government schools, home schooling and distance education, while the Department of Education Services is the deliverer of policy for non-government schools.

**10.2.1. Access**

Within the framework set up by the School Education Act, all children are to be given access to appropriate educational programs, defined in the Act as

an organized set of learning activities designed to enable a student to develop knowledge, understanding, skills and attitudes relevant to the student's individual needs (SLP, 1999.4)

However, access to educational programs relevant to a student’s needs, while a requirement of the Act, is not necessarily guaranteed. Access to non-government schools and to special programs in government schools may be restricted. In these cases it may be the school which
chooses the student, through the application of various entry criteria. In Western Australia geography also plays a part. Large distances make it difficult for small communities to resource all but the most basic educational provisions. A student may need to travel for several hours a day, or to move away from home in order to participate in a suitable program. Students may be home-schooled through Schools of the Air (SOTA) and the School of Isolated and Distance Education (SIDE) but there are obvious limitations to what can be studied under such conditions, particularly in subjects such as Drama, and particularly at secondary level.

In order to counter the problems of distance, provision is made through legislation under the *Country High School Hostels Authority Act 1960* (SLP) for residential care for students undertaking secondary schooling, while those families who can afford it may send their children to non-government boarding schools. Disadvantages for secondary students in rural and regional Western Australia are that:

- small country high schools may often not be able to offer the range of subjects normally provided because of low student numbers
- all schools, whether primary or secondary, may have difficulty in attracting and retaining experienced staff because of the lack of access to amenities available, particularly for families and particularly in the areas of medical and dental care

The *Education Service Providers (Full Fee Overseas Students) Registration Act 1991* (SLP) reflects another aspect of the geography of Western Australia, and also of Australia generally. Because of the State’s proximity to South East Asia, it has become a destination for students whose families are prepared to pay for schooling which will prepare them for places in Australian universities. Accommodating such students can be a source of funding that can add to a school’s budget, and also provides an avenue for entrepreneurial endeavour. The *School Education Act* provides for the government to enrol fee-paying overseas students (1996.86) and fee-paying private schools designated as statutory education service providers also provide places. The purpose of the *Education Service Providers* legislation is to regulate the provision so that standards are maintained and the integrity of Western Australian schooling is not compromised.

### 10.2.2. Choice

The opportunity for parents to choose the kind of schooling they consider best for their children is also provided for by the legislation. Traditionally, that choice has been seen in the first instance to lie between government and non-government schools. Choice of a non-government school may be based on pedagogical, demographic, moral, religious and/or economic grounds. Since the introduction in Western Australia of Independent Public Schools, there is also the opportunity to choose between government schools, generally on the basis of the programs
provided. The general curriculum is not a basis for choice as all schools, government and non-government, must follow the mandated curriculum directed by the Schools Curriculum and Standards Authority (previously the Curriculum Council).

Some of the non-government schools offer alternative pedagogies such as those of Montessori and Steiner, but they need to apply these to the delivery of the mandated curriculum content. Others offer the opportunity for students to complete the requirements for the International Baccalaureate in addition to the Western Australian Certificate of Education. In governments schools additional aspects of the curriculum include programs that support “inclusivity”, (see below), or that allow for a greater degree of specialisation in particular Learning Areas, such as Languages Other Than English or The Arts.

Because of the range of choice available, particularly in the metropolitan area, a school needs to invest resources in the marketing of its programs if it is to appear successful and a desirable site of schooling. This factor has particular consequences for Drama. Many secondary schools, both government and non-government, include on their websites a drama program and/or drama productions as an important offering. School productions are themselves often seen as important public relations exercises that attract general interest in the school (Johnson, 2002). While they are generally the province of the Drama teacher, participation may not easily fulfil syllabus requirements. Generally, such productions are considered “co-curricular”, a term that indicates they are parallel with but not part of the mandated course.

10.2.3. Duty of care

Although it may not always figure consciously in the choices parents make, one important factor is a perception of the way in which the school provides for the well-being of students. The inclusion of religious and/or moral components in the curriculum as a deciding factor in the selection of a non-government school reflects one aspect of this criterion, while the ability of private schools to exclude disruptive students is another. Non-government schools have the luxury of being able to refuse entry to students who persistently offend, but government schools are obliged to ensure that exclusion, as a procedure of last resort, means that a place must be found for the student at another school, even when the student remains intractable.

At the heart of the school’s responsibility for the well-being of students is the concept generally referred to as “duty of care”. In the first instance this places the onus on schools for student health and safety, both emotional and physical, while attending school. In addition to the Education Act, other State legislation, such as the Children and Community Services Act 2004 (SLP) and the Working with Children (Criminal Record Checking) Act 2004 (SLP) for example, is intended to surround students with a web of protection from abuse and schools often play a
central role in the identification of abuse which occurs outside the school. In addition, it is understood that a function of the school is to actively promote well-being through specific curriculum content and the management of student behaviour.

As stated above, one reason for choosing a non-government school may be the perception that such schools have an ethos which better manages student behaviour. There is also the added benefit that where that behaviour is not acceptable, students can be asked to leave, in which case the government system must provide for them. As a consequence of the need to provide schooling for students who have been recognised as exhibiting “inappropriate” behaviour, the Education Department has a range of strategies which include, in the first instance, the encouragement of “appropriate” behaviour. As part of the duty of care towards all students, those whose behaviour may interfere with the well-being of others need to be effectively dealt with.

While deviant behaviour is generally addressed with care also for the well-being of students identified as posing problems, such behaviour is nevertheless to be countered by a program of “homogenisation” which is built into the schooling process. Although there is the possibility for an individual State school, after exploring a wide range of other avenues, to exclude a student, there is still the requirement to find her/him another place. The school system is responsible for the induction of the young into the society which provides that schooling. Because all children and young people need to be included in the process, there is special provision for those who are deemed to be in need of “re-socialising” as part of a concern for their well-being.

In the literature of drama education, the use of drama as a socialising strategy is widely recognised and it is possible that this can be achieved through the course of study that is described in the Drama syllabus. However the orientation towards measurable as opposed to affective outcomes, together with the obligation of a general duty of care that constrains the kinds of drama that it is deemed safe to engage in, may mean that the students most in need of the program are unable to access it.

10.2.4. Curriculum

The structure and content of curriculum documents is discussed in Chapter 11, as an indication of the situational context of the Drama syllabus. The purpose here is to place the general provision of curriculum within the cultural context of schooling. From one point of view, the delivery of curriculum can be deemed the function of schooling and thus to be central its conduct. However it is only one element in the broader context as already described above and is thus subject to pressures beyond those created by the need to develop, deliver and assess appropriate content.
The construction and implementation of curriculum is the responsibility of the Schools Curriculum and Standards Authority (SCSA, previously the Curriculum Council). The requirements laid down in the policy documents of SCSA have mandatory status. The *School Curriculum and Standards Authority Act 1997* (previously the *Curriculum Council Act 1977*) (SLP) establishes the Authority, which is responsible for:

- the oversight of the curriculum for all Western Australian schools
- the development and accreditation of courses
- standards, assessment and certification of students

The authority has a controlling, directing and coordination function in two areas: the general one of providing a mandated curriculum framework which must be adhered to by all those delivering schooling in the compulsory years, whether government or non-government providers; and the provision of courses of study for senior secondary schooling, that is, the 11th and 12th years of the compulsory education period, suitable for the preparation of students for a range of post-school pathways.

The *Curriculum Framework for Kindergarten to Year 12 Education in Western Australia* (CC.1998) presented a comprehensive approach to curriculum for all schools in the State. Curriculum for Years K to 10 is still structured around the *Framework* to a certain extent, but is now becoming subject to the requirements of the Australian Curriculum (see below). However, two items in the *Framework* remain significant. The first is the list of Overarching Outcome statements to be achieved by students during the years of schooling:

1. Students use language to understand, develop and communicate ideas and information and interact with others.
2. Students select, integrate and apply numerical and spatial concepts and techniques.
3. Students recognise when and what information is needed, locate and obtain it from a range of sources and evaluate, use and share it with others.
4. Students select, use and adapt technologies.
5. Students describe and reason about patterns, structures and relationships in order to understand, interpret, justify and make predictions.
6. Students visualise consequences, think laterally, recognise opportunity and potential and are prepared to test options.
7. Students understand and appreciate the physical, biological and technological world and have the knowledge and skills to make decisions in relation to it.
8. Students understand their cultural, geographic and historical contexts and have the knowledge, skills and values necessary for active participation in life in Australia.

9. Students interact with people and cultures other than their own and are equipped to contribute to the global community.

10. Students participate in creative activity of their own and understand and engage with the artistic, cultural and intellectual work of others.

11. Students value and implement practices that promote personal growth and well-being.

12. Students are self-motivated and confident in their approach to learning and are able to work individually and collaboratively.

13. Students recognise that everyone has the right to feel valued and be safe, and, in this regard, understand their rights and obligations and behave responsibly. (CC, 1998.18/19)

This is a clear statement of what society requires of its citizens and what it seeks to accomplish through the schooling system. Because of the range of skills necessary for success and because drama engages with the variety of human experience, it is possible to realise all these Outcomes through the Drama course of study.

The Outcomes are associated in the text with Core Shared Values which are intended to underpin the endeavour:

1. A pursuit of knowledge and a commitment to achievement of potential.
2. Self acceptance and respect of self.
3. Respect and concern for others and their rights.
4. Social and civic responsibility.
5. Environmental responsibility. (CC, 1998.inside back cover)

The Overarching Outcomes and the Core Shared Values represent underlying beliefs about the function of schooling which form the basis of its delivery and are intended to reflect the values of society as a whole. Such statements represent idealised goals, responsibility for the achievement of which is delegated by society to the domain of schooling. When these goals are not achieved, there is a tendency to blame the schooling, leading to the imposition of tighter constraints in an endeavour to remedy the situation.

Policy for the delivery of curriculum at the senior secondary level focuses on student achievement of the Western Australian Certificate of Education (WACE). Unless there are exceptional circumstances, all students are expected to complete the requirements for certification and, at the completion of schooling, receive a portfolio containing:
• the Western Australian Certificate of Education, awarded at the end of Year 12 for successful completion of the curriculum undertaken

• a statement of results and English Language competency which covers all courses, units, programs and community service hours completed and, where appropriate, awards received

• a WACE course report for each stage in all courses in which the student has sat an examination which places a student’s achievement relative to the course standards and to the achievement of the other students in the course cohort

Publication of policy related to the WACE is contained in the *WACE Manual (CC, 2012)*, which is updated periodically. This document contains direction for:

• the selection of courses

• the structure and administration of delivery

• assessment, moderation and examinations

• the incorporation of Vocational Education and Training (VET)

The use of the term “vocational” to describe education is heavily loaded. It has the more general reference to a “calling”, with the connotation of a quasi religious response to participation in an area of endeavour. More commonly, it connotes an area of employment. The concept of schooling as vocational preparation is evidenced in the Rationales of all the Western Australian senior secondary syllabuses, where the specific vocational usefulness of studying a subject is at least part of the reason given for offering it. However, when the term is used as a title in the discourse of schooling it has a further connotation, as a reference to types of employment which can be undertaken without a university qualification. The linking of “education” and “training” in the title reinforces the concept of a skills focus rather than a knowledge focus, although knowledge content is included in the provision.

10.2.5. Teaching

In the same way as there is the need to consider curriculum interactively, so it is necessary to consider the process of teaching as important for the realisation of the syllabus and this is undertaken in Chapter 12. Reference to it is included here to indicate its place in the cultural domain of schooling. Implementation of the various legislative provisions for the delivery of schooling both directly and incidentally affects the work of teaching. Legislation and policy regarding such things as conditions of employment, administrative procedures, curriculum requirements, issues of health and safety and management of resources, in addition to pedagogical concerns, all contribute to the discourse of schooling.

In Western Australia, conditions of employment for government and non-government teachers are generally comparable, but government teachers come under a State award while non-
government teachers are covered by a Federal award. In industrial matters, government school teachers are represented by the State School Teachers Union of WA, while non-government teachers are represented by the Independent Education Union (WA).

In professional matters there is no distinction between public and private schools and, in order to be employed, all teachers must conform to the standards legislated for in the *Teacher Registration Act* 2012 (SLP). Teachers are given considerable responsibility for the wellbeing of theirs students as well as for helping them to achieve the goals of schooling. As a consequence, the society which employs them, whether in government or non-government schools, is concerned that the people who undertake the role are fit for the task. The legislation establishes a Teacher Registration Board (TRB) which functions under the Minister and is staffed by the Department of Educational Services. The purpose of registration is to ensure that the best interests of children are served by the teaching they receive.

Control of teaching standards has increased considerably in this century because of a concern that inadequate teaching is a significant cause of what appear to be declining standards in student achievement, regardless of socioeconomic and other factors that might affect learning. In this context, teachers are made responsible for the advancement of sociopolitical agendas as part of the conditions of their employment.

10.3. National legislation and policy

Since schooling is the province of the States and Territories, Commonwealth Government participation has traditionally been through funding of various kinds, including for infrastructure, rather than through direct legislation. On the other hand, a number of policies on schooling have been developed and implemented through the Ministerial Council on School Education, Early Childhood Development and Youth Affairs (MCEEDYA). These policies are assented to by the States through the Council of Australian Governments (COAG).

10.3.1. Legislation

Legislation falls into two categories: the dispersal of funding and the provision of infrastructure for the implementation of policy. General funding for all schools is provided under the *Schools Assistance (Learning Together – Achievement Through Choice and Opportunity)* Act 2004 (CL). Further funding for non-government schools is provided by the *Schools Assistance Act* 2008 (CL). In addition, there is special funding for various aspects of Aboriginal education through the *Indigenous Education (Targeted Assistance)* Act 2000 (CL), and for vocational education and training through the *Australian Technical Colleges (Flexibility in Achieving Australia’s Skills Needs)* Act 2005 (CL). Legislation also provides infrastructure for the administration of
policies which are implemented through agreement with the States: the *Australian Curriculum, Assessment and Reporting Authority Act 2008* (CL).

### 10.3.2. Policy

The impact of national policy remains problematic, since it relies on State compliance. Although many aspects of schooling are shared across the nation, each State has evolved the domain separately over time. Because of this, there are differences in terminology and reference, in pedagogical stance, administrative structures and the distribution of resources. As a result, developing consensus on such a culturally significant endeavour will require considerable negotiation.

Legitimation of Commonwealth involvement in schooling, as opposed to direct legislation, is provided by a series of declarations arising from succeeding COAG meetings which have been adopted by all States. The result of a series of further meetings between Minister for Education from all States and the Commonwealth resulted in the *Melbourne Declaration on Educational Goals for Young Australians 2008* (MCEECDYA). This document provides the basis for all subsequent policy formation and implementation. It proposes two goals for Australian schools which have been assented to as common to all participants and towards the achievement of which all governments are committed:

- Australian schooling promotes equity and excellence
- All young Australians become:
  - successful learners
  - confident and creative individuals
  - active and informed citizens

These are to be achieved by action in eight areas:

- developing stronger partnerships
- supporting quality teaching and school leadership
- strengthening early childhood education
- enhancing middle years development
- supporting senior years of schooling and youth transitions
- promoting world-class curriculum and assessment
- improving educational outcomes for Indigenous youth and disadvantaged young Australians, especially those from low socioeconomic backgrounds
- strengthening accountability and transparency
Implementation of action plans began in 2009. In 2012, the Standing Council on School Education and Early Childhood (formerly MCEEDYA) was formed to carry on the work already begun. This body is the primary disseminator of policy for schooling in all sectors and systems. Currently, such policy is directed towards:

- measuring standards of student performance
- developing a national curriculum
- improving standards of achievement for indigenous students
- improving the quality of teaching

The first two areas are addressed by the Australian Curriculum, Assessment and Reporting Authority (ACARA). ACARA provides infrastructure for the development of a national assessment program, a national data collection and reporting program and a national curriculum. These programs are mandated for all Australian schools. The third is managed by the States, acting in accordance with the Aboriginal and Torres Straits Islander Education Action Plan 2010 to 2014. The quality of teaching is the province of the Australian Institute for Teaching and School Leadership (AITSL).

Programs in all these areas are supported by various National Partnerships, entered into by all jurisdictions. Over a quarter of all Australian schools (2,500) are participating in the National Partnerships for Low Socio-economic Status School Communities and Literacy and Numeracy, whilst all teachers and school leaders are targeted under the National Partnership for Improving Teacher Quality.

ACARA is responsible for two assessment programs: the National Assessment Program in Literacy and Numeracy (NAPLAN), which is an annual test for all students in Years 3, 5, 7 and 9; and the three-yearly NAP Sample Assessments in Science Literacy, Civics and Citizenship, and Information and Communication Technology (ICT) Literacy. The results of these tests, together with information about school participation and attainment, are included as part of ACARA’s *National Report on Schooling in Australia* (ACARA, 2004). Similar information is used to provide information to parents, students and school communities on the *My School* (ACARA) website, together with demographic factors and senior secondary outcomes. The information presented on the site enables comparisons to be made between schools and student performances. It is intended that parents and students may use the website to choose a school that suits them, and that schools can see where they need to improve in their delivery of schooling.

It is notable that the Arts Learning Area is not included in the measurement of school quality. In spite of evidence suggesting that a majority of Australians see the arts as significant
(Constantoura, 2001) and that education in the arts is deemed to be ‘vital to students’ success as individuals and as members of society’ (MCEECDYA, 2005.3), the place of the arts in schooling is ad hoc at best. There is thus no guaranteed place for Drama, especially as it is frequently in competition with the other designated arts forms of Dance, Media, Music and Visual Arts within the sociocultural construct of schooling. Where it does occur in schools as other than a public relations exercise, it relies on recognition and evaluation in the situational context that is curriculum. Here it is subject to powerful constraints that arise from the construct of schooling to which it is expected to conform. A reading of the Drama syllabus needs to recognise this.
As for the domain of theatre, so the sociocultural construct of schooling is recognised by the situational context within which it is realised. There are two dimensions to that context, each of which is significant in the meaning making of the Drama syllabus: curriculum and teaching. The function of the first is to specify what students undertake during their schooling, while the function of the second is to ensure that delivery of the curriculum is carried on according the requirements set down. This chapter describes the situational context of the Drama syllabus that is provided by the curriculum structure within which the document has its place, while the next chapter considers that of teaching.

In the school context, Drama is just one subject in the curriculum and it can only be offered if it is structured according to the broader requirements of that curriculum. The meanings associated with “Drama” in the first instance are tied to conditions of delivery and requirements for assessment. The drama which makes up the content is structured accordingly.

Lovat and Smith (1999) suggest that curriculum consists of

"... action in the classroom and the dynamic, ongoing decision-making and reflection which precedes, accompanies and follows it." (1999.Introduction)

The *Curriculum Framework for Kindergarten to Year 12 Education in Western Australia* (CC, 1998) defines curriculum thus:

Curriculum is much more than a syllabus. A syllabus normally outlines the content to be taught. Curriculum on the other hand is dynamic and includes all the learning experiences provided for the student. It encompasses the learning environment, teaching methods, the resources provided for learning, the systems of assessment, the school ethos and the ways in which students and staff behave towards one another. All of these provide experiences from which students learn. (CC, 1998.16)

However, the term “curriculum” is used in common parlance to refer to the documentation by which systems and sectors, charged with delivery of an educational program, seek to provide for comparable and comprehensive educational achievement (Ewing, 2010). A senior secondary syllabus is only one item in that documentation. What occurs in the classroom is ultimately constrained by the instance of that discourse which centres round the formal documents used as a means of controlling delivery.

Rutten and Soeteart (2012) describe curriculum as ‘a selection of what a culture thinks is important to be transmitted’ (2012.733) Grinell and Rabin (2013) suggest that in making that selection:
... we transform [students] from children with idiosyncratic interests, individualized skills and abilities and complex needs, goals and desires into narrowly conceived test takers whose primary task is relentlessly to produce the widgets of quantitative data that market-based educational system reformers crave. In short, we exploit them as a commodity. (2013.754)

However, attitudes to the drama curriculum by those who work in and advocate for the subject, see things from a different perspective. From the point of view of practitioners, Neelands (2009) sees the drama curriculum as a springboard for the achievement of positive outcomes:

We take what we are given [curriculum] and use it as a germ to develop as many opportunities as we can for young people to engage with the art of drama and theatre. (2009.11)

In line with Neelands’ understanding Pascoe (2009) asks that we value drama curriculum as ‘rich, recursive, relational and rigorous’. (2009.97) The absence of the uppercase “D” in the preceding comments is intentional; even though curriculum is concerned with school subjects, the entity as it is addressed by both Neelands and Pascoe lacks the referential context of schooling as a sociopolitical construct. However much we may want to provide ‘opportunities ... for young people’ through ‘rich, recursive, relational and rigorous’ activity, the constraints of context mean that :

The reign of so- called accountability— with its confinement of curriculum to contentless “skills” to be assessed on standardized examinations — represents the final act of a tragedy ... (Pinar, 2011. 125)

This may be an unwarrantably gloomy view of the curriculum. In the light of the story of the development of the Western Australian senior secondary syllabus, however, the impact of curriculum as Pinar sees it can be recognised. What follows is that story.

Ewing (2010) suggests that the interweaving threads of narrative can be a productive way of attending to curriculum and the following account is just that – an attempt to communicate the situational meaning of the Drama syllabus as curriculum through the story of its development and implementation. As for any narrative, the voice of the narrator is part of the story and in this case the story is also a personal one, as I was engaged as a participant in the process all the way through. The decision to retain the focus on documentation to tell the story is intended to provide a fixed point of reference that can assist in grounding my personal involvement in the meaning making that is described.

At this point it is necessary to note that the title of the body responsible for the development and implementation of curriculum was changed in 2012 from “Curriculum Council” to “School Curriculum and Standards Authority” (SCSA), a change which reflected a felt need to more accurately specify the function of the body. The inclusion of ‘Standards’ is significant; as one of the most politically oriented themes in the story, “standards” were allied not only to academic
rigour per se but also to the whole process of validation that distinguished between subjects and placed heavy demands on the recognition of Drama as a school subject.

Because the document which is the focus of the study was published under the auspices of the Curriculum Council, it is this title which is used in most of the thesis. Many of the documents that are referred to in this context are now to be found on the SCSA website. However, earlier versions of the syllabus referred to in this chapter are no longer available in the public domain, either because access is now restricted or because the documents have (presumably) been archived. Because of this, copies directly referred to that were obtained when they were current and/or available have been included in the Appendix.

11.1. Overview

In Western Australia there are a number of documents which, together, impact on the content, delivery and outcomes of curriculum. These are:

- policy documents which prescribe for curriculum delivery
- syllabuses and other documents which support the delivery of curriculum for the years K to 10
- syllabuses for the senior secondary subjects that can be offered to students

When considering these documents, it is necessary to keep in mind certain attributes which bear on their status in the discourse:

- the texts are performative in a functional as well as a metaphorical sense, requiring specific and imperative responses
- many of the documents belong to what Halliday and Matthiessen (2004) call a “text complex”; that is, they don’t stand alone but should be read with reference to each other
- the documents have been collectively authorised/authored and may be considered as reflecting a consensual understanding of curriculum on the part of experts in the field

An appropriate reading of the Drama syllabus depends on recognition of the imperatives of the situation, together with recognition and acceptance of the information communicated through the other documents in the complex. Access to those meanings depends on the assumption that the reader’s expertise in the discourse is parallel to that of those who have worked on the document. That expertise is acquired and developed over time and is not necessarily available to all readers of the text.

11.2. General structure

The general structure of the curriculum has the following components:
the outcomes to be achieved, in accordance with the desired goals of schooling
- the content to be delivered in order to achieve the outcomes
- pedagogical and administrative factors used to deliver the content
- recognition of student achievement attained as a result of engagement in the curriculum

These are addressed severally and/or collectively in all the documents which have contributed to the shaping of the curriculum.

The foundation document in the development of a curriculum structure for Western Australian schools is the *Curriculum Framework for Kindergarten to Year 12 Education in Western Australia* (CC.1998). The *Framework* was developed following the recommendations of the *Review of Curriculum Development Procedures and Processes in Western Australia* (CC, 1995), a document which identified the need for a single curriculum for all schools and all levels in Western Australia. This provided formal recognition of the components of the curriculum in a comprehensive structure which applied to all schools in the State.

**11.2.1. Outcomes**

With the advent of the *Curriculum Framework*, the delivery of curriculum was promoted as a change in focus, from the demands of content to the needs of students. Instead of providing a set content, generally related ultimately to the subject content approved for university entrance, students were to be provided with whatever was needed for all to succeed in the achievement of specified outcomes. That success was to be measured in relation to standards to be achieved rather than according to a curve of distribution: what many considered a qualitative rather than a quantitative evaluation.

The new structure for the delivery of curriculum changed the way in which the experience of teaching and learning was represented in the discourse in several ways but the most influential was the use of the term “outcome”, defined in the *Framework* thus:

... outcomes describe what students should know, understand, value and be able to do as a result of their curriculum experience. (CC, 1998.14)

Because the term as it is used in the discourse of schooling in Western Australia refers to a statement of what is desirable rather than directly to the behaviours described, I have used upper case to make the distinction.

According to the *Framework*, students were to learn whatever was necessary to achieve stated Outcomes; teachers and schools were to provide a program of teaching and learning which delivered those Outcomes; and systems were to ensure that the Outcomes were met. The devolution of responsibility as envisaged was in fact applicable primarily to the determination of
the most suitable content to be delivered and rested with the schools and teachers, rather than with systems at one end or the students at the other.

The Outcomes approach to teaching and learning is a standards-based rather than a norm-based method for recognition of the product of schooling. A major premise is that delivery will be flexible, but it is mandated that all students be able to demonstrate achievement in all Outcomes across all Learning Areas by the end of their schooling. Validation of the teaching and learning which takes place relies on the recognition of individual student achievement in meeting the Outcomes prescribed, rather than on a normative comparison of achievement across a cohort. In this way the achievement of all students is recognised in a positive way, whatever their circumstances and abilities, in accordance with the strongly held policy of equity and inclusivity.

11.2.2. Learning Areas

As a result of the *Hobart Declaration on Schooling* (MCEECDYA, 1989) and the negotiations which followed between the State education bodies and the Commonwealth, eight learning areas were eventually identified in the *Framework*. It was assumed that schools would vary the time devoted to achievement of the various Outcomes set down for each Learning Area to suit the needs of students, bearing in mind that there was a commitment to equity and diversity (MCEECDYA, 1998.9). Appropriateness of content was to be distinguished with reference to the four stages of development recognised by the Framework: Early Childhood, Middle Childhood, Early Adolescence and Late Adolescence.

Learning Areas as identified in the *Framework* were:

- The Arts
- English
- Health and Physical Education
- Languages Other Than English
- Mathematics
- Science
- Society and Environment
- Technology and Enterprise

It was decreed that schools could vary the time devoted to each Learning Area to suit the needs of students, bearing in mind that the commitment to equity and diversity (CC, 1998.9). In the case of The Arts Learning Area, it was not necessary for all of the arts forms to be addressed at
all times, although it was expected that, over the period of schooling, each of them would be addressed.

Each Learning Area Statement contained:

- a definition and rationale
- a description of specific Outcomes
- the scope of the Area
- the sequencing of content over the four Stages of development identified
- the principles of teaching, learning and assessment in the Area
- links to other Learning Areas and to the overarching Outcomes

This provided a comprehensive statement about the structure of curriculum which prescribed for all the elements. One feature of this was that the scope of curriculum content was allied to the Learning Area Outcomes to be achieved. The specification of Learning Area Outcomes constructed the content of curriculum by recognising the range of achievement that was to be associated with it in each of the Learning Areas as a result of the teaching/learning program. Learning of content was thus structured according to the desired results to be achieved, rather than according to the inner logic of relevant pedagogies.

11.2.3. Documenting content

Prescription of a structure for scoping and sequencing content to cover all the years of schooling from K to 12 required the construction of a very large and generalised text in order to cover the necessary information. To provide more targeted information, a number of support documents extended the initial text to clarify and expand on the structure of content and the measurement of student achievement. Although initially directed to all years, that elaboration became primarily directed towards Years K to 10. The structure of the senior secondary curriculum as set down in the Curriculum Framework became a political issue and required significant revision before it could be accepted (see below).

The Curriculum Framework was to be phased in over five years and to be fully implemented in all schools by 2004. To that end, teachers and schools were provided with a program of professional development and a number of support documents. It was intended that differences which had arisen in the interpretation of the unwieldy text that was the Curriculum Framework would be minimised in this way. However, although the whole idea of the Curriculum Framework was to unify the curriculum, the multiplicity of interpretations that nevertheless were beginning to surface defeated that purpose. It became necessary to elaborate on the
In addition to the *Curriculum Framework*, other documents were issued to support teachers and school administrations in the realisation of the structure. These contained information about desirable content at various levels of student achievement, were advisory rather than obligatory, and were primarily directed at Years K-10. Three series of documents address subject content and assessment:

- *Curriculum Framework Progress Maps* (CC)
- *Curriculum Guides* and *Elaborated Guides* (CC)
- *K-10 Syllabuses* (CC)

In these, the suggested curriculum content was presented in terms of the Outcomes to be achieved. Within this structure, the content was divided into a range of aspects of an outcome particular to a Learning Area and progress was recognised in a series of Levels of achievement towards the Outcomes (a further indication that the Outcomes statements represented goals).

### 11.2.4. The Arts Learning Area

Discourses in the domain of education are framed by the wider discourses of society, where the purposes of schooling and its place in the culture are signified. The content of schooling is recognised in terms of disciplines which are seen as containing the knowledge, skills and processes that are appropriate and valuable to society as a whole. Each discipline has its own discourse outside the educational domain, and schooling is intended to enable learners not only to become skilled and knowledgeable in the practice of these disciplines but also to become proficient in their discourses.

The designation of Learning Areas was particularly significant for curriculum in the arts. The value of arts learning was recognised in the *Curriculum Framework* thus:

> The arts contribute to the development of an understanding of the physical, emotional, intellectual, aesthetic, social, moral and spiritual dimensions of human experience. They also assist the expression and identity of individuals and groups through the recording and sharing of experiences and imagination. (CC, 1998.50)

The primary benefit of learning in the arts is conceptual: ‘the development of understanding’. The learning of arts practices is recognised a process of ‘recording and sharing’, rather than as directly vocationally oriented; the training of artists is perceived as incidental. The arts forms themselves are seen as socially relevant however, and it is on this basis that they are recognised as of value in the curriculum.
Historically, the five arts subjects identified in the *Curriculum Framework*: Dance, Drama, Media Production and analysis, Music and Visual Arts, entered the curriculum in different ways. Music and the Visual Arts were "traditional" arts subjects, with a firm place in the curriculum. They were seen as providing a vehicle for the development of an aesthetic sensibility through the appreciation of great works and as a means of satisfying the creative urge relevant to but beyond the necessity for social participation or recognition.

Dance and Media Production and Analysis entered the curriculum as elements in other subjects. Dance had a place in the Physical Education program, where it was undertaken because of its potential to develop physical competence, and learning in the subject focused on the practice and application of physical skills. The study of mass media was, and still is, included in the English course as a communication genre, with an emphasis on print media, advertising and television. It practice is often seen in terms of its use of technology and was primarily experienced as audience rather than author until the more recent accessibility of that technology.

Drama, the arts form with which this study is concerned, had a significant extra curricular role in the institutional life of the school, contributing to its public profile and also providing a recreational activity. This activity was carried on using the discourse of theatre, which is generally the way in which the art is recognised outside the curriculum and which serves to distinguish it from a sub-genre of Media. Within the curriculum the subject began, like Media, in the English course, in this case as a literary genre where it was studied as a written text rather than as performance.

The use of the term “drama” to refer to a wider discipline which incorporates the art form of theatre has not been uncontested. “Theatre” refers to a recognised discipline, whereas the word “drama” was more often associated with play, as a minimally structured agent in psychological and affective development, and it suffered from the negative connotations of “play” as frivolous and inconsequential. As in the case of Dance and Media, its inclusion in the Arts Learning Area gave it a status in the curriculum that it had not previously held.

In spite of their different backgrounds, the Arts Learning Area was construed through four Outcomes statements which were to be applied to all forms:

1. Arts Ideas: Students generate arts works that communicate ideas.
2. Arts Skills and Processes: Students use the skills, techniques, processes, conventions and technologies of the arts.
3. Arts Responses: Students use their aesthetic understanding to respond to, reflect on and evaluate the arts.
4. Arts in Society: Students understand the role of the arts in society.
Each of these statements was further elaborated by identifying processes that would be engaged with in the attainment of each Outcome.

One of the problems this structure raised for the Learning Area was that, while in some Learning Areas the Outcomes represented discrete segments of a subject, in The Arts they represented different facets of the content, rather than segments, and needed to be addressed holistically in the teaching and learning program. In 2005, the Curriculum Council published support documents: *Curriculum Guides* (CC), for each Learning Area, intended to suggest a range of appropriate content which could be learned in order for students to achieve each Outcome. In the *Guides*, each aspect was further organised according to key concepts which categorised the content for each arts form. Further expansion of the information about content was contained in the *Elaborated Guides* (CC), published in 2006 and targeting the years K to 10 only. As the title suggests, the same key concepts were covered, but generally in more detail and in some cases with additional content, following a perception that teachers were unable to decide what to teach from the information they had been given so far.

To provide a more accessible description of essential learning, the Education Department prepared syllabuses in all Learning Areas for years K to 10 (CC) which were eventually adopted by the Curriculum Council as a further set of support documents. While the Outcomes addressed continued to be incorporated as a means of organizing the content in some Areas, in The Arts Learning Area more consideration was given to the holistic nature of the learning. Rather than dividing the syllabus into four sections to correspond with the Outcomes, the content was organised into two sections: Arts Practice and Aesthetic Understanding. It was strongly argued by the writers of whom I was one, that the holistic nature of arts learning would be better represented in this way. Within these, a set of key concepts and processes became the primary organising feature, rather than Outcomes and Aspects.

Before the publication of the *Curriculum Framework*, the communication of ideas using specific skills and processes, together with development of an aesthetic response to arts works, were well established practices. The role of the arts in society however, was a new focus and the understandings represented by this Outcome statement provided the strongest indication of the basis on which the arts were to be validated. Unfortunately, this dimension is only incidentally recognised in the Australian Curriculum, thus diminishing its impact.

### 11.3. Senior secondary curriculum

The Drama syllabus which is the target of this study is part of a structure which, while its content is prefigured in the earlier years of schooling, becomes subject to further influences in its construction at the senior secondary level. Unlike the curriculum for K-10, content
prescription was already securely in place for Years 11 and 12. Previously, senior secondary subject syllabuses had been put in place and managed by the forerunner of the Curriculum Council, the Secondary Education Authority (SEA). These syllabuses continued to be delivered until 2009, when implementation of the new courses became mandatory.

11.3.1. Developing a new structure

The SEA was formed in 1984 and, in the course of its mandate, had introduced syllabuses for senior secondary schooling at two levels. At the first level were subjects that provided content which prepared students for tertiary education. These were assessed by external examinations, as approved by the universities. Traditionally, student success in these subjects was deemed to not only provide entry to university but also to provide a qualification which students could use for entry into a range of other post school destinations.

At the second level were SEA approved syllabuses which were wholly school assessed. These were provided both to broaden the scope of courses offered in schools and to provide a qualification for students who did not want university entrance. Achievement in these subjects was recognised according to a form of standards-based assessment on the basis of a Common Assessment Framework (CAF). Students were to work towards a number of prescribed standards known as Outcomes and to demonstrate their achievement through the performance of a set of tasks which were common to all schools offering the subject. There was some recognition of VET competencies, but these were considered as a sideline which was appropriate for some schools rather than as part of the overall curriculum.

Because of their structure, CAF subjects had a considerable impact, firstly by the introduction of a standards referenced curriculum in senior secondary schooling, and secondly by the use of the term “Outcome” to represent the standards which students were to achieve. The content of the subjects was not generally new, but it was now more fully described and became available for all schools equally, rather than being differently structured in different schools and systems. Although there was not an external examination, the SEA moderated the programs and the subject could be recognised for certification purposes.

Further change was introduced following the recommendations of the policy document Our Youth, Our Future: Post-compulsory Education Review (CC, 2002), which set out a structure for the senior secondary curriculum that:

- rationalised the number of subjects offered and increased flexibility of student pathways
- represented subject content in detailed courses of study
- rationalised the structure of courses to improve comparability between subjects
- brought the senior secondary sector into line with an Outcomes and Standards based approach to education as mandated in the Framework
- provided for a Western Australian Certificate of Education (WACE)

Following the publication of *Our Youth, Our Future*, a new set of accredited courses of study were developed. In place of the differentiation between subjects for which there was a tertiary entrance examination and those that were wholly school assessed, the structure provided for three stages in the delivery of a subject. This structure was intended to provide a more flexible set of pathways for students to follow towards post school destinations, a condition which assumed greater significance with the increase of the compulsory years of schooling to Year 12 in 2008.

### 11.3.2. Implementation

Although the *Curriculum Framework* was intended to cover the provision of curriculum for all the years of schooling, implementation in Years 11 and 12 was postponed, as the application of an Outcomes-based approach was seen to be more problematic at this level. At issue were questions of both content and standards, to a degree that had not been seriously acknowledged in the implementation for the earlier years of schooling. At the senior secondary level, stakeholders beyond the school community: tertiary and training institutions and employers became more directly involved with the products of schooling. These required a greater degree of accountability for results from those responsible for its delivery.

Although Outcomes Based Education (OBE) had been mandated for some years and was to a fair extent already familiar in the years K to 10, it became unacceptable to some stakeholders as a structure for the senior secondary years. Use of the demonstrated levels of student achievement of the Learning Area Outcomes was strongly contested, at first from within the domain of schooling. The opponents then used the media to bring the public into what became an acrimonious and increasingly political debate, citing fears about standards.

The *Report of the Ministerial Taskforce on Issues Surrounding Proposed Changes to Post-Compulsory Education* (CC, 2005) addressed key issues which had been identified as result of the considerable public mistrust of OBE evidenced in the media, and made recommendations for the continuation of change in what was then termed the post compulsory sector, later known as senior secondary schooling. The report endorsed the general thrust of the changes proposed in *Our Youth, Our Future*, and stated that it was to be expected that:

> ... at the commencement of any important or far reaching reform there are bound to be challenges and a degree of criticism from those who are affected by what is proposed or who do not fully appreciate or agree with what is being embarked upon. (CC, 2005.2)
The Taskforce identified key issues in the areas of assessment, resourcing and communication which would have to be addressed for successful implementation of the changes. Further consultation with representatives of systems and sectors and careful monitoring of the process of implementation were enjoined on the Curriculum Council. An immediate result of the recommendations was that timelines for implementation were extended and funding was allocated for the Curriculum Council to provide further professional development for teachers.

Recognition of student achievement was at the heart of the controversy surrounding the restructuring of the curriculum. Argument against the introduction of an Outcomes-based approach was focused on a concern that standards would be compromised. Underlying this was a potential threat to the traditional hierarchy which depended on the notion that some subjects required a higher level of ability than others for students to be successful. It was argued that:

- without an external system of examinations, comparability would be difficult to establish
- the qualitative assessment structure would not provide sufficient incentive to maintain academic rigour
- the placement of all subjects on an equal footing for ranking purposes, based on the designated Levels of Achievement, overlooked the conventional understanding that some subjects were more difficult than others

The Ministerial Taskforce acknowledged that there was a difference between the humanities and arts subjects and the science and mathematics subjects in the way in which they had previously been assessed and it was felt that this difference should be respected. For school based assessment, it was recommended that greater flexibility be allowed and that teachers be given more support. For external assessment, the report urged that the Curriculum Council speedily come up with a clear structure, taking into consideration the high stakes nature of this assessment for the future of students. While acknowledging that consensus moderation was the most satisfactory method for recognising student achievement and that there were risks associated with statistical scaling processes, the Taskforce also acknowledged that community expectations needed to be met and this was most easily achieved by using statistical methods.

To develop a clear structure for external assessment, the Curriculum Council commissioned a report to the Curriculum Council of Western Australia regarding assessment for tertiary selection (Andrich, 2005). This document explained the need for assessment to be rigorous, precise and transparent in its application if the assessment was to be used to rank student performance across a range of subjects for university and TAFE places, where they are allocated on a competitive basis. The key recommendation of the report was a return to the traditional kind of normative assessment, with identification of the Outcomes Levels as a guide to student progress.
Eventually, a two-tier structure of study was devised for all subjects, one which prepared students for university, designated as Stage 3 and one which prepared students for other post-school pathways, designated as Stage 2. Whichever of these options was chosen, students were to sit an external examination at the end of the course. In WACE courses, final achievement was to be primarily recognised through a combination of internal school assessments and external examinations. School assessments were expected to be moderated within and across classes, either within the same school or, where numbers were small, across two or three schools. The ultimate form of moderation was participation in the examinations. Scaling and ranking processes of the past continued virtually unchanged and principles of the Outcomes-based structure went gone by the board.

11.3.3. The Drama syllabus

The target text in this study is the Western Australian senior secondary syllabus for Drama, published in 2011 for teaching in 2012. There had been several prior versions of the syllabus, each one of which had added something to the construction of the later version. For purposes of comparison, I have selected the CAF Syllabus for Drama Studies E647 (Appendix II) to show the construal of Drama before the sweeping changes to curriculum, and the 2005 Course of Study (Appendix III) as the initial version developed according to the recommendations of *Our Youth, Our Future* (OYOF). Each of these documents is very different in structure from the 2011 version of the syllabus that was used in this study.

Drama was one of the first Common Assessment Framework (CAF) subjects to be developed. In 1998 Drama Studies E647 became the first, and only, CAF subject to count towards tertiary entrance. It was essentially the same course as had been offered previously by Drama E634, considered as a practical subject which did not count towards university entrance. The emphasis was on performance skills and reflective practice, with production skills and theatre studies as lesser components. The academic content was upgraded for E647, but it was possible to run the two subjects together where school numbers did not warrant the offering of two separate subjects.

In the syllabus for Drama Studies E647, information about the content of the course had to be extrapolated from the Rationale and from separate documents which set out the Outcomes to be achieved and the Common Assessment Tasks to be undertaken. Further information came from two other texts: the Assessment Task booklet which described the tasks in detail and a folder of support materials, which were also provided by the SEA/Curriculum Council. Generally, teachers were expected to have a common knowledge of the discourse and thus to be able to deliver the subject content in comparable ways.
Between October 2005 and June 2011, seven accredited versions of the syllabus for the WACE subject of Drama were published. The first version, in 2005, reflected the concept of curriculum delivery presented in the *Curriculum Framework* and *Our Youth, Our Future*. It came with a disclaimer which acknowledged that there was still further work to be done, and it was designated a Course of Study rather than a syllabus (as for all subjects at that point). That designation was continued until 2009, when it became the *Drama Course – Syllabus*. In following versions, it became a document with the title “Drama”, where the syllabus and the course are distinguished separately.

In the course construction process, writers were required to address the subject within certain already determined parameters. The construal of subjects was thus determined in the first instance by the way in which subject content could be made to fit those parameters, rather than by intrinsic factors of appropriate pedagogy and organisation. The 2005 document was presented in two parts, each of which had a number of constituents. Part A contained WACE syllabus information, while Part B contained VET information. An Appendix related the course Outcomes to both the Arts Learning Area Outcomes and the Overarching Outcomes of the *Curriculum Framework*. Changes also occurred in the orthography and the lexicogrammar, but were most observable in the way in which student achievement was to be demonstrated, recognised and reported on. While the syllabus was being revised, as a result of the political intervention, an updated but basically unchanged version of the CAF syllabuses was used to deliver the subject.

Information about the content of the CAF subjects was provided through the Outcomes to be achieved and description of the tasks to be completed. The three content areas designated in the new course: drama language, contextual knowledge and production, reflected the same scope but the information was presented much more elaborately. By the time the 2011 version was published, items such as “elements of drama”, which until the change had been accepted as part of the teacher’s knowledge, were now elaborated and students were expected to be able to identify and use the terminology involved. In addition, other terms, such as “form” and “style” were glossed in the text, while terms such as “drama process” were added and expanded. As the discourse unfolded, it was the specificity of terminology that placed the subject more clearly in the domain of theatre.

The new Course of Study introduced in 2005 used the approach to assessment set out in the *Curriculum Framework*. In the assessment structure, the four Arts Learning Area outcome statements were expanded and five levels of achievement were identified for each Outcome. Criteria were identified, to be used to provide information both for both formative and...
summative assessment. Three types of assessment which would enable students to demonstrate the Outcomes were identified:

- Performance and Production
- Response
- Investigation,

There were to be three formal assessment tasks for each semester Unit, cutting down the number from nine tasks for E647 to six in a year for the new course. The tasks were to be developed by teachers and an ‘on balance’ judgement was to be made about student achievement in each of the Outcomes at the end of each semester. At the time when that document was published, no decision had been made about examinations. Comparability was to be ensured by a process of moderation which required students to keep a folio of work covering all aspects of the course and teachers to submit a scheme of assessment. Teachers were to be supported through seminars and through consensus meetings as for the CAF course, to build common understandings of scales of achievement.

The greatest change to the assessment process in later versions was in the gradual alteration in the status of the course Outcomes. These were presented in two full sections in the structure of the 2005 text, one addressing the Outcomes generally and one setting out Indicators of Levels of achievement. In 2006, ‘Indicators of Achievement’ were called ‘Course Standards’. Teachers were to make ‘on balance’ judgements as before and the moderation process remained the same. By 2008 assessment requirements became part also of each detailed Unit description and ‘Course Standards’ became ‘Outcomes Progressions’. The Outcomes Progressions were to be used as an aid to programming course content and for designing assessment tasks which would be suitable for the particular group of students. Three types of assessment were specified, accompanied by a weighting table which specified the percentage to be accorded each type at each Stage.

Levels were no longer to be used to describe student achievement. Instead, Grades were to be used and Grade Descriptions were provided to help teachers determine grade cut-offs and to assign grades in consistent ways. ‘Outcomes Progressions’ were no longer included in the body of the syllabus but became a separate Constituent at the end of the document. The structure was continued until the 2011 version, where all reference to Levels of achievement in terms of the course Outcomes was finally left out. All that remained was a short statement of Outcomes at the beginning of the syllabus, in order to satisfy the requirements of the Curriculum Framework. As an element of the syllabus structure, this acted as a statement of course goals.
11.4. **Issues of validation**

The development of curriculum is often described as “a work in progress”. The meanings made in the Drama syllabus are therefore in some ways only ad hoc, to be further altered or extended with time. However it is to be expected that issues of validation will always be important for the inclusion of Drama in the curriculum, since it is possible to see the need for validation in terms of curriculum as contributing to the perceived tension between Drama and drama education that is the foundation of this study. In the discourse of the syllabus the status of Drama thus becomes an important part of the meanings made.

The first step in the validation of a subject is to establish the reason for its inclusion in a curriculum. In the first instance, subjects in the Western Australian curriculum are validated by their inclusion in the eight Learning Areas identified in the *Curriculum Framework for Kindergarten to Year 12 in Western Australia* (CC, 1998). At senior secondary level each Learning Area is represented by a number of subjects and in some cases a subject may be recognised as being relevant in more than one Learning Area. This distribution reflects a change in focus, from the provision of a general education in Years K-10 to the provision of education for post-school destinations in the senior years.

In one sense, the whole syllabus represents the validation of a subject, since the description contained there conforms structurally to the requirements of the mandated curriculum. This structuring includes:

- a common unit structure that provides for a comparable process of development across all subjects
- a common structure for assessment
- a common information structure in the document itself

The fact that the Drama syllabus is structured in this way is a reflexive indication that it is a legitimate subject for study.

Conformity to a common information structure makes it possible to compare the ways that subjects are recognised as suitable for inclusion in the curriculum. The Rationale, which begins the first phase in the Syllabus Constituent in all subjects, provides a summary of the basis for recognition of a subject as worthy of inclusion in the curriculum. To provide a comparison of the ways that subjects have been validated, two items from the Rationale are discussed: the thematic statement at the beginning of each Rationale, and the information about possible post-school destinations, including vocational relevance.
11.4.1. Thematic statement

Thematic statements present a generalised indication of the value of a subject, to be elaborated through more specific reference. In each Rationale, the sentence in overall thematic position, the topic sentence of the first paragraph, represents what should be assumed to be given information about the subject and recognised as part of the Definition. Because they appear under the heading of “Rationale”, the implication of such sentences is that the particular subject has some value as a component of the curriculum, but the way in which that value is represented varies. Because of its position in the information flow and its purpose as validation, the thematic statement chosen adds further information to the construal of a subject as it contributes to the Mood of the text.

According to the thematic statement which begins the Rationale, a subject can be identified as:

- a discipline recognised outside the domain of schooling, where the value lies in the recognition of that discipline
- a course of study, where the value lies in its application in the world outside the domain of schooling
- a course of study, where the value lies in the suitability of the content for the development of individual and/or sociocultural understanding and competence

Subjects in the first category rely on the already recognised place that the discipline has in society. Thus they are thematically identified by a description of that discipline; for example:

- **Physics**
  
  Physics is an experimental discipline involving the study of the properties of, and interrelationships between energy and matter.

- **Aviation**
  
  Aviation involves flying by mechanical means, especially with heavier-than-air craft.

- **Modern History**
  
  History is the study and practice of making meaning of the past with a view to understanding the present.

For subjects such as these there was no felt need to provide an evaluation in the initial statement. The use of evaluative descriptions is more commonly found in statements in the second category. Subjects in that category, while also generally recognising disciplines outside the domain of schooling, are validated according to their usefulness to society; for example:

- **German**
  
  [German is internationally recognised as a language of culture, music, theology and philosophy, and as an important language in the fields of science, medicine, economics and technology.](#)

- **Automotive Engineering and Technology**
  
  [Automotive vehicles are an important part of our culture and have dramatically changed the way in which we live and travel within our environment.](#)
Subjects in the third category do not as a rule use specifically evaluative language. They reflect the cultural understanding that participation in society should be positive and effective. The subjects are recognised by their contribution to the knowledge and understanding of the way in which the individual and/or society will benefit from the study; for example:

Outdoor Education
Through interaction with the natural world, Outdoor Education aims to develop an understanding of our relationships with the environment, others and ourselves.

Politics and Law
Politics and Law is [sic] a critical study of the processes of decision-making concerning society's collective future.

Accounting and Finance
Financial matters affect every member of our society.

Theme statements for the other four arts subjects: Dance, Media Production and Analysis, Music and Visual Arts, are significant for the construal of Drama because they belong in the same Learning Area and could thus be expected to depend on similar means of validation. However, there are significant differences. The statement for Music belongs in the first category identified, where a simple naming of the discipline is deemed sufficient validation:

Music involves the organisation of sound and silence in structures that have deep meaning for participants and listeners.

The Media Analysis and Production and Visual Arts statements belong in the third category, where the basis for validation is general rather than explicit:

Media Production and Analysis
The media are an important part of our culture.

Visual Arts
Art is a fundamental dimension of human life.

The theme statement for Dance does not belong in any of the categories already identified:

Dance is dynamic and powerful.

This sentence is followed by another which would place validation of the subject in the third category, but the choice of a purely emotive statement to begin the Rationale is a significant indication of the way in which Dance is to be valued.

The validation of Drama is also outside the pattern:

Drama is a vibrant and varied art form found in play, storytelling, street theatre, festivals, film, television, interactive games, performance art and theatres.

In this case, the subject does not stand on its own reputation, as do those in the first category, nor does it carry any assertion of its value to society or the individual in its opening statement. Rather, it depends on identification of the form, as an explanation rather than a validation.
11.4.2. Post-school pathways

The primary validation for any senior secondary subject is the preparation it provides for life after school. The term “pathway” implies an on-going progress towards a perceived destination and the subject Rationales all offer suggestions as to what that destination might be if students have studied that particular subject. There are four ways in which subjects may be recommended:

- as a pathway to employment, either directly or after further study
- as providing generic and transferable skills
- as a pathway to further study, either through university or TAFE
- as pleasurable activities

The most generally offered reference is the first and occurs in almost all Rationales. Generally the reference is to a range of occupations; for example:

**Ancient History**
... lawyer, journalist, diplomat, public servant, researcher, museum and cultural worker, archaeologist, anthropologist, historian, teacher, business administrator, librarian, many occupations in the travel and tourism industry, media and the arts.

**Chinese**
... tourism and hospitality, medicine, commerce and trade, diplomacy, banking and international finance, government, law, politics, science and technology, education and research, advertising and media, and translating and interpreting

Reference to generic and transferable skills which can be used in a range of occupations is also common. Notably, this includes two subjects which have conventionally been recognised historically as objects of higher learning, rather than as having direct vocational application:

**Mathematics**
... contribute greatly towards dealing with many difficult issues facing the world today; problems such as health, environmental sustainability, climate change, and social injustice.

**Literature**
... reading, critical thinking and production skills encouraged by this course will be useful in students’ other studies, in their further studies, in their chosen careers and in their lives generally.

Reference to further studies is less common. Where it occurs, it is usually linked to occupations; for example:

**Biological Sciences**
... continue to study biology or related disciplines such as marine biology, biotechnology, botany, agriculture, veterinary science and zoology in tertiary institutions;

**Building and Construction**
... an introduction to further studies in trades, engineering and architecture.

While the terms “enjoy” and “pleasure” occur in some other syllabuses, it is only in those of the Languages Other than English and three of the arts subjects that reference to pleasurable activities occurs in the segment where future pathways are represented. In the case of
languages, such terms are placed after a long list of possible employment options as less essential benefits of study. It is only in Drama, Music and Visual Arts that these affective concepts are identified as sharing an equal place with vocation and personal development as indicators of validation:

**Drama**

While some students intend to make a career in drama and related fields, they also participate in drama for enjoyment and satisfaction. They experience the pleasure that comes from developing personal skills, knowledge and understandings that can be transferred to a range of careers and situations. Drama builds confidence, empathy, understanding about human experience, and a sense of identity and belonging. These are invaluable qualities for contemporary living.

**Music**

The Music course is designed to encourage students to participate in musical activity as both a recreational and a vocational choice. It may serve as a pathway for further training and employment in a range of professions within the music industry, or as a means of experiencing the pleasure and satisfaction that comes from listening to and making music.

**Visual Arts**

The Visual Arts course aims to enable students to make connections to relevant fields of study and to more generally prepare them for creative thinking and problem-solving in future work and life. It aims to contribute to a sense of enjoyment, engagement and fulfilment in their everyday lives, as well as to promote an appreciation for the environment and ecological sustainability.

The varying bases on which a validation is based can provide information about the status and acceptability of each subject as a component of the curriculum, and thus provides an insight into the subtext that is communicated in this way. In the validation of Drama, as demonstrated through a comparison with other subjects, thematic identification of what is constituted as the focus of study implies the need to identify drama as a discipline that exists outside schooling. The second sentence in the Rationale explicitly emphasises this:

*It is one of the oldest art forms and part of our everyday life. (3)*

The felt necessity to place Drama in the world outside schooling reflects the kind of uncertainty about legitimacy identified in Chapter 2. It also reflects the hesitation, in the section of the syllabus that deals with post school pathways, about claiming the study Drama as specifically relevant for vocational ends. The meanings about Drama asserted thus are an indication of the advocacy that so many in drama education feel the necessity to engage in. In my previous study (Johnson, 2002), this need was seen as being an important part of the Drama teacher’s work and needs to be remembered when considering the role of the teacher as providing the ultimate situational context for the syllabus.
12. Teaching Drama

The most powerful element of context for interpreting the discourse of the Drama syllabus is that which is provided by the teacher in the classroom. It is here that the meanings generated by the text are directly realised and it is the site at which the tension between Drama and drama education is most likely to be felt. Pinar (2011) refers to a prioritising of pedagogy over curriculum as:

... an unnecessary distinction between facts and understanding, between academic knowledge and lived experience. (2011.97)

Pinar rejects such a distinction, but it is nevertheless a feature of the amount of attention paid to the role of the teacher in the requirements of schooling. All of the meanings explored in this study come into play, with the teacher in the central role of mediator between the student and the requirements of a course of study. The content of learning: skills, knowledge, understandings and values within the learning environment, is to be presented by the teacher in a meaningful way through the appropriate pedagogy. The contribution of the syllabus to the process is to establish the parameters within which that pedagogy is engaged.

Although the requirements for the delivery of curriculum, as represented in a syllabus document, need to be understood by a range of stakeholders, the text is ultimately to be interpreted by classroom teachers, who have a responsibility to deliver teaching/learning programs according to the mandated nature of the activity. Such a responsibility also encompasses the introduction and management of change that is mandated by other stakeholders (Banner, Donnelly, & Ryder, 2012), a situation that underlines the priority of pedagogy over curriculum in the delivery of schooling. Validation of classroom practice is therefore constantly being sought by parents, by employing bodies and by society as a whole through government legislation and policy. Errington (1992) is critical of the fact that, in schools:

... drama education is often presented as if it is an objective body of practices, knowledge and understandings beyond the influence of teachers and learners (1992.34).

However, it is the demonstration of just such ‘practices, knowledge and understandings’ that is required of Drama teachers. In the context of pre-service education for teachers generally, Rogers (2011) sees the development of professional self-identity as encompassing:

... a range of seemingly conflicting influences—students’ prior learning and pre-conceptions of teaching, personal commitment, the overt and subliminal messages of their tutors and mentors, the jarring realities of classroom
experience, as well as the images and expectations which society holds about the teacher’s role and expressed by policy-makers. (2011.250)

This chapter explores Drama teaching in the light of similar considerations, firstly as it is laid down in documents that regulate the profession as a whole by determining the responsibility of the teacher. It then goes on to consider the content of undergraduate courses for teaching secondary Drama in Western Australia, as an indication of the knowledge that is expected of teachers. Following that, ways Drama teachers develop their competence and meet the challenges of the discipline are considered.

### 12.1. Responsibilities of the teacher

It could be argued that it is in the context of teaching that the discourse of the school subject meshes with that of drama education. However, it is precisely here that substantial differences between the two discourses become evident. Errington's (1992) description of teacher orientation in practice includes a differentiation between the various roles - in terms of function - that a teacher might assume in the drama classroom, according to which style of teaching was undertaken. He posits the roles of director, critic, crafts person, guide, observer, creator, participant, social critic, collaborator and resource person (1992.52).

What Errington fails to acknowledge is the role of the teacher as an agent for mainstream sociopolitical agendas. He argues for a radicalisation of the Drama classroom that subverts that role, without recognising its unavoidability. A teacher is an employee whose status depends on the web of legislation, regulation and policy that surrounds the whole endeavour of schooling. Without the authority to teach in the first place, it is not possible for Drama teachers to exploit the power of the drama towards ends beyond those prescribed. Along with that authority, comes the responsibility to adhere to the constraints imposed. In order to be employed, teachers must engage in practice that is acceptable to their employers and to society generally.

The collocation of “teaching” with “learning” in the discourse of schooling is strong, whether the reference is to what happens in the classroom or to the planning for that activity. However, while learning can take place without teaching, the converse is not true. Teaching, whether it is seen as a process or an occupation, relies for its identification on the intention to provide a situation in which learning takes place. As a consequence, while anyone can learn in any number of situations, teaching has specific requirements of knowledge and skill. When it is carried on in schools, the role also demands an understanding of the significance of the work, its impact on learners and the values that underpin it. These attributes that are central to the way in which meaning is made in the syllabus, since all of them are assumed on the part of the authoring/authorising entity as being already available to the reader.
12.1.1. Defining the role

McRae (1988) states that:

No list of policies, no definitive set of rules will ever govern teaching practice. (1988.11)

While this may still be true in an absolute sense, since the personal characteristics and situations of teachers will always be significant, in the time since McRae made this observation there has been an increasing accumulation of policies about teaching and an increasing number of explicit rules that teachers are expected to obey. The degree of trust in which teachers were previously held has been diminished by a new focus on the outcomes to be achieved by students as a measure of teacher competence. Although is not quite as extreme as the catch phrase “payment by results” suggests, the documents which govern their employment suggest it is on those results that their employment depends.

For Western Australian schools, principles of teaching and learning were set out in the *Curriculum Framework* (CC, 1998), which stated that teachers should provide learning experiences that would:

- enable students to observe and practice the actual processes, products, skills and values which are expected of them
- connect with students’ existing knowledge, skills and values while extending and challenging their current ways of thinking and acting
- be meaningful and encourage both action and reflection on the part of the learner
- be motivating and their purpose clear to the student
- respect and accommodate differences between learners
- encourage students to learn both independently and from and with others
- be safe and conducive to effective learning (CC, 1998.33-36)

In keeping with the purpose of the *Curriculum Framework*, the discourse here focuses on students rather than on teachers, with the assumption, however, that it is the responsibility of the school and in particular the teachers to ensure that what is prescribed is delivered. The Western Australian government school system, the major employer of teachers in the State, addressed what was expected of teachers more directly in the policy document: *Competency Framework For Teachers* (DETWA, 2004). Although non-government schools may have additional expectations, the levels of competency prescribed in the document can be considered as minimum requirements for all teachers in Western Australia. According to this document, an effective teacher is a teacher who is: collaborative, committed, an effective communicator,
ethical, innovative, inclusive, positive and reflective (2004.6). Satisfactory fulfilment of the teacher’s professional role is based on these attributes.

The *Competency Framework* also identifies core professional knowledge, which is stated as:

- understanding the structure and function of the Western Australian Curriculum Framework and its implication for school-based curriculum development, teaching and learning
- comprehension of the purpose, nature and use of a variety of assessment strategies and understand how information acquired through assessment processes can be used to reflect upon and modify teaching
- understanding that students’ learning is influenced by their development, experiences, abilities, interests, language, family, culture and community
- knowledge of the key concepts, content and processes of inquiry that are central to relevant learning areas
- familiarity with the framework of law and regulation affecting the school system and teachers' work
- an awareness of government, systemic, district and school policies that underpin educational programs and services (DETWA, 2004.7)

It is clear from this list that administrative agendas were considered equally as important as pedagogy in the teacher’s role. In later documents which set out the parameters of teaching this aspect has become less prominent. However, it is still assumed as presupposed knowledge for all teachers, whether employed by government or non-government schools.

Five generic dimensions of practice are identified in the *Competency Framework*:

- facilitating student learning
- assessing and reporting student learning outcomes
- engaging in professional learning
- participating in curriculum policy and other program initiatives in an outcomes-focused environment
- forming partnerships within the school community (DETWA, 2004.8)

As a companion to the Education Department’s *Classroom First Strategy* for government schools (DETWA 2007), a further document: *Effective Teaching* (DETWA, 2007), presented dimensions of practice as aspirations. Effective teachers would:

- have high expectations
- acknowledge individual differences
- use a range of pedagogies
encourage student responsibility
have mastery of their teaching content
provide a safe environment
monitor progress and provide feedback
build positive relationships

Statements about core professional knowledge, dimensions of practice and the aspirations of effective teachers have all been constructed as a means of distinguishing the primary responsibilities inherent in the role of the teacher, to be audited as a means for ensuring comparability of delivery.

12.1.2. Improving performance

To teach in Western Australia, it is necessary to be registered by the Teachers Registration Board. Included in the requirements for registration are measures for assessing performance according to a set of standards directed towards improvement in the quality of teaching. The Director General of the Western Australian Department of Education indicates the way in which teaching is to be validated:

> While this may sound obvious, too often as educators we focus on classroom and school processes rather than the value being added to each student’s learning. Rather than judge ourselves in terms of how well we implement a particular program or strategy, we need to know what results the program or strategy has achieved. (DETWA, 2011.4)

In the quest to “add value”, there has been increasing specification and monitoring of teacher performance, together with a focus on professional learning at both pre-service and in-service levels. While this activity is still the province of the States and Territories, it is guided by the Australian Institute for Teaching and School Leadership (AITSL), a body set up by the Commonwealth government. AITSL provides a set of standards by which teachers are to be judged and directions for the professional learning that needs to be undertaken towards the achievement of those standards. This provision reflects a tendency to make teachers responsible for any shortcomings in the schooling process.

Three policy documents provided by AITSL are important for the recognition of teacher competence: the *National Professional Standards for Teachers* (AITSL, 2011), the *Australian Teacher Performance and Development Framework* (AITSL, 2012a) and the *Australian Charter for the Professional Learning of Teachers and School Leaders* (AITSL, 2012b). Professional standards are justified thus:
Standards contribute to the professionalisation of teaching and raise the status of the profession. They could also be used as the basis for a professional accountability model, helping to ensure that teachers can demonstrate appropriate levels of professional knowledge, professional practice and professional engagement. (AITSL, 2011.2)

The “professionalising” of teaching has changed the discourse of the discipline in significant ways. No longer are teachers “trained”: rather, they are “educated”. No longer are they sufficiently qualified at the end of a course of study: rather, that course is identified as “pre-service education” as opposed to “in-service education”. Teacher development is no longer seen as a matter solely of experience: seniority is now recognised by levels of competence, rather than years of service. Such advances can be seen as advancing the status of the profession, but the impact on the status of the teachers themselves is problematic.

To be considered effective, teachers are not only required to meet a set of standards but are also required to provide a considerable body of evidence to demonstrate that those standards have been achieved. The specificity and range of evidence to be collected (AITSL, 2012a.6) suggests that individual teachers will not be recognised as effective unless they are formally monitored by other stakeholders, including parents, students, colleagues and supervisors. Such monitoring is an integral part of the normal interactivity of professional engagement, but the need for formal proof of effectiveness, beyond engagement in the interactivity, implies that practising as a teacher does not in itself guarantee recognition of professional status.

At the heart of the discourse is the concept of “improvement”. Not only are teachers expected to prove that they are meeting the standards required, but they also must show improvement in achievement of those standards, as evidenced in the monitoring process. Even an already effective teacher is expected to demonstrate improvement, generally by undertaking “professional learning”, a term which has overtaken “professional development” as an indicator of the way in which effectiveness is to be achieved and improved.

Professional learning will be most effective when it takes place within a culture where teachers and school leaders expect and are expected to be active learners, to reflect on, receive feedback on and improve their pedagogical practice, and by doing so to improve student outcomes. (AITSL, 2012b.3)

Along with the concept of “improvement” there is the connotation of “change”, of doing something differently. To improve, there is the underlying suggestion that a teacher needs to include other methods and/or content in her/his teaching as a demonstration of increased competence. It may be expected that teacher effectiveness will be developed through engagement as well as through further learning, but the emphasis in the discourse is on the latter. That learning can cover a wide range of activities, including further qualifications in the field of
education or subject specific disciplines, participation and leadership in workshops and seminars, and research into particular aspects of the work.

Although employing bodies are directed to support teacher development, the ultimate responsibility for this lies with the teacher. In particular, development in subject specialisation areas is more likely to be undertaken through outside bodies, such as professional associations and other organisations that perceive a value in undertaking such work as a way of promoting their own interests. In the case of Drama, for example, some theatre companies provide workshops which can be recognised as fulfilling requirements for professional development. From the point of view of the providers, such activities are intended to establish a relationship with teachers that will encourage them to contribute to the attraction of audiences to the productions of the company.

12.2. Preparation for Drama teaching

Until the 21st century, it was not possible to be employed as a secondary Drama specialist in Western Australian State schools, although the larger non-governments schools did provide such positions. Although the subject was offered widely and a syllabus was provided, the Education Department required that its teachers have a more widely recognised subject as their major area for teaching. This was usually English, but occasionally it was another arts subject such as Music or Visual Arts, which were of longer standing and higher status. The introduction of The Arts as a distinct Learning Area went some way to recognising Drama as a discreet area of specialisation by removing it from the domain of English.

While there have been, from time to time, one or two Primary Drama specialists in government schools, it is usually left to the generalist classroom teacher to cover the subject. Its inclusion in the teaching learning program thus becomes dependent on the teacher’s knowledge and experience of drama. Where a Primary school decides to engage a specialist in the Arts Learning Area, this will usually be in Music, because that subject is considered to require more technical knowledge, beyond the competence of the generalist. The techniques of drama are perceived to be less demanding and it is seen as a strategy to enhance the teaching and learning program rather than as a discipline. Because of this, very little time has been given in the pre-service education of Primary teachers to the subject. In general it is in the preparation of secondary teachers that specialist study is provided.

The significance of pre-service education for drama teachers is highlighted by Anderson (2002), who states that:
If the teaching profession is to ensure that teachers survive the loss of the dream in the sometimes harsh realities of classrooms and schools, preservice education will have to be improved. It must provide a solid theoretical basis and be underpinned by substantial professional practice placements in varied schools. (2002.136)

In 2002, Drama Australia instituted a symposium on Drama teacher education which identified four kinds of provision for pre-service teachers:

- specialist-focused education delivered in a concurrent course mode
- specialist-focused education delivered in an end-on mode
- generalist teacher education courses that include elements of drama teacher education—both in concurrent and end-on modes
- Actor and drama training that is subsequently supplemented by end-on courses (Pascoe, 2003)

In the report on this symposium Pascoe notes that:

The discussion noted the semantic, philosophic and practical differentiation in the 'education' and 'training' paradigms. While symptomatic of a much deeper issue that is largely unresolved in educational circles, there is lack of clarity. In moving teacher education away from a 'training' approach, there has been a further distancing of drama teacher education from mainstream drama education practice. (2003.82)

This continues to be the pattern in Western Australia and four of the five universities in the State offer undergraduate and/or graduate pathways that prepare students for secondary Drama teaching. The University of Western Australia is the only one that does not currently provide an undergraduate course in Education, or any course whatsoever in drama/theatre.

The following unit outlines, as presented on the universities’ websites, provide an indication of the scope of the courses offered. The information that follows was current in 2013.

12.2.1. **Edith Cowan University**

Edith Cowan University (ECU) is the only university that offers an undergraduate course that is wholly based in the School of Education, for the award of a Bachelor of Education (Secondary): Major in Drama Education. Although the Faculty of Education and the Arts at ECU also includes the Western Australian Academy of Performing Arts (WAAPA), courses provided by the School of Education have no formal relationship with the courses offered by the Academy, except that it is possible for graduates from WAAPA to undertake a Graduate Diploma in Education in the same way as those with degrees in other subject areas. However, the Education degree is advertised as leading to the possibility of employment in the theatre industry as well as in teaching.
Units offered are:

*Drama as Discovery:* general introduction to drama skills and the use of improvisation

*Interpretation of Text:* using the skills, techniques and processes of acting to interpret text

*Theatre History:* contextualisation of western theatre from Greek to Elizabethan

*Introduction to Directing:* the director’s relationship with the actor, interpretation of scripts and basic technical knowledge

*Writing for Theatre:* theory and practice of play creation and script writing

*The Director in the Twentieth Century:* issues, theories and technologies related to contemporary performance practice

*Theatre as Change:* theatre that questions social values and politics

*Australian Drama:* theatre history, key playwrights, social and political influences

*Teaching Secondary Drama:* teaching and learning through the drama process

*Teaching Senior Secondary Drama:* drama pedagogy and delivery of the Drama syllabus

Overall, the specialists units are directed to the study of theatre, as form and as craft, with some reference to drama as pedagogy and the delivery of curriculum to contextualise the learning. Over the four years of the Bachelor of Education course, students take part in eighteen weeks of professional practice, while in the one year Graduate Diploma course students spend twelve weeks in schools.

**12.2.2. Murdoch University**

Murdoch University offers a major in Drama as part of the Bachelor of Education (Secondary), a Graduate Certificate in Drama Teaching and a graduate Diploma in Education with a previous relevant qualification in the subject area. Five of the subject specialist units are drawn from the degree in Theatre and Drama (BA) (sic). Units offered are:

*Drama and the Curriculum (Secondary):* drama as an art form, understanding drama curriculum and drama pedagogy

*Learning through the Arts:* arts literacy, how the arts shape and express experience, potential for learning
**Acting and Production**: basic acting and production skills

**Performance and Creative Arts**: the relationship between representation and power and the role of culture in informing production and reception in a range of arts genres

**Children's Theatre**: developing a successful theatrical performance for an audience of children

**Shakespeare**: ways in which power functions in the cultural contexts of Shakespearean productions

**Engaging Communities through Drama**: drama as a dynamic, transformative process, intended to make a difference in participants' lives

The underlying focus of the content units is somewhat different from that of ECU in that, because they are part of the Theatre and Drama course, they more specifically refer to the theoretical bases of theatre practice, including critical theory. The linking of drama to arts learning in general is also a feature of the Murdoch course. Over the four years of the Bachelor of Education course, students take part in ten weeks of professional practice, while in the one year Graduate Diploma course students spend two weeks in schools. The Graduate Certificate is offered to already qualified teachers and therefore does not include practice.

### 12.2.3. Curtin University

Curtin University offers two direct pathways for the preparation of Drama teachers: Bachelor of Education (Secondary), including electives drawn from the Performance Studies stream of the Bachelor of Arts (Humanities), or a Bachelor of Arts (Humanities) majoring in Performance Studies and a Graduate Diploma in Education (Secondary Education). Either way, the same subject specialisation units are available, two related to the delivery of curriculum and up to nine addressing subject content. Units offered are:

- **Curriculum and Instruction- The Arts (Lower Secondary)**: perspectives on lower secondary curriculum, analysis of curriculum documents, curriculum planning

- **Curriculum and Instruction- The Arts (Upper Secondary)**: perspectives on upper secondary curriculum, critical analysis and evaluation of curriculum documents

- **Performance Studies 101**: development of performance and its relevance for contemporary theatre practices

- **Performance Studies 102**: practical and theoretical approaches to understanding and creating performance from the 1960s to the present day

- **Acting Systems**: major influences on contemporary western performance related to acting for the stage

- **Devising Performance**: devised performance from diverse source materials, for a variety of audiences and outcomes
Directing Performance: analysis and presentation of the work of major theatre directors and the application of directing skills

International Theatre and Performance: examination and contextualisation of plays, playwrights and movements in modern and contemporary theatre

Performing Australia: examination and contextualisation of recent Australian plays

Performing Genres: examination and contextualisation of classic plays categorised according to the genres of tragedy and comedy

Technical Production for Performance: acquisition and application of technical production skills for performance

The Performer's Voice: applies vocal technique to spoken language, verse and dialogue

The Performer’s Body: embodiment for effective meaning making

At Curtin there is a stronger emphasis on the elements of performance, because of the direction provided by the Performance Studies course. Students in the Education course need to select only eight of the Performance units, but since the first two Performance units are prerequisites for the studying the others, those two would necessarily be selected. Over the four years of the Bachelor of Education course, students take part in sixteen weeks of professional practice, while in the one year Graduate Diploma course students spend ten weeks in schools.

12.2.4. Notre Dame University

As for Murdoch and Curtin, students at Notre Dame University (NDU) can either undertake a Bachelor of Education (Secondary), with a major drawn from the Bachelor of Arts (Major: Theatre Studies), or the latter together with a Graduate Diploma of Education (Secondary). Units from the Theatre Studies course which might be selected by Education students are:

Theory & Practice of Acting I: introduction to acting skills and the work and theories of practitioners such as Stanislavski (method acting), Brecht (alienation)

Theatre Crafts: the creative process involved in staging a theatrical performance

Theory and Practice of Modern Theatre: dramatic forms from the mid nineteenth century to the early twentieth century, realism, naturalism and audience reaction

Theory & Practice of Acting II: research and explore various post-Stanislavsky approaches to acting and performance

Text-based Production Workshop: explores the way meaning is communicated in the theatre

Devised Production Workshop: different approaches to devised theatre and the collaborative nature of the theatre experience
Unlike the other universities, at NDU there are no subject specific units offered in the Education course, although it can be assumed that the students will use a Drama perspective in their general course work. On the whole, however, NDU students who are prospective Drama teachers will have much the same basic understanding of theatre. Over the four years of the Bachelor of Education course, students take part in thirty-two weeks of professional practice, while in the one year Graduate Diploma course students spend twelve weeks in schools.

12.2.5. **Summary of pre-service Drama teacher education**

The pre-service education of secondary Drama teachers is directed towards general pedagogical practice and learning about the arts discipline of theatre. Where the dynamic of drama, as a means of addressing social dysfunction or as a teaching and learning strategy, is included, it is incorporated into the wider sphere of theatrical practice. The reason for this can be identified as the need to see Drama as a recognised discipline in the world outside school, to be studied as an item in the secondary curriculum at the transition point between school and the rest of life.

12.3. **Meeting the challenges**

A qualification which allows teachers to begin practising their profession provides the foundation for their work, but it is axiomatic that the challenges of classroom practice will require much more than that initial input. There is much more to the role than a possibly limited knowledge of content and the embryonic skills of pedagogy that are gained at university. To survive and develop, teachers need to engage in formal learning, networking with colleagues, reflective practice, and maintaining their own practice of the art form. For Drama teachers, that last requirement is problematic, because the art is generally not practised alone and requires collaboration with a number of others. Drama teachers may not always be able to commit to this, since they are constrained by the inevitable extracurricular demands on time that is required of them.

12.3.1. **Formalised professional learning**

With the advent of mandated standards, questions about the ways in which teachers meet the challenges of their work have been formalised. The need for formal learning is recognised in the
work of the Australian Institute for Teaching and School Leadership (AITSL) and in the conditions for ongoing teacher registration, where ongoing formal learning is equated with professional competence. They are likely to cover a wide range of experiences, from class management to excursions, from pedagogical strategies to assessment of student achievement.

Sources of professional learning for Drama teachers in Western Australia are found in both the sociocultural context of schooling and the sociocultural context of theatre. In the first category, seminars and workshops administered by schools, employing bodies and the Schools Curriculum and Standards Authority (SCSA) are provided to serve the wider sociocultural context of schooling and are consequently shaped by the requirements of that context. It is generally mandated for all, as in the case where changes to curriculum or new conditions of delivery need to be disseminated for example. Examples of such changes are referred to in Chapter 11, and the seminars and workshops are offered by or on behalf of the body instituting the change. In other instances, for example in the assessment workshops for examination markers, only selected participants are involved and the learning is subject-specific. Significantly, participation in the marking is itself considered as professional learning too.

In the second category, productions and workshops provided by the theatre industry are chosen, and sometimes even personally funded, by individual teachers. Attendance at theatre productions, either with or without students, provides Drama teachers with the opportunity to keep abreast of developments in the field in both the form and the craft. A range of workshops is conducted specifically for teachers by the Black Swan State Theatre Company. They are directly related to the requirements of the syllabus and cover both production and design aspects of theatre and the teaching of aspects of curriculum such as the construction of original solo performance. They also sell Education Kits that provide dramaturgical information about their productions, including plays on the set text list of the syllabus.

Practice of their art is seen as important for all arts educators. For Drama teachers, The Actors Workshop, a Perth based Acting school, offers workshops which combine artistic practice with educational application. In addition to such sources, many Drama teachers are engaged, from time to time, in amateur theatre although, because of the time outside school hours demanded by commitment to the work of students, the time available for personal engagement may be limited. Often, Drama teachers are also expected to provide entertaining public relations events besides delivering the subject, another factor in the amount of time teachers have to engage in their own artistic development.
12.3.2. Professional association

An element in the requirements for registration as a teacher is membership of a professional association. There are three professional associations available to Drama teachers in Western Australia and membership covers pre-service, primary and secondary teachers and university academic staff, with those teaching in the secondary sector in the majority. DramaWest is the State association of drama educators and is affiliated with Drama Australia, the national body. In addition, there is the Independent Schools Drama Association (ISDA), a less formal group which provides largely collegial and networking support for members. Membership of Drama Australia, which has no direct membership base, is automatically conferred on members of DramaWest and many members of ISDA thus also belong to DramaWest in order to access the national body.

Professional association, both formal and informal, provides substantial support for Drama teachers, who are often isolated in schools, not only because few schools have more than one or two on the staff but also because of the time spent outside regular classroom hours. A professional association connects them with:

- fellow practitioners
- other related professional and industrial bodies
- developments in practice and research
- universities and other institutions which prepare people for the profession and undertake research in the field
- policy makers and their processes

At the State level, DramaWest provides occasional professional learning about the delivery of the Drama course and conducts a State conference which includes workshops on the content and delivery of the course. There is also a slowly increasing inclusion of research papers, but the small number of career researchers in Western Australia tends to be a limiting factor. At this conference, the opportunity to network with colleagues is generally considered by members to be a most significant part of the program.

In the area of professional learning, Drama Australia runs a National conference and publishes a refereed journal that addresses theory and research in the field. Members of Drama Australia are the State associations, which take it in turns to host the conference and contribute to the infrastructure of the association as a whole through fees and the provision of personnel. At the national conference, paper presentations are more numerous than practical workshops, partly because this is the premier opportunity for members to present their research to their peers. In the other States, particularly those on the east coast, the cohort of career researchers engaged in
drama education research is far larger than it is in Western Australia. Attendance at the National conference means that Western Australian researchers and teachers have the opportunity to overcome the limitations of smaller numbers and the isolation of distance.

12.3.3 Reflective practice

In a previous study of mine (Johnson, 2002), Drama teachers were asked to reflect on what they do. In the course of recording these reflections it became clear that they not only fulfilled but also constructed their roles. Participants were allowed to speak for themselves as much as possible, both through choice of topics within the general framework of programming for lower secondary Drama and also through the ways in which they chose to discuss these topics. Between what to some, in the context of schooling, is a rather esoteric area of endeavour and what to others, in the context of theatre, is of limited applicability for the discipline, those teachers managed to create a role which not only enabled them to value their students but also the learning that took place.

Some features of their practice, as it was evidenced in the study, are worth revisiting here as a further indication of the situational context of the syllabus as it is deconstructed for the purposes of schooling. While each teacher interviewed constructed her/his role as an individual, to the extent that colleagues might be able to identify them through their “voices” in the transcript in spite of the precautions taken to preserve anonymity, the process of construction showed similar features for all. These teachers recognised the ‘objective body of practices, knowledge and understandings’ (Errington, 1992.34) set down in syllabuses and courses of study. Each, in his/her own way, addressed these as a central feature of the role and indicated that they programmed their teaching accordingly.

On the other hand, each one indicated that there were other considerations which had more to do with the drama itself. For example, although he did not use the term, “Alex” reflected on the significance of metaxis:

I try and keep the inward focus of what they’re exploring and the fact that they’re communicating it to someone else linked all the time. (2002.59)

“Bruce” saw a wider purpose for studying the subject and constructed his work accordingly, recognising and using subject requirements as a means to that end:

… it's about the students exploring themselves and their culture in society, so looking at rituals, looking at symbols, looking at what's important to them, and getting them to explore that in a safe environment, and coming hopefully to a greater understanding of themselves and the society in which they live. (2002.41)
Reflection on practice is part of the role that is carried on intuitively all the time, as teachers ask themselves what was successful and what was not in their program of teaching and learning. Probably the most important interpretation of their work for teachers takes place in their interaction with students and the reflections that that interaction engenders. It is here that an interpretation of the syllabus may be modified by the students’ response to the work. While it hasn’t been addressed in this study, the response of students, both individually and collectively, will have an impact on the teaching. “Deb” describes the process:

Sometimes you think, “I’m a bit bogged down. You think, “I’m going in this direction and this is where I want to go.” And one day you don’t quite go as you’re supposed to and you have to give them something else and then they say, “I just had so much fun “. You go, “Well ok, obviously what I was doing wasn’t quite what they wanted to do.” And you see that fantastic little whatever it is in them that really sparks them off and they come up with these great ideas about different things. (2002.46)

Probably the most important interpretation of their work for teachers takes place in their interaction with students and the reflections that that interaction engenders. It is here that an interpretation of the syllabus may be modified by the students’ response to the work. While it hasn’t been addressed in this study, the response of students, both individually and collectively, will have an impact on the teaching.

The way in which the teachers interviewed spoke of their work clearly indicated the importance they placed on the particular features of their student cohort. In some cases they compared the ways in which they worked in different schools in order to explain particular aspects of their current program. “Fran”, for example, makes a distinction between the way she had organised the content of her teaching in co-educational schools and in the single sex boys’ school where she was currently working (2002.51). Both “Deb” (2002.45) and “Colin” (2002.64) refer to the way in which the ‘culture’ of a school has an impact on the way they work.

“Bruce” refers to the way in which interaction within his classroom can alter the way in which the subject is realised:

I would rather the kids tell me what’s going on in their lives and work from that and then I can build up my content into that. I’ve never had a year or a situation when I couldn’t build the content that I wanted the kids to learn into the issues that are important to them and to give them ownership, to make them feel they’re important, it’s their ideas, it’s their work. (2002.41)

Even when working with the prescriptive requirements of a syllabus, it is this ability of the Drama teacher to organise the content of his/her program according to the needs of the students that establishes the value of the subject in their own eyes, whatever broader agendas may also be served.
12.3.4. The literature of “how to”

An important contribution to the discourse and a source for the development of teacher competence is supplied by the many publications that provide information on how to teach drama. In addition to accounts of practice that are contained in the drama education research literature, there are many books that teachers may consult in developing a program. Texts that are referred to in the following description are from my own bookshelf, as an example of what is available. They fall broadly into three categories:

- books of suggested activities for use in the classroom, frequently accompanied by an explanation of the theoretical understandings that underpin the methods demonstrated
- books designed to be used in training for the theatre, used by teachers in preparation for presentation to an audience
- books specifically focused on the requirements of the Australian/Western Australian curriculum

From the first category, teachers are introduced to ideas for teaching improvisation (Sanderson Green & Sanderson Green, 2003), to ways of using drama as a strategy for teaching other subjects (Goldberg, 2001) and to the appropriate steps for playbuilding (Cusworth & Simons, 1997). In general, such texts address drama for primary and possibly lower secondary schools students, but because of the spiral nature of learning in Drama (CC, K-10 Syllabus: Drama) many of the activities are useful for senior secondary students as well.

Books in the second category are more specifically useful in the senior secondary context, where the emphasis is on theatre form and practice. Descriptions of form and style such as those referred to in Chapter 8 have an important place in the teacher’s repertoire. Among texts on practice the most numerous are those intended for training actors and may concentrate on one aspect of acting such as mime (Stolzenberg, 1979) or may present a comprehensive coverage of acting skills (Crawford et al, 2008). Books which cover the technical “how to” of staging are less common, possibly indicating that the technical competence needed is more likely to be achieved in general areas. This aspect of theatre is more often referred to in theories of the stage (Brook, 1972), rather than ways and means being addressed. As an indication of the need for such a text in the area of school productions, Newby (1990) published a monograph on the topic for use by Western Australian Drama Teachers.

Texts in the third category relate the content and delivery of Drama to the requirements of a curriculum. Clausen (2000) provides a two year course in Drama that is directed towards meeting National Curriculum requirements, while Fantasia and Timms (2002) addresses the Western Australian context. Although the actual structure of courses has changed since these texts were published, the content and delivery of the subject matter has not. Both books are
written as to be used by students as well as teachers, in the manner of conventional subject texts where the information contained and the way it is organised can take the place of teacher input. This feature also provides a way of ensuring comparability of subject content. Although the “teaching by numbers” approach is inconsistent with the general ethos of drama education, such texts can provide a “security blanket” for teachers in the overwhelming climate of close professional oversight.

12.3.5 Advocacy

Advocacy for the subject has been a significant aspect of the Drama teacher’s role, whether for recruitment of students to the school or to counter negative understandings of the subject’s significance. My own experience supports the understanding of the teachers in the 2002 study. There, the participants had each to deal with the prejudice that Drama was a purely recreational activity or that its only value was as a marketing exercise for the school. There is never any suggestion that students require any intensive marketing of the subject; rather it is colleagues and school administrators who need to be “sold” on the subject and the teaching that delivers it.

“Colin” explains the necessity for advocacy thus:

\[
\text{When I first arrived at my school one of the things was, “Oh it’s just drama.” There was no value in terms of the intellectual aspects of it, no value in the physical control associated, no value in terms of creativity. I would get things chucked at me - “Oh this is the Drama teacher. You’ve got to expect him to be dramatic.” - and I’d be sitting there very quietly not saying a word. They made those judgments. (2002.73)}
\]

“Eddie”, although very conscious of the need to live up to the expectations of the school community, saw it as part of his role to influence perceptions of the subject and points out that the Drama teacher must “...train the school, you don’t allow the school to train you” (2002.75).

“Fran” needed to broaden her principal’s understanding of what the product of classroom drama entailed:

\[
\text{We talked ... about theatre and, from a public performance point of view, we came to the agreement that what he wanted was a theatrical performance, not necessarily students’ own work because that wasn’t going to be at the same level as a polished piece of script.}
\]

In my own experience, I have had school administrators suggest that the time mandated for the senior secondary subject did not need to be adhered to because Drama was not a serious subject, or that it would be impossible for Drama to be recognised for university entrance because there could be no way of demonstrating its value for academic purposes. In the development of a syllabus for Drama Studies (see Chapter 11) it was this attitude that most engaged the efforts of
those who were advocating for its admission as a tertiary entrance subject. It is a tribute to that advocacy that it was accomplished.

It is in the person of the teacher that the tension between the school subject and drama education is most likely to be felt. Issues of ownership and participation, of responsibility and conformity arise for Drama teachers as they respond to the meanings made in the syllabus. On the one hand there is the need to conform to the demands of the role to channel the drama, according to the agendas of other stakeholders. On the other hand, there is the desire to assist in releasing the transformative power of drama, in fulfilment of their obligation to students as young people engaged in preparing for life. Where these pressures are in conflict, the resolution is up to the teacher and it has been for teachers, ultimately, that the questions in this study have been addressed.
13. Conclusion

This chapter discusses the findings of the study and considers the emergent theme of validation. As discussed in Chapter 2, the valuing of drama is a regular part of the discourse of drama education and it is also an important part of the discourse of Drama. The conclusions reached as a result of the research indicate that what differentiates the two is the way in which each of them addresses validation through the discourse. The way in which the discourse of the syllabus contributes to the validation of Drama appeared as the primary source of the perceived tension that was the impetus for the study.

Validation of drama in the discourse of drama education rests on its potential to benefit participants directly and by extension, society in general, through the recontextualisation of experience that is provided by the form. In this situation, ownership of the drama is in the hands of the participants in the first instance. Validation of drama in the discourse of the school subject, on the other hand, rests on factors outside the drama that represent a different understanding of ownership, where participation is governed by stakeholders whose agendas are privileged. It is through the discourse that these differences can be recognised and it is through the discourse that they become part of experience.

The study was undertaken in order to investigate the discourse of the school subject of Drama as it is construed in the Western Australian senior secondary syllabus for the subject. The purpose for this investigation was a perception that, while drama education is a well documented discipline, within which the school subject might properly be expected to be represented, some tension between “Drama” and “drama” was evident in the discourse. I felt that this tension had the potential to influence practice and wanted to find out just where the problem might lie. I investigated the construal of drama education to be found in the literature of the discipline, the basic representation of experience in the field, in terms of description and definition, validation and auditing. I then began a deconstruction of the Drama syllabus to investigate the way experience might be identified in the discourse of the school subject.

The decision to address the discourse of Drama through a syllabus document was based on recognition of the power that such a document exerts over the practice that it construes. It would have been possible to place the study in the domain of education, where it could reveal the way in which curriculum is structured through the discourse, or to place it in the domain of discourse analysis by a detailed examination of the lexicogrammatical structure as a means of adding to the corpus. However I chose to position the study within the domain of drama education, where the school subject might properly be expected to be represented. In order to establish a point
from which to begin the study, I addressed drama education as it is represented in the literature of the discipline, in terms of the discursive categories of description and definition, validation and auditing. I then began a deconstruction of the Drama syllabus to investigate the way experience is construed in the discourse of the school subject.

13.1. Summary of the research process

As an instance of discourse, the syllabus for a school subject construes the term used to label that subject and thereby the experience that lies behind it. The decision to approach the topic through documents was made because of the perceived power that they wield in the construction of the drama that takes place in the classroom. Documents which address the requirements of schooling are highly performative texts, active both in representation and effect. They are inclusive, in that they set out what should be learned and how achievement should be recognised. They also act to exclude any perceived dangers inherent in acquiring knowledge by requiring that only the content and practice sanctioned by the text is acceptable. The experience which is construed in such documents is necessarily constrained by the discourse in and through which it is communicated, which discourse is in turn constrained by the contexts in and for which it is constructed.

Much effort is directed towards manipulating the drama of the classroom in line with the parameters of schooling, in order to allow for inclusion of the subject in the curriculum. Although the school subject retains the elements of process and art form by which drama education is identified, it is more than the sum of these, since it is further characterised by the sociopolitical consensus which governs the undertaking. This factor is inherent in any school subject; no amount of advocacy can change this situation and it needs to be understood as part of the drama that takes place within its confines The central role of a subject syllabus in the delivery of schooling is generally taken for granted. It exists as a given component in the work of the field and conformity to it is necessary to the conduct of classroom activity.

An exploration of the ways that discourse constructs and communicates meaning revealed the importance of context to the meanings made. Construal of a text realises the experience represented by the semantic and lexicogrammatical systems of the language. Such a realisation will be ultimately idiosyncratic but its communication relies on the potential for shared experience that lies in the formal structure of the text, in the domains to which it refers and in the circumstances of its utterance. Much of the meaning that is engendered at the semiotic level is not accessed directly from the text itself. Rather, it comes from that shared experience and is accessed through the latent underlying or subtextual information which is sourced there.
The need to access that shared experience in a way that could be further shared in the study determined the process of the research. The understanding of shared experience is assumed by a writer in the construction of the text and by a reader as she/he construes what is written there, experience that is contextually realised. There are two aspects of context, that of the construct and that of its realisation in the activities in which participants in the discourse engage. I added these to the necessarily shared knowledge of the language used in the text to develop an interpretation based metaphorically on the three metafunctions identified in the model of linguistic structure described by Systemic Functional Linguistics (SFL).

I began the study with a systemic analysis of the language used and identified contextual significance in the two thematic strands represented: theatre and schooling. These are both distinctive sociocultural constructs. Theatre was recognised in the syllabus by the emphases and activities represented in the use of the term “drama”. It was treated in the lexicogrammatical structure as an entity, the source of subject content, so I turned to the literature of the field for a description of that entity. Schooling on the other hand was recognised in the activity that surrounds the term “student”. In this case, I turned to the documents that are generated for regulating that activity. Exploration of these two contexts became a major part of the study, both as constructs and as realised in the situational factors that impact on the meanings made.

13.2. The language of the Drama syllabus

A shared understanding of the language used is a necessary prerequisite for the construction and interpretation of a text. By attending to the systemic structure that enables the words to mean, it is possible to uncover the meanings that are communicated by that structure, meanings that a speaker of the language accepts as given but may only be aware of subconsciously. I used the model of Systemic Functional Linguistics (SFL) to describe the language of the syllabus, as a way of identifying the impact of structure on the meanings being made. The value of this model is that its explanatory power is directly related to the function that is served in the context in which the text is constructed, rather than depending solely on a syntactic and semantic analysis.

The way that the language is used functionally indicates that there are two streams of information about the course of study presented in the syllabus: that of content and that of delivery, which are recontextualised in relation to each other although they represent two different constructs. Response to the new construct that is formed by that recontextualisation is controlled through the activity of the text as Message, Representation and Exchange. Controlling reader response is primarily the function of the clause as Exchange, but features of control are also recognisable in the thematic and referential dimensions of the text. By considering the meanings that have been made by all three metafunctions, it is possible to identify some of the
issues of ownership and validity that mark the meaning of “drama” for school subject as different from its meaning in the discourse of drama education.

13.2.1. Controlling response: the Textual metafunction

The Textual metafunction, including use of the conventions of print text to structure the flow of information, was utilised to uncover the way in which a reading of the document was structured in specific ways by channelling the meanings provided through the other metafunctions. In line with the mandatory nature of the syllabus, all of the structural features contribute towards controlling the reading of the text. The relative significance of segments of information is indicated through the conventions of print, which serve to increase the density of the text and thus compound the information communicated. The use of headings, including their size and type style, places all the text in the document within the frame of schooling, whether they refer to course content or course delivery. This indicates a hierarchy of information, where the content is only one component, in contrast to the many equally recognised components that refer to aspects of delivery. Responding to the syllabus is thus controlled in the first instance by the orthography of the printed page. That control is intensified by the lack of a contents page, since that sets up an expectation that the response is to be to the document as whole, rather than focusing on separate segments.

The use of continuous prose in the Syllabus Constituent of the text is another way in which the text as Message controls response, not only by making it difficult to isolate individual components of content and delivery but also by controlling the relationship between them through the clause structure. The reading is further complicated by internal and external redirection from within the text, where the reader must decide the sequence in which the information is to be applied. It thus becomes necessary to read the document many times, attending selectively to items that require further elucidation to produce a second response. Each reading is a recontextualisation process, where previous reading becomes part of the each new segment of information. The frequent occurrence of redundancy also functions as a recontextualisation rather than merely a repetition of information that has gone before.

13.2.2. Controlling response: the Ideational metafunction

Meanings in the text are most easily recognised in the Experiential dimension of the Ideational metafunction, where the text touches the world in which it has been formed, since it is there that the reader’s knowledge and experience of that world is most consciously accessed. Lexical items are available for manipulation in a range of contexts and while they are integral to the structure of an instance of discourse, they also have an existence outside the text which is independent of the structure. When they are incorporated into the structure of an instance of discourse, their
own meanings and the meanings of the other items around them are deepened. By placing the lexicon of theatre in the context of course delivery, the nature of the drama to be engaged in is subordinated to the activities of schooling.

Attending to the referential component of the Ideational metafunction made it possible to link the text to the sociocultural constructs were influential in the making of meaning. In the structure of the clause as Representation, meanings about course content and course delivery are central to the construal of the school subject. The two aspects of the syllabus: content and delivery, can be seen as paralleling both the concepts related to the terms “drama” and “students” within the text and the external references to theatre and schooling in the lexis. The greater proportion of the text is given to information about delivery, indicating that it is of greater importance for the meanings made than is the information about content, and this influences the relative status of the course content. The difference between “drama” and “students”, indicated thematically as the two major areas of focus in the text, has been generalised through the clause structure as that between an entity and an activity: “drama is” and “students do”. This creates a parallel semiotically with course content as an entity and course delivery as an activity.

When “drama” and “students” are generalised in the way, one difference between the discourses of drama education and Drama becomes apparent, in a way that is also related to the ownership of the process. Where ownership is in the hands of participants, it is the drama which is the activity and those involved can be recognised as participants in that activity. In the syllabus, students are recognised by their function as participants in schooling and the drama is objectified as a body of knowledge. The high incidence of nominalisation in the references to drama in the syllabus carries the connotation that drama is an object of study, rather than a process to be engaged in. The notion of drama as an object also implies that it is quantifiable, with dimensions and contents that are measurable, so that student activity in the subject can legitimately be measured in the assessment process.

While students as participants will surely enjoy the affective outcomes of engagement in drama, it is the activities reflecting successful delivery of the course that are measured. Although drama is implicitly what students do, what they explicitly engage in is a variety of activities associated with the acquisition of knowledge, skills and understandings that are the real focus of the syllabus. Rather than the focus being an engagement in drama, they “learn”, “explore”, “evaluate” and “extend their knowledge” of it in, the same way as they do for all subjects. The representation of drama in this way is intensified by the glossing of terms in the description of course content and the emphasis placed on their correct usage. Experiencing the activities referred to is only a valid endeavour if such activities are able to be objectified in this way. The
presentation of theatre terms by linking them through the structure of a clause or clause complex rather than just listing them is also of significance. This can be seen as modal in effect, since the meaning of each item will be modified in some way by increasing the range of attributes associated with it. This provides a semiotic dimension by increasing the information that can be applied to an interpretation of course content.

13.2.3. Controlling response: The Interpersonal metafunction

Attending to the Interpersonal metafunction provided information about the performativity of the text. From the point of view of establishing the validity of the subject this is the most powerful metafunction when it comes to the use of language to control reader response. Paradoxically, its most important contribution to the meaning making lies in the apparent neutrality of the Mood component in the grammar of the clause. The scarcity of modification in the clause structure would seem to indicate that the text presents a neutral position in the interaction represented, since it suggests that the structure is that of a “proposition”, a statement which contains information which, theoretically, can be asserted or denied. However, the rhetorical force is rather that of a “proposal”, in this case one which prescribes, and occasionally proscribes, the activity referred to in the text. It thus implies that students “do” what is referred to there, rather than “may do” or “can do” or “will do”. As a result, it becomes an imperative rather than an option. It is a directive, rather than a guide, to the conduct of the course from the point of view of the teaching, learning and assessment which is to take place.

Because of the status of the text as a proposal, the further meanings that are provided by the sociocultural contexts are also affected. For example, statements about assessment related to the delivery of the subject, because they cannot be argued, have the underlying meaning that non-acceptance negates the validating process that is essential to the recognition of the subject. Lexical usage is similarly affected by the implied imperative. Even though there might be disagreement about the reference of a term in the discourse of theatre, or about evaluative terminology used in the Grade Descriptions, the way they are glossed in the syllabus must be accepted. In such ways does the structure of the discourse control the reader’s response.

13.3. The sociocultural contexts

The second stage of the study was an exploration of the domains represented by “drama” and “students”: those of theatre and schooling. The contribution to the Drama syllabus made by the discourses of these situates the discourse of the document in the wider world of experience and knowledge that the reader needs to draw on in order to satisfactorily interpret the text. Each of the domains can be seen as a discourse, in that meaning is communicated through the structural
conventions of the endeavour in the same way as language does. I utilised the metadiscourse by which an understanding of these constructs is developed to explore their influence on the meanings made in the syllabus.

The constructs of theatre and schooling, identified as the referential domains of the text, can also be seen as entity and activity, as the result of the recontextualisation that has taken place through their contiguity in the text. The meanings of theatre in the Drama course are constrained by the need to conform to such values of schooling as the requirements for assessment, duty of care and the regulation of content. The meanings of schooling are much more powerful, but they also must be sufficiently adapted to contain the practice of theatre as a recognisable construct in the world outside school.

13.3.1. Theatre

In the syllabus, the sociocultural construct of theatre is recontextualised as a worthy discipline for study and sanctioned accordingly. Two aspects of the domain of theatre are referred to in the syllabus: that of theatre as form and that of theatre as craft. In the wider discourse, the representation of theatre as form is a contested area. In general its attributes can be described as centred on temporally and spatially bound performance for an audience that is present at the event. In the syllabus, knowledge of form and the concomitant style in which drama is presented is referred to explicitly. However, the actual content of that knowledge is only sketchily indicated and the teacher who is developing a program in the subject needs to be familiar with the domain if the requirement for aesthetic understanding is to be met.

Throughout the syllabus, reference to the form of theatre emphasises its place in society generally. However, there is more likely to be a focus on the forms and styles of Western theatre, although it would be possible to include non-Western theatre and still meet the requirements of the course, since it is the former that is studied in pre-service teacher education. Although contemporary Western theatre sometimes draws on conventions from other cultures, these have been appropriated and recontextualised for Western audiences. My own experience, of working with students in Indonesia on the Western Australian syllabus and attending theatre performances there, suggested that the processes we engaged in and the understandings represented as part of the course were sometimes difficult for the students to realise. Whatever the cultural origins of theatre as both form and craft, the syllabus is ethnocentric and presents no alternative ways of approaching theatre but those of the Western hegemony.

Knowledge of theatre as craft is necessary if the learning is to cover arts practice. The construction of a theatre event requires a wide range of expertise and the syllabus refers to these. The process is a tension between specialised knowledge and collective understanding, between
creative vision and practical implementation. Skills in initiation, interpretation and presentation are seldom together the province of one person, but knowledge of each of these areas is required of the successful student. The need for collaborative action and multi-faceted skills is a feature of the discipline and the teacher needs to have knowledge of the craft in order to know what each activity entails.

A feature of the syllabus is that the role of actor is the only one that is required of all students in every unit of study. The practical examination focuses solely on the role of actor, although an understanding of other roles, usually director, designer, dramaturge or publicist, will be necessary for the written examination. This is perhaps a practical situation, because the demand on resources makes it problematic to prescribe a central place for other roles for all schools, given the unequal distribution of resources. However, a possible outcome of such a focus is that the Drama course is seen first and foremost as a course in acting. There is a possible source of conflict between Drama and drama education here, since role becomes the public/commercial face of the endeavour rather than being valued as personal/social development.

13.3.2. Schooling

The purpose of the Drama syllabus is to establish the parameters of subject delivery in the domain of schooling: the sociocultural construct that is intended to ensure the successful induction of the young into the intellectual, social, cultural, political and economic mores of their world. The structure and content of the syllabus is peculiar to Western Australia, but such a document is parallel in purpose and general content to similar documents in the other Australian States and Territories. Using the Western Australian syllabus as the primary text for deconstruction enabled me both to limit the size of the study and to utilise my own knowledge and experience there as part of the process.

While the construction of drama in the school context reflects the general purpose of social intervention which is common to all education, emphasis on the altruistic transformational intent of the drama process, as it is presented in the discourse of drama education, is subordinated to the demands of the sociopolitical circumstances in which it is undertaken. These circumstances require that the drama with which participants engage in schools should focus primarily on the product rather than the process. In this case the product is recognised not as a drama text but as the successful completion of a prescribed course of study. The value here is seen, not in the aesthetic construction of meaning, but in the ability to advance the broader agendas of society.

Schooling is a process which is ordered according to the policy decisions and directives of individuals, groups and institutions in positions of power accorded them by society, and its overt manifestation is the system set up to carry out that policy. In addition to the work of teachers,
schooling is carried on by a myriad of others in order to ensure that its aims are reached. Flexibility is limited by demands for accountability and ends are, in many ways, more important than the means used to achieve them. In spite of occasional rhetoric to the contrary, the over-riding commitment is more to preserve the status quo than to bring about too much change.

Of some significance is the concept of ownership. In drama education, nominally at least, it is the participants in the drama, including the audience, that have ownership. In the school subject, on the other hand, the drama is owned by the sociopolitical construct that controls its delivery. The challenging of conventional mores, which is often identified as a function of the drama process and particularly attractive to adolescents, is constrained by consciousness of the threat that such a challenge might offer to society. While the power of drama as a transformational activity is acknowledged as one justification for including it in the syllabus, there is limited scope in the context of schooling for any radical outcomes which may be generated along those lines, whatever practitioners outside the school system may argue.

At its heart, the activity of schooling may be generalised as culturally determined and conforming to the social mores of the time and place (Symes & Preston, 1998). However ultimately, and increasingly, delivery must conform to the requirements set out in the legislation and policy documents that formalise the undertaking. Principles such as choice of school, equality of access, duty of care, positive management of student behaviour and recognition of diversity are construed through those documents. It has to be presumed that the reader has already been familiarised with the culture and its ethos in the course of their own schooling. It is thus possible to assume that the dictates of legislation and policy, as well as the sanctions that apply to the delivery of these, consciously or subconsciously perceived, can already be recognised.

Two aspects were identified as significant for the realisation of schooling: curriculum and teaching. They indicate the performativity of the Drama syllabus: the interaction between the discourse of the text and the circumstances in which it acts. These are both processual in different ways. Teaching is itself the process at the heart of the situation and is a continuum of interaction between the sociocultural construct and the students who are the objects of the syllabus. The curriculum on the other hand, which might be expected to be a fixed entity because of its reliance on documentation, has rather been a developmental process in Western Australia.

13.3.2.1. Curriculum

A consideration of modifications to the documented curriculum over time provided an indication of the sociopolitical agendas that govern the practice of schooling. Curriculum as a body of text
can be seen as the site where the discipline to be studied is recontextualised discursively as a school subject. In Western Australia, a curriculum document such as the Drama syllabus has generic features that link it with the other senior secondary subjects. It is also linked through intertextual reference with a range of other texts: the Curriculum Framework, the K-10 Syllabus, the WACE Manual and other policy and support documents. Tracing the unfolding story of the Drama syllabus and placing it within the context of the other documents revealed issues of validation underlying its development.

The investigation identified a major change in approach, particularly with regard to the way validation of the subject was governed by the measurement of student achievement. The shift to Outcomes Based Education (OBE) in the 1990s changed the focus of curriculum from a description of what should be taught to a description of what should be achieved. While the implementation of change was confined to the Years K-10, there was little fuss made of the new focus and schools, whether enthusiastically or reluctantly, were gradually able to come to terms with it.

The division of subjects into Learning Areas was largely successful, although there continued to be a hierarchy, with what had previously been recognised as “core” subjects given priority in the timetable. Identification of Drama as a subject in its own right was a positive result, but it still had to struggle to be included in the curriculum, as it was only one of five arts subjects competing for the same piece of the pie. The hierarchy of Learning Areas was emphasised by the introduction of the National Curriculum, which prioritised their phasing in.

Implementation at the senior secondary level was much more problematic and eventually became the centre of considerable political activity. At issue was the recognition of comparable student achievement across subjects for the awarding of the WACE using the Outcome Statements to identify standards which be used to assess each subject. OBE, as it was first envisaged, did not recognise a hierarchy of subjects. The preferred approach was that the recognition of achievement should be based on a positivist approach to assessment. This approach required that statistical measurement be the means of distinguishing between students and that a ranking system be used which indicated a difference in the level of difficulty perceived as pertaining to a subject.

The requirement for the information structure to conform in presentation to the parameters set out for all syllabuses in Western Australia constrains the reading of the text to a considerable extent. It does, however, identify the contents of the text as referring to a legitimate senior secondary school subject, of comparable significance to all the others in the curriculum. The framing of the Drama syllabus to meet these requirements shifted the emphasis from the drama
engaged in at the senior secondary level to ways in which academic rigour could be identified and the product recognised in the world outside the classroom. Of the three content areas identified in the syllabus, only one focuses on drama as it is recognised in drama education, that of ‘Drama language’. The area of ‘Contextual knowledge’ satisfies the requirement for academic rigour, while the area of ‘Production’ places the drama engaged in firmly in the domain of theatre.

13.3.2.2. Teaching

The constantly changing requirements of the curriculum have had a considerable impact on the teaching of the subject. Not only has the scope of the subject been broadened, but such requirements as the inclusion of VET and the changing modes of assessment have contributed to a more detailed specification of what teaching in the subject entails. Added to this is the increased attention paid, through legislation and regulation, to issues of teacher competence. The work of teaching is continually under close scrutiny at both the State and Federal levels, as stakeholders outside the profession look to schooling as the answer to many of the perceived ills of society.

There is an emphasis on the discipline of theatre in courses offered by Western Australian universities as preparation for teaching the secondary curriculum in Drama, at both graduate and undergraduate level. It may be assumed that aspects of the social and psychological impact of schooling are recognised in general courses on the theory and practice of pedagogy. However, there is no indication that preparation for teaching Drama will include ways of working with the profound impact that drama as a process can have on students. There is no suggestion that the social and psychological power of drama to change the lives of students needs special attention. This is not surprising, given that there is a demand for behavioural conformity in the classroom and that any challenge to the mores of society generally is only allowable, if at all, within certain defined boundaries. The potential for altered states of being as an outcome of engagement with the dynamic of drama can be seen as threatening and dangerous and certainly beyond the scope of the teacher’s role. Teachers meet the challenges of their work, including requirements for accountability, through engaging in reflective practice informed by on-going professional learning and professional association. Personal accounts and my own experience suggest that the profession is rewarding. Teachers engage with the subject wholeheartedly and are keen to establish its validity through advocacy.

Teachers do, however, need to keep constantly in mind that much of what they do must conform to other agendas. Administrative functions and participation in activities outside the classroom place an extra demand on teacher time. In addition to the requirements of continuing
professional development, Drama teachers are often responsible for presenting school productions as a form of public relations. The possibility of engagement in the practice of their art outside the school, depending as it does on the need to be undertaken in collaboration with others, is therefore limited because of time constraints. It has been suggested to me that, although such engagement could be seen as professional development, it is unlikely to be recognised as such but rather as personal recreation. Such an attitude reflects a need for drama/theatre to be valued as a discipline, the practice of which is important if teachers are to engage their students in the process.

13.4. Seeking validation

The notion of validation came through clearly as being at the heart of the tension between Drama and drama education. Although it was not one of the questions on which the study was based, issues of validation proved to be an emergent theme. The dynamic nature of drama, whether it is found in the spontaneity of play or in the highly crafted production of a set script, does not appear to be an issue. Nor, contrary to past polemic, was its identity as an art form. However, the way in which it is represented in the discourse, by both participants and stakeholders, affects the way in which its value is perceived and, ultimately, also its practice.

In terms of the functional system of language, “validate” is a verbal Process, that is, a process which construes:

... symbolic relationships constructed in human consciousness and enacted in the form of language ... (Halliday & Matthiessen, 2004.171)

The activity of validation functions through discourse as a means of legitimising concepts and behaviours by demonstrating their value in particular contexts. In the literature of drama education, the drama is demonstrated as a powerful means of embodying experience, resolving problems and empowering participants. The wide variation of terminology in the literature indicates the tendency to position the discipline according to the sites and purposes of practice. In this situation, validation is achieved through focusing on the purposes to be served, recognising the use of drama as a strategy for social engineering and demonstrating its benefits for the human condition.

While there is little, if any, indication that what is engaged in is itself at issue, the preoccupation with validation in the literature suggests an underlying fear that the undertaking might be considered of peripheral value and even frivolous unless it can meet external criteria outside the discipline itself. The dynamic of drama is the methodological foundation that underlies the endeavour, while theory is concerned with identifying instances of the benefits that accrue from that dynamic and proposing ways in which these can be achieved in practice. The general tenor
of the discourse suggests an altruism which motivates theorists and practitioners to participate in the provision of such benefits.

Validation of the school subject, however, rests in a different construct, one that subverts both the dynamic and the art form in order to serve the requirements of schooling. One example of this is the difference between the scope of the subject, as it is represented in both the Rationale and the segment on Drama forms and styles, and that which is represented in the Examination briefs. In the first instance, drama is recognised in a variety of constructs and sites. However, because of the situational imperative which is the examination, it is the form of theatre that is recognised as Drama. In the practical examination the focus is on performance in the theatre idiom, while in the written examination the focus is on theatre texts and production. The flexibility implied in the designation of drama as a ‘varied art form’ is limited by the requirement of accountability to just one aspect.

It is interesting to note that, while aesthetic perception is necessarily part of arts practice, it is separated in the syllabus from the practical side of the course. Use of the term “aesthetic understanding” implies, in the context, that it is an academic process and the use of a written examination reinforces this connotation. It should be possible to recognise students’ ability to perceive aspects of aesthetic structure through an observation of their practice. Demonstration of that ability through the written examination is rather a means of indicating academic rigour and an opportunity to measure students’ ability to use the written word. My experience as an examination marker suggests that some students who are able to demonstrate a strong aesthetic sense in performance will suffer because of their lesser ability to formulate their understanding in another medium.

As the defining document for the offering of Drama as a senior secondary subject in Western Australian schools, the whole document can be read as a constraint on teaching practice. The lexicogrammatical structure of the text is a primary indication of this and conditions reader response. It is assumed that the reader has knowledge of the sociocultural construct of theatre but the knowledge to be communicated to students is ultimately limited to what is examined, as the most significant factor in the validation process. Unless what happens in the classroom can be recognised as providing the specified content and delivering it according to the particular requirements identified, the subject is not a valid item in the curriculum. The history of the Drama course from its early days as a CAF subject, its identification as an arts subject in the Curriculum Framework and against the background of school productions, suggests that its validation as both an academic discipline and a recognised art form outside the school is of considerable importance. The mandate which allows the inclusion of the subject in the school curriculum ensures that the drama engaged in conforms to this.
When considered as an issue of validation, differences between the discourses of drama education and Drama can be seen as ontological, rather than epistemological or methodological. All of the “ologies” that provide ways of approaching the work are themselves metadiscursive. The value of drama is more easily acknowledged in the experience, where it can be affectively rather than cognitively recognisable. In striving to make it “respectable”, the discourse has shaped practice and influenced its realisation. It is ultimately through the discourse that the experience is validated so as to ensure the continued availability of drama in schools. The power of language, in this instance, is even greater than the power of the drama, drawing as it does on the wider powers inherent in the contexts in which it takes place.

The study had as a premise that meaning is formed processually, and that therefore each instance can only be recognised phenomenologically. Quantitative approaches to the discourse, such as analysing frequency in given contexts, or qualitative approaches, such as usage in given circumstances outside the text, can determine much about the meaning of a term. However, it is ultimately between the writer and the reader that the meaning must be negotiated, at the point of contact. It is here that the process of semiosis takes place, where meaning is recognised on the basis of individual experience with the language used and its contexts of usage. This dimension of meaning can only be partially shared, even through common experiences, since each participant will have attendant presuppositions to bring to the situation. This research has endeavoured to increase an understanding of that common experience.

The findings of the study have implications for drama education beyond the exploration of meaning making in a particular instance of discourse. The factor of ownership and the way that this affects the valuing of drama in schools is of central importance and an understanding of this is essential. If the tenets of drama education are to be influential in the mandated of curriculum, there needs to be a more conscious attempt to ensure that they are respected. Unless that happens, there will continue to be tension between Drama and drama in schools. That there is a tension may not be generally perceived, but in a lifetime of engagement with the discourse of both domains I have often felt torn between the two. In this respect, the study has had a very personal goal and has been developed according to my personal understanding that discourse holds the key to unlocking the meanings of experience. It has been the matching of my own experience with the information revealed in the study that has not only influenced the way in which it has been conducted but has also ultimately determined the conclusions reached. That said, those conclusions have been demonstrated through the analysis of the text and context of the syllabus, so that others might be able to see where it matches their own experience.
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Curriculum Guides

Elaborated Guides

K-10 Syllabuses

Progress Maps

WACE Courses

WACE Manual


Smarter Schools

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Appendix I

Drama 2011
DRAMA
IMPORTANT INFORMATION

Syllabus review
Once a course syllabus has been accredited by the Curriculum Council, the implementation of that syllabus will be monitored by the Course Advisory Committee. This committee can advise Council about any need for syllabus review. Syllabus change deemed to be minor requires schools to be notified of the change at least six months before implementation. Major syllabus change requires schools to be notified 18 months before implementation. Formal processes of syllabus review and requisite reaccreditation will apply.

Other sources of information
The Western Australian Certificate of Education (WACE) Manual contains essential information on assessment, moderation and other procedures that need to be read in conjunction with this course.
The Curriculum Council will support teachers in delivering the course by providing resources and professional development online.
The Curriculum Council website www.curriculum.wa.edu.au provides support materials including sample programs, assessment outlines, assessment tasks, with marking keys, sample examinations with marking keys and grade descriptions with annotated student work samples.

WACE providers
Throughout this course booklet the term ‘school’ is intended to include both schools and other WACE providers.

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Rationale
Drama is a vibrant and varied art form found in play, storytelling, street theatre, festivals, film, television, interactive games, performance art and theatres. It is one of the oldest art forms and part of our everyday life. Through taking on roles and enacting real and imagined events, performers engage audiences who suspend their disbelief to enter the world of the drama. Through drama, human experience is shared. Drama entertains, informs, communicates and challenges.

Students achieve outcomes through the key activities of creation, performance and reflection. They explore and communicate ideas and learn particular processes and skills to enable them to work with drama forms, styles, conventions and technologies. They reflect, respond and evaluate drama and become critical, informed audiences, understanding drama in the context of their own society and culture, drawing on a diverse range of drama from other cultures, places and times to enrich their inter-cultural understanding.

The Drama course focuses on aesthetic understanding and drama in practice as students integrate their knowledge and skills. They use the elements and conventions of drama to develop and present ideas and explore personal and cultural issues. They engage in drama processes such as improvisation, play building, text interpretation, play-writing and dramaturgy which allow them to create original drama and interpret a range of texts written or devised by others. Their work in this course includes production and design aspects involving sets, costumes, makeup, props, promotional materials, stage management, front-of-house activities and sound and lighting. Increasingly, students use technologies such as digital sound and multimedia. They present drama to a range of audiences and work in different performance settings.

Students work independently and collaboratively, learning time management skills and showing initiative and demonstrating leadership and interpersonal skills. Drama requires them to develop and practise problem-solving skills through creative and analytical thinking processes. They develop their capacity to respond to, reflect on, and make informed judgements using appropriate terminology and language to describe, analyse, interpret and evaluate drama drawing on their understanding of relevant aspects of other art forms.

In this course, students engage in both Australian and world drama practice. They understand how drama has changed over time and will continue to change according to its cultural context. Through Drama, they can understand the experience of other times, places and cultures in an accessible, meaningful and enjoyable way. They understand the economic factors that affect drama practice and explore the vocational opportunities that drama offers.

While some students intend to make a career in drama and related fields, they also participate in drama for enjoyment and satisfaction. They experience the pleasure that comes from developing personal skills, knowledge and understandings that can be transferred to a range of careers and situations. Drama builds confidence, empathy, understanding about human experience, and a sense of identity and belonging. These are invaluable qualities for contemporary living.

This course provides students with the opportunity to further their achievement of specific overarching learning outcomes from the Curriculum Framework together with the development of the core-shared values.

Course outcomes
The Drama course is designed to facilitate the achievement of four outcomes. These outcomes are based on the Arts learning area outcomes in the Curriculum Framework. Outcomes are statements of what students should know, understand, value and be able to do as a result of the syllabus content taught.

Outcome 1: Drama ideas
Students create, interpret, explore, develop and present drama ideas.
In achieving this outcome, students:
• articulate their own ideas and interpret the ideas of others to make drama;
• explore and experiment to develop ideas in drama; and
• present drama ideas for specific purposes, audience and spaces.

Outcome 2: Drama skills and processes
Students apply drama skills, techniques, processes, conventions and technologies.
In achieving this outcome, students:
• apply specific skills, techniques and processes;
• apply knowledge and conventions of drama; and
• use technologies and undertake production roles and responsibilities.

Outcome 3: Drama responses
Students respond to, reflect on and evaluate drama.
In achieving this outcome, students:
• respond to drama using processes of engagement and inquiry;
• reflect on the process of producing and performing drama; and
• evaluate drama using critical frameworks and cultural perspectives.
Outcome 4: Drama in society
Students understand the role of drama in society. In achieving this outcome, students:
- understand the interrelationships between drama and its historical and cultural contexts;
- understand the social and cultural value and purpose of drama; and
- understand economic considerations related to drama.

Course content
The course content needs to be the focus of the learning program. It enables students to maximise their achievement of both the overarching learning outcomes from the Curriculum Framework and the Drama course outcomes.

The course content is divided into three content areas:
- drama language
- contextual knowledge
- production.

Drama language

Voice and movement
Drama language involves the use of voice, spoken word, facial expression, gesture and movement to create role and character and to communicate dramatic action. Aspects of posture, breathing technique and voice production produce resonant, resilient and articulate expressions of roles and characters. Pace, pause, pitch, projection, phrasing and dynamics are vocal communication techniques used to express nuances and intentions of improvised and scripted texts. Non-verbal communication involves working with body: weight, time, space, proxemics and energy to create and communicate role, character and dramatic action. Non-verbal communication techniques including facial expression, posture, gesture, movement and use of space express the nuances and intentions of improvised and scripted texts. This repertoire underpins contemporary approaches to acting and directing.

Drama processes
Drama processes combine the elements of drama: role, character and relationships, situation, voice, movement, space and time, language and texts (including exploration of themes, approaches and theories), symbol and metaphor, audience and dramatic tension to create dramatic meaning. In creating dramatic action, students explore in drama, choices about varying light and darkness, sounds and silences, stillness and movement, colour and space. Key drama processes are improvising and interpreting scripted drama. Other drama processes involve acting, collaborating, directing, rehearsing, playwriting, dramaturgy, designing, stage management and front-of-house. New drama work is created by: actors, directors, stage managers and designers (costume, scenography (stage), sound and lighting) interacting collaboratively. Drama performances engage audiences in dynamic processes of willing suspension of disbelief, identification, and/or aesthetic distance.

Drama forms and styles
Drama forms and styles are shaped by the application of the elements of drama: role and character, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension, according to particular conventions. The course covers a range of forms and styles including contemporary drama and the drama of other times, cultures and places, notably within the major categories of representational and presentational or non-realist drama.

Drama forms is a broadly inclusive term: it includes the genres (different types of drama) such as live theatre, radio, television and film drama, opera, puppetry and mime. Drama forms also refers to the structure of drama where aesthetic principles and practical choices shape the drama resulting in a focus on tragedy, comedy, tragic-comedy, farce, melodrama, or history. Style in drama refers to the distinctive identifying elements of particular dramatic texts. There are three dimensions of style: historical, performance and personal style. Historical style refers to the distinctive uses of language, approaches to subject-matter, themes, characterisation and dramatic action that can be linked to particular times and contexts. Performance style refers to the ways of approaching dramatic text in performance – two major performance styles are representational and presentational styles. The third dimension of style is personal style, the distinctive use of voice, posture, gesture and body that can be associated with a particular actor or director. Style can be observed in performances, direction, design and the application of conventions to dramatic texts.

A minimum of one Australian and one world drama text each year is covered. Australian drama texts include western, indigenous and multicultural Australian drama; and world drama texts include those from western and non-western cultures. western cultures include: UK, Europe, USA, Canada, New Zealand, and non-western cultures include: Africa, Asia and Middle East countries.

Contextual knowledge

Drama conventions
Conventions are the customs, protocols and ‘rules’ of drama. These include audience and performance etiquette, and conventions related to mimesis and willing suspension of disbelief. Drama conventions change over time and reflect particular aesthetic choices related to culture, history and place. Drama draws on conventions of play and narrative.
Cultural values and drama practice
Cultural values shape drama forms, styles and conventions. Own cultural beliefs and values are related to various contemporary drama practices and those of other times, cultures and places. The ways that drama practitioners respond to, and interact with cultural values in local, Australian and world settings are explored, as well as the value and importance of drama in the Australian economy. Drama contributes to social, economic and cultural capital, and provides potential career and funding opportunities.

Historical and social knowledge
Historical and social knowledge impacts on drama content, forms, conventions, techniques and technologies in complex and challenging ways. Drama has a long history across time, places and cultures. The drama of own times, communities and society, with an emphasis on drama that reflects Australian identity and experience is covered, as well as drama from other times, places and cultures. This develops perspectives on a range of drama to inform creating, interpreting, performing and responding to own drama and the drama of others.

The history of drama includes: key features of drama forms, styles, and conventions of other times and places. Specific drama forms, styles, conventions, techniques and technologies relate to broader historical, social, political and economic issues. Artistic and aesthetic choices are made by drama artists in particular eras, and are related to key political and social ideas and concepts of that time. Drama impacts on social and cultural attitudes.

Production
Spaces of performance
Drama consists essentially of the interaction between performers and spectators in a given space. The term space is used here in a range of ways: the physical space of the interaction between the performance and the audience; the social, cultural and economic space of the audience members; the physical space of the stage, its organisation and scenographic design; the physical reality of ‘off stage’ space; and the fictional or emotional space that is created or evoked within, or in relation to the physical spaces of drama. The use of proscenium, thrust, in-the-round, traverse and promenade spaces of performance is considered. Various forms and styles of drama shape their performance spaces in individual and communal ways and call for audiences to respond in particular ways. A dynamic relationship is created between the performers and the audience as spectators and participants in performances.

Design and technologies
Design and technologies shape and enhance the experience of drama. The design and construction of costumes, makeup, props, sound, lighting, scenography and performance spaces communicate meaning in drama. The aesthetic qualities of design and technologies, as well as their construction and/or operation are considered including use of visual elements (line, shape, texture, colour, tone/value, 3D form and space) and principles of design (balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm, contrast). The safe use and management of mechanical and electronic technologies such as operating sound and lighting equipment is essential. Drama is making use of emerging technologies such as integrating multimedia with live performance.

Management skills and processes
Drama is essentially a social activity that involves the management of performers, audiences, technologies, time and spaces according to the resources available. Stage management processes and personal project management, particularly in relation to meeting performance and course timelines are explored. Management of drama also involves an understanding of ethical and legal issues: accepted codes of professional conduct and the rules and laws that relate to drama as an arts practice, particularly with regards to drama production. Work and safety regulations, intellectual property and copyright, censorship law and regulations related to the use of language, images and subject matter and the importance of inclusive social and work practices are examined. There is also consideration of marketing issues related to attracting audiences, having experience in front-of-house activities and the role of production managers in sourcing and budgeting funds and materials to create a drama work.

Course units
Each unit is defined with a particular focus and a selection of learning contexts through which the specific unit content can be taught and learnt. The cognitive difficulty of the content increases with each stage. The pitch of the content for each stage is notional and there will be overlap between stages.

Stage 1 units provide bridging support and a practical and applied focus to help students develop skills required to be successful for Stage 2 units.

Stage 2 units provide opportunities for applied learning but there is a focus more on academic learning.

Stage 3 units provide opportunities to extend knowledge and understandings in challenging academic learning contexts.
Unit 1ADRA
The focus for this unit is exploring drama. Within this broad focus, teachers select learning contexts that tap into the interests of their students and build upon the informal understandings that they already have.

Students are introduced to the skills, techniques and conventions of story and story telling enactment, improvisation and play building, including the structure of ‘process drama’ moving from pretext to devising a drama work. They explore drama conventions, techniques and technologies. Through small-scale drama performance projects, they develop their understanding and application of voice and movement skills and techniques and the way that stories and ideas are communicated in and through actors interacting in and with the performance space, using technologies such as sets, lighting and sound.

Students view, read and explore relevant drama works and texts using scripts and/or script excerpts from Australian and/or world sources.

Unit 1BDRA
The focus for this unit is drama performances and events. Students participate in a public performance for an audience other than their class members. They may participate in projects to devise a new work or stage a scripted drama.

Students extend their skills in improvisation and relate these to playwriting structures through a focus on characterisation, use of dialogue and creating drama narratives with dramatic tension. They further develop their voice and movement skills and techniques appropriate to the drama event, audience and performance space.

Students consider the relationship between drama performances and events and their intended audience and explore how different performance spaces reflect their cultural value, investigating purpose-built and/or everyday locations used to stage drama.

In participating in drama performances and/or events, students work independently and in teams to learn how the creative process of devising, interpreting and producing drama is collaborative and productive. They explore and reflect on the roles of actors, directors, playwrights, designers, managers, dramaturges and directors and consider how they work together in production practices.

Students view, read and explore relevant drama works and texts using scripts and/or script excerpts from Australian and/or world sources.

Unit 2ADRA
The focus for this unit is representational drama. This involves the driving force of drama that arises from conflicting human desires, motivations and objectives and the dramatic tension they create. In this unit students extend their voice and movement skills and develop specific techniques to enable them to present characters that audiences believe. They also learn how to write and devise realistic dialogue that drives dramatic action.

This unit covers representational and/or realistic drama forms and styles, and students explore techniques of characterisation through different approaches to text interpretation, particularly those based on the work of Stanislavski and others who followed.

Students consider audience/performance relationships in representational and/or realistic drama. They analyse the way drama technologies have been developed to represent realistic sets, situations and characters in a variety of performance spaces.

In contexts related to dramatic action, students have the opportunity to research, workshop, interpret, perform and produce texts in forms and styles related to representational and/or realistic drama.

Unit 2BDRA
The focus for this unit is presentational drama. Students consider the dynamic role of drama in shaping cultural and personal identity. They learn how drama is shaped by its historical and cultural context and how drama can provide a commentary or critique that may challenge conventional thinking about particular issues.

Students extend their knowledge of drama forms and styles that have been considered challenging, either because of the way that they challenged the conventions, dramatic structure and styles of performance, or because of the way they challenged notions of identity related to politics, nationalism, gender or class.

Students learn about the work of particular practitioners whose approaches to drama encompass presentational or non-realist drama. They consider the ways that such drama can use a wide variety of different found and purpose-built performance spaces and how productions can be staged using minimal or symbolic sets and props.

In contexts related to challenge and identity, students have the opportunity to research, workshop, interpret and perform drama texts. They undertake production roles and collaborate to work safely and present their drama in a well-organised manner.
Unit 3ADRA

The focus for this unit is dramatic text, context, form and style. In this unit students perform and produce a published drama work incorporating in-depth study and interpretation of text, subtext, context and style.

Students refine their skills in voice and movement and develop techniques for control of vocal delivery in performance. They learn about different approaches to dramaturgy, directing and rehearsing a drama text. They consider ways that drama can be funded and learn about the components of production budgets, stage managing, planning production schedules; and working responsibly to create a safe working environment.

Students learn about different theoretical approaches to representational and presentational or non-realist drama and the ways that drama texts can be reworked for contemporary performance contexts and audiences.

Unit 3BDRA

The focus for this unit is interpreting, manipulating and creating drama. Students apply conventions and techniques of drama forms and styles to interpret texts and develop original works that may be either celebratory and/or critical in their perspective. They show their understanding of how a range of practical and theoretical approaches manipulates the elements of drama.

Students apply voice and movement skills appropriate to their drama work and incorporate emerging and traditional technologies, and may use elements of other art forms in their presentation. They research contemporary developments in world drama, critically evaluate the way that drama is valued in Australian culture and make predictions about its future.

Students devise and perform an original work.

Suggested learning contexts

Unit content can be taught and learnt through a range of possible contexts (some of which are listed below). Teachers should nominate one or more contexts for each unit to ensure that students, over their study of a number of units, are exposed to a range of approaches to drama.

- Enacted storytelling
- Process drama
- Physical theatre and movement
- Realistic representational acting
- Non-realistic presentational acting
- Contemporary drama
- Drama of other times
- World drama and practitioners
- Australian drama and practitioners
- Indigenous drama and practitioners
- Individual practitioners
- Verbatim theatre.
Role
Roles are a critical part of the student appreciation of scope and depth of Drama. In this course, the roles to be studied are defined as actor, director, dramaturge, designer (lighting, sound, costume, scenography), manager (stage, front of house, production, marketing) and playwright. The particular roles are described below.
In each unit, students are required to engage with the role of actor and others according to their choice of non-acting role, the content and the production task/s students are completing.

In Stage 1, students focus on acting and at least one other role over the pair of units.
In Stage 2, students undertake a range of roles in their performance/production tasks but for the Stage 2 external written exam, focus on acting and at least one other role from directing, designing, or dramaturgy over the pair of units.
In Stage 3, students undertake a range of roles in their performance/production tasks but for the Stage 3 external written exam focus on acting, directing, designing, managing and dramaturgy over the pair of units.

<table>
<thead>
<tr>
<th>Role</th>
<th>Responsible for</th>
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| ACTOR: interprets and presents the text by adopting role or character through action to create the drama event | Vocal communication  
Non-verbal communication  
Characterisation |
| DIRECTOR: decides upon the interpretation or the conceptualisation of the text working with actors and the creative team to realise the drama event | Approach and blocking  
Dramatic action  
Leadership for the design and production team |
| DRAMATURGE: assists through historical research and textual analysis the process of ‘making meaning’ in the drama event | Historical contexts  
Forms and styles  
Critical Frameworks |
| Scenographer: designs and develops the environment and layout of a performance space for a drama event | Stage design, digital set design, scenery/flats/entrances/exits/fixtures/furniture |
| Lighting designer: provides illumination, focus, mood and atmosphere through lighting technologies in a drama event | Patching/rigging  
Light selection, modification and angles  
Patching and programming |
| Sound designer: provides aural support for the action, context and transitions in a drama event | Soundscapes  
Mixing/cutting/levels  
Music/sound effects |
| Costume designer: provides designs for the appearance of characters on stage and insights about the context or style of a drama event (includes makeup) | Colours Style/cut/fit  
Fabrics and accessories  
Highlights/Colour/Effects |
| Production manager: collaborates with the creative team to realise the production qualities of the drama event | Bookkeeping/budgets  
Grants/copyright/rights  
Occupational health and safety |
| Stage manager: manages the process of auditions, rehearsals and productions. Liaises with the production team about the management of props, furniture and effects during a drama event | Stage manager’s prompt book  
Rehearsal coordination  
Cues/translations/changeovers  
Set-strike lists/backstage plans  
Technical rehearsals/tops and tails |
| Front of House manager: supervision of box office, refreshment and audience accommodation facilities (and their presentation) associated with the drama event | Float/tickets  
Décor/adornments/items of interest  
Staffing/ushers |
| Marketing manager: responsible for the effective dissemination of information about the drama event to the public at large to create an audience for that drama event | Targets audience  
Campaigns/marketing/advertising  
Program/poster/media construction |
| PLAYWRIGHT: provides a written plan of the action and dialogue in a drama event. This may be written prior to a rehearsal or as a record of play building processes. | Characters/context  
Structure  
Writing/formatting conventions  
Scenes/dialogue/stage directions/speech cues |
**Time and completion requirements**

The notional hours for each unit are 55 class contact hours. Units can be delivered typically in a semester or in a designated time period up to a year depending on the needs of the students. Pairs of units can also be delivered concurrently over a one year period. Schools are encouraged to be flexible in their timetabling in order to meet the needs of all of their students.

A unit is completed when all assessment requirements for that unit have been met. Only completed units will be recorded on a student's statement of results.

Refer to the WACE Manual for details about unit completion and course completion.

**Resources**

Teacher support materials are available on the Curriculum Council website extranet and can be found at: http://www.curriculum.wa.edu.au/

**Vocational Education and Training information**

Vocational Education and Training (VET) is nationally recognised training that provides people with occupational knowledge and skills and credit towards, or attainment of, a vocational education and training qualification under the Australian Qualifications Framework (AQF).

When considering VET delivery in WACE courses it is necessary to:
- refer to the WACE Manual, Section 5: Vocational Education and Training, and
- contact education sector/systems representatives for information on operational issues concerning VET delivery options in schools.

**Australian Quality Training Framework (AQTF)**

AQTF is the quality system that underpins the national vocational education and training (VET) sector and outlines the regulatory arrangements in states and territories. It provides the basis for a nationally consistent, high-quality VET system.

The AQTF Essential Conditions and Standards for Registered Training Organisations outline a set of auditable standards that must be met and maintained for registration as a training provider in Australia.

**VET integrated delivery**

VET integrated within a WACE course involves students undertaking one or more VET units of competency concurrently with a WACE course unit. No unit equivalence is given for units of competency attained in this way.

VET integrated can be delivered by schools providing they meet AQTF requirements. Schools need to become a Registered Training Organisation (RTO) or work in a partnership arrangement with an RTO to deliver training within the scope for which they are registered. If a school operates in partnership with an RTO, it will be the responsibility of the RTO to assure the quality of the training delivery and assessment.

Units of competency from selected training package qualifications have been considered for integration during the development of this course. The suggested units of competency that have been mapped to the content of individual course units within this course may be suitable for integration. The list is not exhaustive and schools may choose with the approval of an RTO to include additional or alternative units of competency to specifically suit their school program.

Schools seeking to link delivery of this course with units of competency must read the information outlined in the relevant training package/s. This information can be found at the National Training Information Service website: www.ntis.gov.au.

**National Training Package**

CUE03 Entertainment Training Package
CUF07 Screen and Media Training Package

**Qualifications**

CUE20103 Certificate II in Live Production, Theatre and Events

Note: Any reference to qualifications and units of competency from training packages is correct at the time of publication.
Set text lists

In the external written exam for Stage 2 and Stage 3, student’s responses in Sections 2 and 3 must directly relate to one Australian text and one World text selected from the texts listed below.

Teachers should choose texts that allow them to cover the content of the unit and that allow students to achieve the outcomes of the course.

The demarcation of the Stage 2 set text list into A and B units is driven by the content focus of each unit: 2ADRA Representational and/or realistic drama, Stage 2BDRA Presentational and/or non-realist drama.

The set text list for Stage 3 also includes texts that are included in the Stage 2 lists. These texts have been identified as offering a sufficient range of techniques and processes to meet the needs of students studying drama at different stages. Teachers who are teaching Stage 2 and Stage 3 in the same class can use these texts but can also nominate to select separate texts for the students in each stage.

Teachers are reminded that the examinations for Stage 2 students will be different from examinations for Stage 3 students because of the different and more complex content in Stage 3 units.

This is a dynamic list that will be reviewed each year. It will include submissions through appropriate representatives on the Course Advisory Committee (CAC), who will evaluate the current list. The list shows which texts are new for 2012 and which texts will not be examinable from 2013.

The following are the set text lists for Drama for Stage 2 (2ADRA and 2BDRA) and Stage 3 (3ADRA and 3BDRA).

Stage 2: 2ADRA

Representational and/or realistic drama

2A Australian


2A World


Stage 2: 2BDRA

Presentational and/or non-realist drama

2B Australian


**2B World**


Sophocles. (1986). *Oedipus the King* [or Oedipus Rex] [Anthology title: Sophocles: Plays: 1] London: Methuen Drama


**Stage 3: 3ADRA and 3BDRA**

Note: texts marked with a unit number and an asterisk (e.g. (2A*) or (2B*)) are in the Stage 2 list and the Stage 3 list.

**Australian**


Version 1.0. (2005). *Wages of Spin*. [Script may be obtained from the company— http://www.versiononepointzero.com/]

Not examinable from 2013


**World**


**Stage 1: Suggested texts**

The suggested texts list is designed to support teachers looking for appropriate texts for Stage 1 only. As there is no external assessment for Year 11, suitable alternative texts, relevant to the unit content, can be used for Stage 1 units.


Bigelow-Dixon, M; Wegener, A; Petruska, K. ed *30 Ten Minute Plays for 2 Actors*; from the Actors Theatre of Louisville: Smith and Kraus (2010)


Daly, T. (2005) *Beach: A Theatrical Fantasia*, Macmillan Drama Studio


*Drama for Reading and Performance Collection One and Collection Two*:
http://www.perfectionlearning.com/browse.php?categoryId=1591&level=2&parent=2572

For other ideas and resources, the Drama page on the Curriculum Council website provides some useful references and materials.

The Australian Script Centre collects, catalogues, promotes and distributes unpublished Australian plays and now holds hundreds of scripts. http://www.ozscript.org
Assessment

Refer to the WACE Manual for policy and principles for both school-based assessment and examinations.

School-based assessment

The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment types, including examples of different ways that they can be applied and the weighting range for each assessment type.

Teachers are to use the assessment table to develop their own assessment outlines.

An assessment outline needs to be developed for each class group enrolled in each unit of the course.

This outline includes a range of assessment tasks that cover all assessment types and course outcomes with specific weightings. If units are delivered concurrently, assessment requirements must still be met for each unit.

In developing assessment outlines and teaching programs the following guidelines should be taken into account.

- Written and oral communication, and the principles of their successful practice (as explored through the overarching learning outcomes), underpin all learning in the course and therefore need to be explicitly addressed and assessed.
- All tasks should take into account teaching, learning and assessment principles from the Curriculum Framework.
- There is flexibility within the assessment framework for teachers to design school-based assessment tasks to meet the learning needs of students.
- Teachers choose Australian and world drama texts to suit the needs of their students. In Stages 2 and 3, one text for each unit must be selected from the set text list.
- Student responses may be communicated in any appropriate form e.g. written, oral, graphical, multimedia or various combinations of these.
- Student work submitted to demonstrate achievement should only be accepted if the teacher can attest that, to the best of her/his knowledge, all uncited work is the student’s own.
- Evidence collected for each unit should include tasks conducted under test conditions.
- Assessment of student work should cover the key course content of drama language, contextual knowledge and production elements of drama.

<table>
<thead>
<tr>
<th>Weighting for types</th>
<th>Type of assessment</th>
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<tbody>
<tr>
<td>Stage 1</td>
<td>Stage 2</td>
</tr>
<tr>
<td>40-60%</td>
<td>40-50%</td>
</tr>
<tr>
<td>Performance/production</td>
<td></td>
</tr>
</tbody>
</table>
Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts.
Managing a range of production processes, evaluating and modifying them as necessary.
A practical (performance) examination is included in this assessment type.
Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes.
Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type.

| 20-30% | 20-30% | 25-35% |
| Response |
Response to, analysis and evaluation of own, others’ or professional drama works.
A written examination is included in this assessment type.
Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes.
Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society.

| 20-40% | 20-30% | 25-35% |
| Investigation |
Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources.
Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes.
Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type.
Grades
Schools assign grades following the completion of the course unit. The following grades may be used:

Grade Interpretation

<table>
<thead>
<tr>
<th>Grade</th>
<th>Interpretation</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>Excellent achievement</td>
</tr>
<tr>
<td>B</td>
<td>High achievement</td>
</tr>
<tr>
<td>C</td>
<td>Satisfactory achievement</td>
</tr>
<tr>
<td>D</td>
<td>Limited achievement</td>
</tr>
<tr>
<td>E</td>
<td>Inadequate achievement</td>
</tr>
</tbody>
</table>

Each grade is based on the student’s overall performance for the course unit as judged by reference to a set of pre-determined standards.

These standards are defined by grade descriptions and associated annotated work samples.

Grade descriptions:

- describe the range of performances and achievement characteristics of grades A, B, C, D and E in a given stage of a course
- can be used at all stages of planning, assessment and implementation of courses, but are particularly important as a final point of reference in assigning grades
- are subject to continuing review by the Council.

The grade descriptions are included in Appendix 1. Together with associated annotated work samples for this course, grade descriptions can be accessed on the course page at http://www.curriculum.wa.edu.au/

Examination details

There are separate examinations for Stage 2 pairs of units and Stage 3 pairs of units.

In their final year, students who are studying at least one Stage 2 pair of units (e.g. 2A/2B) or one Stage 3 pair of units (e.g. 3A/3B) will sit a written and a practical (performance) examination in this course, unless they are exempt.

The Drama examination comprises a written examination worth 50% of the total examination score and a practical (performance) examination worth 50% of the total examination score.

Each examination will assess the specific content, knowledge and skills described in the syllabus for the pair of units studied.

Details of the examinations in this course are prescribed in the examination design briefs (pages 31–35).
UNIT 1ADRA

Unit description
The unit description provides the focus for teaching the specific unit content.

The focus for this unit is **exploring drama**. Within this broad focus, teachers select learning contexts that tap into the interests of their students and build upon the informal understandings that they already have.

Students are introduced to the skills, techniques and conventions of story and story telling enactment, improvisation and play building, including the structure of ‘process drama’ moving from pretext to devising a drama work. They explore drama conventions, techniques and technologies. Through small-scale drama performance projects, they develop their understanding and application of voice and movement skills and techniques and the way that stories and ideas are communicated in and through actors interacting in and with the performance space, using technologies such as sets, lighting and sound.

Students view, read and explore relevant drama works and texts using scripts and/or script excerpts from Australian and/or world sources.

Suggested learning contexts
In planning their programs, teachers are encouraged to nominate one or more learning contexts to shape and direct student exploration of course content, story telling and process drama. A list of possible contexts and approaches is on page 7 of the course.

Unit content
The course content descriptions on pages 4 and 5 explain the scope and nature of the unit content.

This unit includes knowledge, understandings and skills to the degree of complexity described below.

**Texts:** over a pair of units, students are to study at least one Australian text and one world text in any one year appropriate to exploring drama and introducing skills, knowledge and understandings in drama. They may work with script excerpts (from one or several plays) or a whole script.

**Role:** in this unit, students focus on acting and at least one other role from either directing, designing, managing, playwriting or dramaturgy (for details about each role see page 8).

**Oral and written communication:** students address appropriate aspects of written and oral communication and their principles of best practice, through drama in performance and associated learning activities.

**Drama language**

**Voice and movement**
- warm-up routines for safe and effective voice and movement
  - posture and body alignment
  - breath control techniques for voice production
  - vocal clarity and flexibility
- developing a vocabulary of movement and non-verbal communication including gesture, stance/posture, facial expression and mime.

**Drama processes**
- characters and roles in performance (such as antagonist, protagonist and supporting roles)
- characterisation processes including developing character profiles
- improvisation processes including offer, acceptance, extension, planning, development and presentation
- rehearsal and group work processes
- text interpretation processes (dramaturgy) including identifying themes, plot/dramatic action
- performance preparation processes such as warm-up, focus time and notes.

**Drama forms and styles**
- introduction to the broad categories of comedy and tragedy
- representational and presentational or non-realist drama
- story and narrative based drama
- overview of drama based on improvisation.

**Contextual knowledge**

**Drama conventions**
- combining the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension) to create dramatic action
- conventions of improvisation, including willing suspension of disbelief and offer and acceptance
- conventions of story-telling and narrative structure with a focus on enacted story
- playwriting structures, including scene organisation, setting, dialogue and stage directions
- performance and audience etiquette appropriate to performance contexts.
Cultural values and drama practice
- introduction to the purposes and use of drama in different cultures
- importance of taking into account audience expectations, attitudes, experience and understanding
- considerations of why different audiences may respond differently to the same drama work.

Historical and social knowledge
- a practically focused overview of drama beginnings: storytelling, ritual celebration, and re-enactment
- role of improvisation and play building in drama practices of the past and present.

Production
Spaces of performance
- the ‘magic’ dedicated space of the performance and the dynamic relationship between audience and performance
- introduction to performance spaces and audience spaces: the configuration of performance spaces and how they position audiences in relation to the dramatic action.

Design and technologies
- introduction to how drama technologies and design relates to costume, makeup, sound, lighting, props and scenography to create meaning and enhance drama.

Management skills and processes
- conflict resolution processes for effective decision-making
- short term goal setting and time management such as the organisation of a rehearsal schedule for a small-scale, devised performance
- importance of respecting intellectual property and copyright related to the use of texts and sources
- safety rules of working in workshop and performance space.

VET integrated units of competency
Units of competency may be integrated in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency that may be suitable for integration are:

Certificate I units of competency:
ICAU1128B Operate a personal computer

Certificate II unit of competency:
CUECOR02C Work with others

Note: Any reference to qualifications and units of competency from training packages is correct at the time of publication.

Assessment
The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

<table>
<thead>
<tr>
<th>Weighting Stage 1</th>
<th>Type of Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>40-60%</td>
<td>Performance/production</td>
</tr>
<tr>
<td></td>
<td>Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary. A practical (performance) examination is included in this assessment type.</td>
</tr>
<tr>
<td></td>
<td>Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes. Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type.</td>
</tr>
</tbody>
</table>

| 20-30%            | Response |
|                   | Response to, analysis and evaluation of own, others’ or professional drama works. A written examination is included in this assessment type. Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes. Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society. |

| 20-40%            | Investigation |
|                   | Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources. Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes. Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type. |
UNIT 1BDRA

Unit description

The unit description provides the focus for teaching the specific unit content.

The focus for this unit is drama performances and events. Students participate in a public performance for an audience other than their class members. They may participate in projects to devise a new work or stage a scripted drama.

Students extend their skills in improvisation and relate these to playwriting structures through a focus on characterisation, use of dialogue and creating drama narratives with dramatic tension. They further develop their voice and movement skills and techniques appropriate to the drama event, audience and performance space.

Students consider the relationship between drama performances and events and their intended audience and explore how different performance spaces reflect their cultural value, investigating purpose-built and/or everyday locations used to stage drama.

In participating in a drama event, students work independently and in teams to learn how the creative process of devising, interpreting and producing drama is collaborative and productive. They explore and reflect on the roles of actors, directors, playwrights, designers, managers, dramaturges and directors and consider how they work together in production practices.

Students view, read and explore relevant drama works and texts using scripts and/or script excerpts from Australian and/or world sources.

Suggested learning contexts

In planning their programs, teachers are encouraged to nominate one or more learning contexts to shape and direct student exploration of course content, skills, knowledge and understandings in drama generally and specifically in drama performances and events. A list of possible contexts and approaches is on page 7 of the course.

Unit content

This unit builds on the content covered by the previous unit. The course content descriptions on pages 4 and 5 explain the scope and nature of the unit content.

This unit includes knowledge, understandings and skills to the degree of complexity described as follows.

Texts: students study at least one Australian text and one world text in any one year appropriate to drama performances and events and developing skills in drama. Students may work with script excerpts (from one or several plays) or a whole script.

Role: in this unit, students are required to engage with the role of actor and others according to their choice of non-acting role, the content and the production tasks students undertake. In Stage 1, students focus on acting and at least one other role (for details about each role see page 8).

Oral and written communication: students address appropriate aspects of written and oral communication and their principles of best practice, through drama in performance and associated learning activities.

Drama language

Voice and movement
- warm-up routines for safe and effective voice projection and movement
- techniques and skills for vocal clarity and projection
- ways to use movement and non-verbal communication techniques to create environments, focus audience attention, bring detail to characters and effect smooth transitions between scenes on and off stage
- vocal and non-verbal communication techniques appropriate to chosen form or style.

Drama processes
- developing character
- moving beyond stereotypes in characterisation
- improvisation and devising, developing and refining playbuilt drama
- text interpretation (dramaturgy) including identification of themes, plot/dramatic action
- rehearsal preparation processes such as memorising, workshopping and refining performance
- performance preparation processes.

Drama forms and styles
broad categories of representational and presentational or non-realist drama and their relationship to linear and non-linear narrative structures
structure, techniques and conventions relevant to chosen drama form or style.

Contextual knowledge

Drama conventions
- conventional ways of combining the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension) to create meaning
• representation of time through linear narrative structure
• leaps of time, such as flashback, flash forward, fragmented or cyclical
• conventions of blocking and staging drama
• conventions for entering and exiting the performance space, beginnings and transitions
• conventions of performance and audience etiquette appropriate to event.

Cultural values and drama practice
• cultural purpose and value of drama events for participants, communities and cultures
• consideration of audience expectations, attitudes, experience and understanding
• consideration of why different audiences may respond differently to the same drama work.

Historical and social knowledge
• overview of past and contemporary drama events or festivals in different cultures
• role of drama events in different times and places.

Production
Spaces of performance
• how spaces of performance vary according to cultural and practical considerations, including the relationship between audience and performance
• ways that particular spaces affect the production and reception of the drama.

Design and technologies
• working with drama technologies and design related to costume, makeup, sound, lighting, props and sets
• design and production technologies for specific events and spaces
• use of readily available resources and planning technologies that can be transported, cared for, installed or used easily.

Management skills and processes
• conflict resolution processes for effective decision-making
• short term goal setting and time management
• staging a drama event, including set up, dressing room and back stage organisation
• setting and striking sets and props in performance
• cleaning up and bumping out.

VET integrated units of competency
Units of competency may be integrated in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency that may be suitable for integration are:

Certificate I units of competency:
ICAU1128B Operate a personal computer
CUESET05C Apply set construction techniques

Certificate I/II units of competency:
CUETGE05B Maintain physical production elements
CUETGE15A Handle physical elements safely during bump-in/bump-out
CUESTA05A Apply a general knowledge of staging to work activities

Certificate II unit of competency:
CUECOR02C Work with others

Note: Any reference to qualifications and units of competency from training packages is correct at the time of publication.
**Assessment**

The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

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<tr>
<th>Weighting Stage 1</th>
<th>Type of Assessment</th>
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<tbody>
<tr>
<td>40-60%</td>
<td><strong>Performance/production</strong></td>
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<tr>
<td></td>
<td>Improvising and devising original drama, interpreting drama texts, rehearsing,</td>
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<td></td>
<td>designing lighting, sound, sets, costumes and graphics for programs, posters</td>
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<td>and promotion. Demonstrating the development of confidence and competence in the</td>
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<td></td>
<td>use of drama skills, techniques, processes and technologies in a range of</td>
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<td></td>
<td>performance contexts. Managing a range of production processes, evaluating and</td>
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<td>modifying them as necessary.</td>
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<td></td>
<td>A practical (performance) examination is included in this assessment type.</td>
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<td></td>
<td>Types of evidence include a journal/portfolio (written or digital) as part of the</td>
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<td>portfolio, with exploration and the development of ideas; reflection on learning</td>
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<td></td>
<td>processes and critical evaluation and modification of ideas; reflection on and</td>
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<td></td>
<td>evaluation of performance and production processes.</td>
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<td><strong>Best suited to the collection of evidence of student achievement of</strong></td>
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<td></td>
<td>**Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3:</td>
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<td></td>
<td>Drama responses, and Outcome 4: Drama in society can also be incorporated in this</td>
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<tr>
<td></td>
<td>assessment type**.</td>
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<tr>
<td>20-30%</td>
<td><strong>Response</strong></td>
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<tr>
<td></td>
<td>Response to, analysis and evaluation of own, others’ or professional drama works.</td>
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<tr>
<td></td>
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<td></td>
<td><strong>Outcome 3: Drama responses, and Outcome 4: Drama in society.</strong></td>
</tr>
<tr>
<td>20-40%</td>
<td><strong>Investigation</strong></td>
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<tr>
<td></td>
<td>Research work in which students plan, conduct and communicate an investigation of</td>
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<td>drama works, rehearsal processes, forms and styles, drama practitioners, companies</td>
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<td>and ensembles, issues and/or cultural contexts, using a range of primary and</td>
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<td></td>
<td>Types of evidence include a journal/portfolio (written or digital) to show</td>
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<td></td>
<td>evidence of research and the development of ideas, reflection on learning</td>
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<tr>
<td></td>
<td>processes and evaluation of research, performance and production processes.</td>
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<tr>
<td></td>
<td>**Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be</td>
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<tr>
<td></td>
<td>incorporated in this assessment type**.</td>
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</table>
UNIT 2ADRA

Unit description

The unit description provides the focus for teaching the specific unit content.

The focus for this unit is **representational drama**. This involves the driving force of drama that arises from conflicting human desires, motivations and objectives and the dramatic tension they create. In this unit students extend their voice and movement skills and develop specific techniques to enable them to present characters that audiences believe. They also learn how to write and devise realistic dialogue that drives dramatic action.

This unit covers **representational** and/or **realistic** drama forms and styles, and students explore techniques of characterisation through different approaches to text interpretation, particularly those based on the work of Stanislavski and others who followed.

Students consider audience/performance relationships in representational and/or realistic drama. They analyse the way drama technologies have been developed to represent realistic sets, situations and characters in a variety of performance spaces.

In contexts related to dramatic action, students have the opportunity to research, workshop, interpret, perform and produce texts in forms and styles related to representational and/or realistic drama.

Suggested learning contexts

In planning their programs, teachers are encouraged to nominate one or more learning contexts to shape and direct student exploration of course content, skills, knowledge and understandings in drama generally and specifically in representational/realistic drama. A list of possible contexts and approaches is on page 7 of the course.

Unit content

This unit builds on the content covered by the previous units. The course content descriptions on pages 4 and 5 explain the scope and nature of the unit content.

This unit includes knowledge, understandings and skills to the degree of complexity described below. This is the examinable content of the course.

**Set texts**: in this unit, students must study one text from the 2A Set Text List (see page 10). This text must be used by students when answering Section Two or Section Three of the Drama Written Exam. In Stage 2 students must study two texts (one Australian Drama and one World Drama) from the Stage 2 Set Text list.

**Other texts**: in this unit, students must also study a minimum of one script excerpt (not necessarily from the Set Text List). This representational/realistic excerpt should allow students exposure to different ideas and approaches to Drama. In their written examination students may include discussion of this excerpt but the focus of their answer must be on the complete text studied from the Stage 2 Set Text Lists.

**Role**: students are required to engage with the role of actor and their choice of non-actor role. In the Stage 2 written examination, students focus on acting and at least one other role chosen from directing, designing or dramaturgy (for details about each role see page 8).

**Oral and written communication**: students are to address appropriate aspects of written and oral communication and their principles of best practice, through drama in performance and associated learning activities.

**Drama language**

**Voice and movement**
- vocal and non-verbal communication techniques to create believable characters in representational/realist drama using the processes developed by Stanislavski
- vocal communication techniques (pace, pitch, pause projection phrasing, tone, dynamics; and accents as appropriate) in the performance of representational/realist drama
- movement and non-verbal communication techniques (posture, gesture, facial expression, proxemics and use of space) to create character and dramatic action in the performance of representational/realist drama
- use of focus and spatial awareness in representational/realist drama.

**Drama processes**
- use of the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension) to create realistic characterisation in performance using the processes developed by Stanislavski
- creating dramatic action through text interpretation including identification of themes, approach, plot/dramatic action and dramaturgy
- play writing processes including ways to structure representational/realist texts including identification of themes, approaches, plot/dramatic action
- performance preparation processes, such as memorising, workshop and rehearsal in representational/realist drama.
Drama forms and styles
- representational/realistic drama forms and styles such as realism and naturalism, and interpretations of these
- relationship between representational/realistic drama and narrative structures.

Contextual knowledge
Drama conventions
- representational and/or realistic drama and ‘suspension of disbelief’
- audience/dramatic action relationships (identification)
- use of the elements of drama according to stylistic conventions
- linear and non-linear narrative structures such as leaps of time, such as flashback, flash forward, fragmented or cyclical
- conventions of directing and blocking in realistic drama including entrances, exits and transitions
- conventions of recording drama such as a stage manager’s prompt book and design diagram conventions such as plan and elevation views, lighting plans
- performance and audience etiquette.

Cultural values and drama practice
- impact of audience expectations, attitudes, experience and understandings on drama production and response
- cultural value and status assigned to stars and celebrity of particular actors, directors, designers
- economic value of drama.

Historical and social knowledge
- overview of the development of western drama and representational drama with a focus on particular practitioners, such as Stanislavski and the ways that others have interpreted their ideas and processes
- historical and social contexts of particular drama texts.

Production
Spaces of performance
- strategies to use when working in different performance spaces, focusing on representational/realist drama
- ways that audiences are positioned to identify and engage with realistic drama
- live theatre and the space of performance in terms of the audience as both viewer and participant
- differences between live and filmed/recorded performances.

Design and technologies
- impact of technologies on the development of representational drama, including recorded drama
- use of drama design and technologies to represent real settings and characters.

Management skills and processes
- planning personal rehearsal schedules
- performance organisation and overview of production roles: stage management, stage crew, technical support, and front-of-house workers (for details about each role see page 8)
- working responsibly to create a safe environment.

VET integrated units of competency
Units of competency may be integrated in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency that may be suitable for integration are:

Certificate I units of competency:
ICAU1128B Operate a personal computer
CUFIND201A Develop and apply creative arts industry knowledge

Certificate II unit of competency:
CUECOR02C Work with others

Note: Any reference to qualifications and units of competency from training packages is correct at the time of publication.
## Assessment

The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

<table>
<thead>
<tr>
<th>Weighting Stage 2</th>
<th>Type of Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>40-50%</td>
<td><strong>Performance/production</strong>  &lt;br&gt; Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary.  &lt;br&gt; A practical (performance) examination is included in this assessment type.  &lt;br&gt; Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes.  &lt;br&gt; Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type.</td>
</tr>
<tr>
<td>20-30%</td>
<td><strong>Response</strong>  &lt;br&gt; Response to, analysis and evaluation of own, others’ or professional drama works.  &lt;br&gt; A written examination is included in this assessment type.  &lt;br&gt; Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes.  &lt;br&gt; Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society.</td>
</tr>
<tr>
<td>20-30%</td>
<td><strong>Investigation</strong>  &lt;br&gt; Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources.  &lt;br&gt; Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes.  &lt;br&gt; Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type.</td>
</tr>
</tbody>
</table>
UNIT 2BDRA

Unit description

The unit description provides the focus for teaching the specific unit content.

The focus for this unit is presentational drama. Students consider the dynamic role of drama in shaping cultural and personal identity. They learn how drama is shaped by its historical and cultural context and how drama can provide a commentary or critique that may challenge conventional thinking about particular issues.

Students extend their knowledge of drama forms and styles that have been considered challenging, either because of the way that they challenged the conventions, dramatic structure and styles of performance, or because of the way they challenged notions of identity related to politics, nationalism, gender or class.

Students learn about the work of particular practitioners whose approaches to drama encompass presentational or non-realist drama.

They consider the ways that such drama can use a wide variety of different found and purpose-built performance spaces and how productions can be staged using minimal or symbolic sets and props.

In contexts related to challenge and identity, students have the opportunity to research, workshop, interpret and perform drama texts. They undertake production roles and collaborate to work safely and present their drama in a well-organised manner.

Suggested learning contexts

In planning their programs, teachers are encouraged to nominate one or more learning contexts to shape and direct student exploration of course content, skills, knowledge and understandings in drama generally and specifically in presentational/non-realist drama. A list of possible contexts and approaches is on page 7 of the course.

Unit content

This unit builds on the content covered by the previous units. The course content descriptions on pages 4 and 5 explain the scope and nature of the unit content.

This unit includes knowledge, understandings and skills to the degree of complexity described as follows. This is the examinable content of the course.

Set texts: in this unit, students must study one text from the 2B Set Text List (see page 10). This text must be used by students when answering Section Two or Section Three of the Drama Written Exam. In Stage 2 students must study two texts (one Australian Drama and one World Drama) from the Stage 2 Set Text list.

Other texts: in this unit, students must also study a minimum of one script excerpt (not necessarily from the Set Text List). This presentational/non-realist excerpt should allow students exposure to different ideas and approaches to Drama. In their written examination, students may include discussion of this excerpt but the focus of their answer must be on the complete text studied from the Stage 2 Set Text Lists.

Role: students are required to engage with the role of actor and their choice of non-actor role. In the Stage 2 written examination, students focus on acting and at least one other role chosen from directing, designing or dramaturgy (for details about each role see page 8).

Oral and written communication: students address appropriate aspects of written and oral communication and their principles of best practice, through drama in performance and associated learning activities.

Drama language

Voice and movement
- vocal communication techniques (pace, pitch, pause projection phrasing, tone, dynamics; and accents) appropriate to presentational/non-realistic drama
- extending vocabulary of movement and non-verbal communication (facial expression, posture, gesture, weight, space, time and energy and proxemics) such as those developed by practitioners such as Laban, Meyerhold and Grotowski
- focus and spatial awareness in presentational/non-realist drama.

Drama processes
- use of the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension) appropriate to presentational/non-realistic drama
- approaches to rehearsing and directing presentational and non-realist texts
- play writing processes including ways to structure presentational and/or non-realist texts including identification of themes, approaches, plot/dramatic action
- group work processes for ‘ensemble’ drama production including rehearsal and performance preparation processes, such as memorising, interpreting, workshopping and refining.
Drama forms and styles
- presentational and/or non-realist drama forms and in-depth study of forms and/or styles appropriate to chosen text/s
- relationships between presentational/non-realist drama and non-linear and non-narrative texts and structures.

Contextual knowledge
Drama conventions
- ways that presentational and/or non-realist drama manipulate the elements of drama and conventions of structure, settings, speech and movement
- audience/dramatic action relationships, such as alienation or audience detachment
- conventions specific to the form or style of presentational/non-realist drama
- conventions of documenting drama such as a stage manager’s prompt book and design diagram conventions including plan and elevation views
- performance and audience behaviours appropriate to presentational/non-realist drama.

Cultural values and drama practice
- effect of changing historical, social and cultural values on drama production and reception
- effect of sociocultural background of audience
- changing economic value of drama.

Historical and social knowledge
- development of presentational and non-realist drama from the 1890s to the present, and the ways that different practitioners have responded to changing historical, social and cultural contexts
- effect of contexts on the production and reception of drama.

Production
Spaces of performance
- shaping or selecting spaces that best suit particular styles and forms of presentational or non-realist drama
- ways that presentational or non-realist drama uses spaces of performance.

Design and technologies
- use of design and technology appropriate to presentational/non-realist drama
- comparison of forms and styles of representational/realist drama that use sets, costume, sound and lighting, with those of presentational/non-realist drama that use minimal sets, props, costumes and available lighting and sound.

Management skills and processes
- components of a production budget
- planning rehearsal schedules
- performance organisation
- overview of production roles (stage management, stage crew, technical support, front-of-house workers) (for details about each role see page 8)
- working responsibly to create a safe environment.

VET integrated units of competency
Units of competency may be integrated in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency that may be suitable for integration are:

Certificate I units of competency:
ICAU1128B Operate a personal computer
CUFIND201A Develop and apply creative arts industry knowledge

Certificate II unit of competency:
CUECOR02C Work with others

Note: Any reference to qualifications and units of competency from training packages is correct at the time of publication.
**Assessment**

The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

<table>
<thead>
<tr>
<th>Weighting Stage 2</th>
<th>Type of Assessment</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance/production</strong></td>
<td>Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary. A practical (performance) examination is included in this assessment type. Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes. <strong>Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type.</strong></td>
<td>40-50%</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Response</strong></td>
<td>Response to, analysis and evaluation of own, others’ or professional drama works. A written examination is included in this assessment type. Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes. <strong>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society.</strong></td>
<td>20-30%</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Investigation</strong></td>
<td>Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources. Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes. <strong>Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type.</strong></td>
<td>20-30%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
UNIT 3ADRA

Unit description

The unit description provides the focus for teaching the specific unit content.

The focus for this unit is **dramatic text, context, form and style**. In this unit students perform and produce a published drama work incorporating in-depth study and interpretation of text, subtext, context and style.

Students refine their skills in voice and movement and develop techniques for control of vocal delivery in performance. They learn about different approaches to dramaturgy, directing and rehearsing a drama text. They consider ways that drama can be funded and learn about the components of production budgets, stage managing, planning production schedules; and working responsibly to create a safe working environment.

Students learn about different theoretical approaches to representational and presentational or non-realist drama and the ways that drama texts can be reworked for contemporary performance contexts and audiences.

Suggested learning contexts

In planning their programs, teachers are encouraged to nominate one or more learning contexts to shape and direct student exploration of course content, skills, knowledge and understandings in drama generally and specifically in different theoretical approaches to representational and presentational or non-realist drama. A list of possible contexts and approaches is on page 7 of the course.

Unit content

This unit builds on the content covered by the previous units. The course content descriptions on pages 4 and 5 explain the scope and nature of the unit content.

It is recommended that students studying Stage 3 have completed Stage 2 units. This unit includes knowledge, understandings and skills to the degree of complexity described below. This is the examinable content of the course.

Set texts: in this unit, students must study one text from the Stage 3 Set Text List (see page 10). This text must be used by students when answering Section Two or Section Three of the Drama Written Exam. Over the two Stage 3 units, students must study two texts (one Australian Drama and one World Drama) from the Stage 3 Set Text list.

Other texts: in this unit, students must study two additional script excerpts (not necessarily from the Set Text List). Each script excerpt should allow students exposure to different ideas and approaches to Drama. In their written examination, students may include discussion of these excerpts but the focus of their answer must be on the complete text studied from the Stage 3 Set Text Lists.

Role: students are required to engage with the role of actor and other roles as described on page 8. Students need to have covered all roles by the end of the two Stage 3 units. In the Stage 3 written examination students may be asked to write from the point of view of an actor, director, designer, manager and dramaturge (for details about each role see page 8).

Oral and written communication: students address appropriate aspects of written and oral communication and their principles of best practice, through drama in performance and associated learning activities.

Drama language

Voice and movement
- vocal communication techniques for clarity control and flexibility of voice in performance through pace, pitch, pause projection phrasing, tone, dynamics; and accents as appropriate
- extending and adapting a vocabulary of movement and non-verbal communication techniques such as facial expression, posture, gesture, weight, space, time, energy and proxemics appropriate to the drama text, performance space and audience

Drama processes
- selecting and controlling the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, audience and dramatic tension) focusing on characterisation appropriate to drama text, spaces of performance and audience
- research into existing drama texts (dramaturgy)
- dramaturgical research into drama texts through analysis and interpretation of text, sub-text and contexts (including theme, approach, theories, plot/dramatic action, characterisation)
- dramatic structure
- play building and play writing processes
- director’s blocking and use of performance space
- different strategies and approaches to rehearsing and directing, including use of planning, improvisation, systematic rehearsal, shaping and pacing and the combination of physical and psychological approaches to rehearsing
- performance preparation processes.
Drama forms and styles
- forms and styles of representational and presentational or non-realist drama appropriate to text or texts being produced and/or studied
- in-depth study of form/s and/or style/s appropriate to chosen texts.

Contextual knowledge
Drama conventions
- conventions of structuring and interpreting drama texts
- adapting the elements of drama (role and character, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension) and conventions according to: event, text, dramatic structure, space, chosen acting style/s available technologies and audience
- use of metaphor, symbol, mood and contrast in existing texts
- conventions of recording drama such as a stage manager’s prompt book and design diagram conventions including plan and elevation views
- dynamic relationship between drama conventions and their historical, social and cultural contexts, at the time of creation and in subsequent performances.

Cultural values and drama practice
- effect of changing sociocultural values on drama production and reception
- identification and evaluation of implicit assumptions, beliefs and values in: drama texts and their production, particular performance events, spaces, technologies and their application in drama
- ways that drama is funded in Australia.

Historical and social knowledge
- theoretical approaches to drama
- effect of performance and audience historical, social and cultural contexts on reception of drama
- critiquing and evaluating constructions of identity and otherness in drama texts and the influence of one’s own historical social and cultural contexts on drama responses.

Production
Spaces of performance
- ways that different performance spaces shape audiences’ interpretations of drama through the social, historical and cultural values they represent e.g. conventional theatre spaces like the Edwardian His Majesty’s Theatre, or found and adapted spaces, such as an open-air quadrangle or old factory
- relationship between different performance spaces and audience, production and performance
- use of proscenium, thrust, in-the-round, traverse, and promenade spaces of performance.

Design and technologies
- use of visual elements: line, shape, texture, colour, tone/value, 3D form and space
- use of principles of design: balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm, contrast appropriate to: design role, chosen text, available technologies and performance space
- safe use and management of drama technologies.

Management skills and processes
- management roles (see page 8)
- working responsibly to create a safe environment.
### Assessment

The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

<table>
<thead>
<tr>
<th>Weighting Stage 3</th>
<th>Type of Assessment</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>40-50%</td>
<td>Performance/production</td>
<td>Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary. A practical (performance) examination is included in this assessment type. Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes. Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type.</td>
</tr>
<tr>
<td>25-35%</td>
<td>Response</td>
<td>Response to, analysis and evaluation of own, others’ or professional drama works. A written examination is included in this assessment type. Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes. Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society.</td>
</tr>
<tr>
<td>25-35%</td>
<td>Investigation</td>
<td>Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources. Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes. Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type.</td>
</tr>
</tbody>
</table>
UNIT 3BDRA

Unit description
The unit description provides the focus for teaching the specific unit content.

The focus for this unit is interpreting, manipulating and creating drama. Students apply conventions and techniques of drama forms and styles to interpret texts and develop original works that may be either celebratory and/or critical in their perspective. They show their understanding of how a range of practical and theoretical approaches manipulates the elements of drama.

Students apply voice and movement skills appropriate to their drama work and incorporate emerging and traditional technologies, and may use elements of other art forms in their presentation.

They research contemporary developments in world drama, critically evaluate the way that drama is valued in Australian culture and make predictions about its future.

Students devise and perform an original work.

Suggested learning contexts
In planning their programs, teachers are encouraged to nominate one or more learning contexts to shape and direct student exploration of course content, skills, knowledge and understandings in drama generally and specifically in practical and theoretical approaches to drama. A list of possible contexts and approaches is on page 7 of the course.

Unit content
This unit builds on the content covered by the previous units. The course content descriptions on pages 4 and 5 explain the scope and nature of the unit content.

It is recommended that students studying Stage 3 have completed Stage 2 units. This unit includes knowledge, understandings and skills to the degree of complexity described below. This is the examinable content of the course.

Set texts: in this unit, students must study one text from the Stage 3 Set Text List (see page 10). This text must be used by students when answering Section Two or Section Three of the Drama Written Exam. Over the two Stage 3 units, students must study two texts (one Australian Drama and one World Drama) from the Stage 3 Set Text list.

Other texts: in this unit, students must study a minimum two script excerpts (not necessarily from the Set Text List). Each script excerpt should allow students exposure to different ideas and approaches to Drama. In their written examination, students may include discussion of these excerpts but the focus of their answer must be on the complete text studied from the Stage 3 Set Text Lists.

Role: students are required to engage with the role of actor and other roles as described on page 8. Students need to have covered all roles by the end of the two Stage 3 units. In the Stage 3 written examination students may be asked to write from the point of view of an actor, director, designer, manager and dramaturge (for details about each role see page 8).

Oral and written communication: students address appropriate aspects of written and oral communication and their principles of best practice, through drama in performance and associated learning activities.

Drama language
Voice and movement
- vocal communication techniques to achieve clarity control, flexibility and modulation of voice in performance, varying subtlety and intention of pace, pitch, pause, projection, phrasing, rhythm, tone and dynamics appropriate to the performance event, space and audience manipulating a wide range of movement and non-verbal communication techniques such as facial expression, posture, gesture, weight, space, time and energy and proxemics appropriate to the performance event, space and audience.

Drama processes
- synthesising the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension) focusing on characterisation to develop an appropriate approach to the performance event, space and audience
- dramaturgical processes related to developing new drama works and research into drama texts through analysis and interpretation of text, sub-text and contexts (including theme, approach, theories, plot/dramatic action)
- play building and playwriting processes
- strategies and approaches to rehearsing and directing, including use of planning, improvisation, systematic, corrective rehearsal, shaping and pacing, interpretation of texts identifying themes, theoretical approaches, plot/dramatic action and the combination of physical and psychological approaches to interpretation of role and dramatic action
- performance preparation processes.
Drama forms and styles
- contemporary western and/or non-western forms of drama appropriate to chosen text/s, such as physical and visual theatre, mask and puppetry appropriation and re-development of older styles
- more contemporary styles such as documentary drama and theatre for development and social change
- in-depth study of form/s and/or style/s appropriate to chosen texts.

Contextual knowledge
Drama conventions
- selection, omission, subversion and emphasis of the elements and conventions of drama to present a particular perspective
- use of metaphor, symbol, mood and contrast in new texts
- conventions of documenting drama such as a stage manager’s prompt book and design diagram conventions including plan and elevation views
- dynamic relationships between existing and emerging drama conventions.

Cultural values and drama practice
- reinforcing, shaping and challenging values in drama texts and performances
- effects of sociocultural contexts and the ways that particular drama practices are valued over others
- assumptions about audiences for drama associated with particular forms, styles, discourses and theoretical approaches
- overview of funding and training opportunities in Australia.

Historical and social knowledge
- theoretical approaches to drama
- considering possible futures of drama
- critiquing drama texts and productions in terms of their contextual influences and possible impact
- effect of contemporary contexts on drama, such as the way that particular approaches, production elements and modes of presentation are valued over others.

Production
Spaces of performance
- use and adaptation of conventional performance spaces, found spaces and adapted spaces
- relationship between audience, production elements and performance in contemporary drama spaces.

Design and technologies
- use of technologies in drama
- use of metaphor and symbol through drama design and production technologies
- safe use and management of technologies.

Management skills and processes
- protocols that relate to industry standards such as signing-in, the half-hour call, silence backstage
- management roles (see page 8)
- consideration of marketing, funding and sponsorship issues and opportunities.

Assessment
The three types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Drama course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

<table>
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<th>Stage 3</th>
<th>Type of Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>40-50%</td>
<td>Performance/production</td>
<td>Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills, techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary. A practical (performance) examination is included in this assessment type. Types of evidence include a journal/portfolio (written or digital) as part of the portfolio, with exploration and the development of ideas; reflection on learning processes and critical evaluation and modification of ideas; reflection on and evaluation of performance and production processes. Best suited to the collection of evidence of student achievement of Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes. Outcome 3: Drama responses, and Outcome 4: Drama in society can also be incorporated in this assessment type</td>
</tr>
<tr>
<td>25-35%</td>
<td>Response</td>
<td>Response to, analysis and evaluation of own, others’ or professional drama works. A written examination is included in this assessment type. Types of evidence include a journal/portfolio (written or digital) to show evidence of analysis of drama, reflection on drama experiences and critical evaluation of performance and production processes. Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama in society.</td>
</tr>
<tr>
<td>25-35%</td>
<td>Investigation</td>
<td>Research work in which students plan, conduct and communicate an investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues and/or cultural contexts, using a range of primary and secondary sources. Types of evidence include a journal/portfolio (written or digital) to show evidence of research and the development of ideas, reflection on learning processes and evaluation of research, performance and production processes. Best suited to the collection of evidence of student achievement of Outcome 3: Drama responses, and Outcome 4: Drama society. Outcome 1: Drama ideas, and Outcome 2: Drama skills and processes can also be incorporated in this assessment type</td>
</tr>
</tbody>
</table>
Examination details
Stage 2 and Stage 3
Drama

Written examination design brief

Stage 2

The Drama examination comprises a written examination worth 50% of the total examination score and a practical (performance) examination worth 50% of the total examination score.

**Time allowed**
- Reading time before commencing work: ten minutes
- Working time for paper: two and a half hours

**Permissible items**
- Standard items: pens, pencils, eraser, correction fluid, highlighters
- Special items: nil

<table>
<thead>
<tr>
<th>Section</th>
<th>Supporting information</th>
</tr>
</thead>
</table>
| **Section One**  
Analysis and interpretation of a drama text  
Short answer | The candidate analyses and interprets a short unseen drama text and answers two questions; one from the point of view of an actor and one from the point of view of a non-actor. The candidate answers the non-actor questions from the point of view of their choice of: director, designer or dramaturge.  
The drama text includes: a script excerpt and other information about the script which could include character lists, director’s or designer’s notes, images, background and contextual information.  
Questions are scaffolded to outline expectations and enable the candidate to address all aspects of the questions.  
Short answers can include lists, summaries, annotated sketches and diagrams, tables and graphic organisers as indicated by the question or appropriate to the answer. |
| **Section Two**  
Australian drama  
Extended answer | In this section the candidate analyses and describes how they would perform and/or stage one of the Australian plays from the set text list through the role of actor or non-actor.  
Questions are scaffolded to outline expectations and enable the candidate to address all aspects of the questions.  
Extended written answers can include lists, summaries, annotated sketches and diagrams, tables and graphic organisers as indicated by the question or appropriate to the answer. |
| **Section Three**  
World drama  
Extended answer | In this section the candidate analyses and describes how they would perform and/or stage one of the World plays from the set text list through the roles of actor or non-actor.  
Questions are scaffolded to outline expectations and enable students to address all aspects of the questions. Extended answers include but are not limited to conventional essay format.  
Extended written answers can include lists, summaries, annotated sketches and diagrams, tables and graphic organisers as indicated by the question or appropriate to the answer. |
Drama
Practical (performance) examination design brief
Stage 2

The Drama examination comprises a written examination worth 50% of the total examination score and a practical (performance) examination worth 50% of the total examination score.

**Time allocated**
Examination: 20 minutes

**Provided by the candidate**
A signed Declaration of authenticity
Two copies of the Original solo performance script with completed cover pages
Two copies of the Scripted monologue with completed cover pages

**Provided by the Curriculum Council**
CD player
One school desk and one chair
A warm-up space

**Additional information**
The candidate will be attired in plain ‘theatre blacks’ and/or costume.
The candidate is to work within the marked performance area.
The time allocated includes transition time.
The markers will stop the preparation or performance after the maximum allocated time has elapsed for that component.

<table>
<thead>
<tr>
<th>Examination</th>
<th>Supporting information</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Part 1</strong></td>
<td></td>
</tr>
<tr>
<td>Original solo performance</td>
<td>The candidate will perform an Original solo performance of a monologue focusing on a single character.</td>
</tr>
<tr>
<td>20% of the total examination</td>
<td>The candidate can bring scenery, props and costume limited to what they alone can carry and set-up in 60 seconds. The candidate can use an audio recording to support their Original solo performance and have a technical assistant to operate sound for the Original solo performance.</td>
</tr>
<tr>
<td>Preparation: 60 seconds</td>
<td></td>
</tr>
<tr>
<td>Performance duration: 4–6 minutes</td>
<td></td>
</tr>
<tr>
<td><strong>Part 2</strong></td>
<td></td>
</tr>
<tr>
<td>Spontaneous improvisation</td>
<td>After the Original solo performance the candidate will be given an improvisation based on the Original solo performance involving the same character located in a different time and/or situation.</td>
</tr>
<tr>
<td>10% of the total examination</td>
<td>The candidate will have 30 seconds to collect their thoughts. Preparation can include planning their improvisation and organisation of the space, scenery and/or props.</td>
</tr>
<tr>
<td>Preparation: 30 seconds</td>
<td></td>
</tr>
<tr>
<td>Performance duration: 1–2 minutes</td>
<td></td>
</tr>
<tr>
<td><strong>Part 3</strong></td>
<td></td>
</tr>
<tr>
<td>Scripted monologue</td>
<td>The candidate will perform their choice of a Scripted monologue from a published play text.</td>
</tr>
<tr>
<td>15% of the total examination</td>
<td>The candidate will have up to 60 seconds to make any costume changes and/or set up any props or set.</td>
</tr>
<tr>
<td>Preparation: 60 seconds</td>
<td></td>
</tr>
<tr>
<td>Performance duration: 2–3 minutes</td>
<td></td>
</tr>
<tr>
<td><strong>Part 4</strong></td>
<td></td>
</tr>
<tr>
<td>Interview</td>
<td>The candidate will be asked three questions relating to Parts 1, 2 and/or 3 of the practical (performance) examination.</td>
</tr>
<tr>
<td>5% of the of the total examination</td>
<td>Through their answers the candidate can describe and explain intentions, drama processes and theory relevant to their exam performances. The candidate will answer in clear well structured ways using appropriate terminology and drama language.</td>
</tr>
<tr>
<td>Duration: 2–3 minutes</td>
<td></td>
</tr>
</tbody>
</table>
**Drama**

**Written examination design brief**

**Stage 3**

The Drama examination comprises a written examination worth 50% of the total examination score and a practical (performance) examination worth 50% of the total examination score.

**Time allowed**

- Reading time before commencing work: ten minutes
- Working time for paper: two and a half hours

**Permissible items**

- Standard items: pens, pencils, eraser, correction fluid, highlighters
- Special items: nil

<table>
<thead>
<tr>
<th>Section</th>
<th>Supporting information</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section One</strong>&lt;br&gt;Analysis and interpretation of a drama text&lt;br&gt;Short answer&lt;br&gt;20% of the total examination&lt;br&gt;2-3 questions&lt;br&gt;Answer all questions&lt;br&gt;Suggested working time: 60 minutes</td>
<td>In this section the candidate critically analyses and interprets a short unseen drama text from the point of view of an actor, director, designer, manager and/or dramaturge. The drama text includes a script excerpt and other information about the script which could include character lists, director's or designer's notes, images, background and contextual information. The candidate could use lists, summaries, annotated sketches or diagrams, tables and graphic organisers as indicated by the question or appropriate, in their short answers.</td>
</tr>
<tr>
<td><strong>Section Two</strong>&lt;br&gt;Australian drama&lt;br&gt;Extended answer&lt;br&gt;15% of the total examination&lt;br&gt;One question from a choice of 2-4 questions&lt;br&gt;Suggested working time: 45 minutes</td>
<td>In this section the candidate critically analyses and explains how they would perform and/or stage one of the Australian plays from the set text list from the point of view of an actor, director, designer, manager and/or dramaturge. Extended answers include but are not limited to conventional essay format. The candidate could use diagrams, sketches, tables, charts, lists and dot points in their extended written answer. The candidate is required to include annotated sketches or diagrams where indicated by the question.</td>
</tr>
<tr>
<td><strong>Section Three</strong>&lt;br&gt;World drama&lt;br&gt;Extended answer&lt;br&gt;15% of the total examination&lt;br&gt;One question from a choice of 2-4 questions&lt;br&gt;Suggested working time: 45 minutes</td>
<td>In this section the candidate critically analyses and explains how they would perform and/or stage one of the World plays from the set text list from the point of view of an actor, director, designer, manager and/or dramaturge. Extended answers include but are not limited to conventional essay format. The candidate could use diagrams, sketches, tables, charts, lists and dot points in their extended written answer. The candidate is required to include annotated sketches or diagrams where indicated by the question.</td>
</tr>
</tbody>
</table>
The Drama examination comprises a written examination worth 50% of the total examination score and a practical (performance) examination worth 50% of the total examination score.

**Time allocated**  
Examination: 20 minutes

**Provided by the candidate**  
A signed Declaration of authenticity  
Two copies of the Original solo performance script with completed cover pages  
Two copies of the Scripted monologue with completed cover pages

**Provided by the Curriculum Council**  
CD player  
One school desk and one chair  
A warm-up space

**Additional information**  
The candidate will be attired in plain ‘theatre blacks’ and/or costume.  
The candidate is to work within the marked performance area.  
The time allocated includes transition time.  
The markers will stop the preparation or performance after the maximum allocated time has elapsed for that component.

<table>
<thead>
<tr>
<th>Examination</th>
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</tr>
</thead>
</table>
| **Part 1**  | **Original solo performance**  
20% of the total examination  
Preparation: 60 seconds  
Performance duration: 5–7 minutes |
|             | The candidate will perform an Original solo performance portraying a character journey of one or more characters.  
The candidate can bring scenery, props and costume limited to what they alone can carry and set-up in 60 seconds. The candidate can use an audio recording to support their Original solo performance and have a technical assistant to operate sound for the Original solo performance. |
| **Part 2**  | **Scripted monologue**  
15% of the total examination  
Preparation: 60 seconds  
Performance duration: 2–3 minutes |
|             | After the Original solo performance the candidate will have 60 seconds to prepare for the Scripted monologue. The preparation time can be used to organise the space, props and/or costume.  
The candidate will perform their choice of a scripted monologue from a published play text. |
| **Part 3**  | **Spontaneous improvisation**  
10% of the total examination  
Preparation: 30 seconds  
Performance duration: 1–2 minutes |
|             | After the Scripted monologue the candidate will be given an improvisation based on the Original solo performance or the Scripted monologue of a character located in a different time and situation.  
Preparation time can include planning the improvisation and organisation of the space, props and costume. |
| **Part 4**  | **Interview**  
5% of the total examination  
Duration: 2–3 minutes |
|             | The candidate will be asked three questions relating to Parts 1, 2 and/or 3 of the practical (performance) examination.  
Through their answers the candidate can explain and critically analyse intentions, drama processes and theory relevant to their exam performances. The candidate will answer in clear well structured ways using appropriate terminology and drama language. |
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Appendix 1: Grade descriptions
### Grade descriptions

**Drama**  
**Stage 1**

Grades are allocated at the end of a unit or semester based on the rank order of students. Grades should not be allocated to individual assessments.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Effectively and with confidence applies drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama performance/production. Use of reflective and cooperative processes is efficient. Describes in detail the practical, contextual, and aesthetic considerations of realising and experiencing drama; includes a range of evidence to produce informed responses. Communicates in detail about drama forms, styles and contexts as related to realising and experiencing drama in performance/production. Structures work effectively; accurately uses relevant drama terminology. Meets task requirements.</td>
</tr>
<tr>
<td>B</td>
<td>Competently and with some confidence applies drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama performance/production. Use of reflective and cooperative processes is mostly efficient. Sometimes describes in detail practical, contextual, and aesthetic considerations of realising and experiencing drama; responses are supported with some evidence. Communicates with some detail about drama forms, styles and contexts as related to realising and experiencing drama in performance/production. Uses relevant drama terminology. Meets task requirements.</td>
</tr>
<tr>
<td>C</td>
<td>Adequately applies drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production. Uses reflective and cooperative processes inconsistently. Briefly describes the most obvious features and processes of realising and experiencing drama; responses are sometimes supported with evidence with minimal attention to task requirements. Communicates superficial descriptions of drama forms, styles and contexts as related to realising and experiencing drama in performance/production. Uses some drama terminology, though sometimes inaccurately. Meets task requirements.</td>
</tr>
<tr>
<td>D</td>
<td>Applies in a limited way, drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production. Uses minimal reflective and cooperative processes. Simply recounts drama experiences. Communicates minimal description of drama forms, styles and contexts as related to realising and experiencing drama in performance/production. Uses some drama terminology. Meets most task requirements but efforts are often inaccurate, incomplete and/or ineffective.</td>
</tr>
<tr>
<td>E</td>
<td>Does not meet the requirements for a D grade.</td>
</tr>
</tbody>
</table>
### Grade descriptions

**Drama**  
**Stage 2**

Grades are allocated at the end of a unit or semester based on the rank order of students. Grades should not be allocated to individual assessments.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
</table>
| A     | Effectively and confidently integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama performance/production, sometimes with originality.  
Uses reflective and cooperative processes efficiently.  
Succinctly describes, analyses, interprets and evaluates the contextual, theoretical and aesthetic considerations of realising and experiencing drama; insightful responses include substantial evidence and justification.  
Explores and communicates clearly and coherently about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  
Structures work effectively and efficiently; uses relevant drama terminology accurately and effectively. Meets task requirements. |
| B     | Competently and with some confidence integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama.  
Uses reflective and cooperative processes efficiently.  
Describes, analyses, interprets and evaluates the contextual, theoretical and aesthetic considerations of realising and experiencing drama; includes a range of evidence and justification.  
Explores and communicates clearly about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  
Accurately uses relevant drama terminology; applies given structures. Meets task requirements. |
| C     | Integrates drama knowledge, skills and processes in a limited way in the preparation, development and realisation of published or devised performance/production.  
Briefly describes, interprets and makes assertions about the contextual and aesthetic considerations of realising and experiencing drama; supports responses with little evidence or justification.  
Communicates in a minimal and superficial way about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  
Applies given structures with accurate use of some relevant drama terminology. Meets task requirements. |
| D     | Uses some drama terminology. Meets most task requirements although efforts are sometimes inaccurate, incomplete and/or ineffective.  
Makes minimal use of reflective and cooperative processes.  
Briefly describes, interprets and makes assertions about the contextual and aesthetic considerations of realising and experiencing drama; supports responses with little evidence or justification.  
Communicates in a minimal and superficial way about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  
Uses some drama terminology. Meets most task requirements although efforts are sometimes inaccurate, incomplete and/or ineffective. |
| E     | Does not meet the requirements for a D grade. |
### Grade descriptions
**Drama**  
**Stage 3**

Grades are allocated at the end of a unit or semester based on the rank order of students. Grades should not be allocated to individual assessments.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Descriptions</th>
</tr>
</thead>
</table>
| **A** | Sensitively, effectively and confidently integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production; originality is sometimes evident in the work.  
Apply reflective and cooperative processes in highly efficient and effective ways.  
Succinctly describes analyses, interprets and evaluates contextual, theoretical and aesthetic considerations of realising and experiencing drama; insightful responses draw on a substantial range of evidence and justification.  
Explores and communicates in detail and depth the critical analysis of drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  
Structures work coherently; uses relevant drama terminology accurately. |
| **B** | Effectively and with some confidence and sensitivity integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production.  
Apply reflective and cooperative processes efficiently and effectively.  
Clearly describes, analyses, interprets and evaluates contextual, theoretical and aesthetic considerations of realising and experiencing drama; informed responses include a range of evidence.  
Explores and clearly communicates a critical analysis of drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  
Structures work well with accurate use of relevant drama terminology. |
| **C** | Competently and with some confidence integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production.  
Apply reflective and cooperative processes in mostly efficient ways with some effect.  
Describes analyses, interprets and evaluates the contextual theoretical and aesthetic considerations of realising and experiencing drama although sometimes superficially; provides some evidence to support responses.  
Communicates an adequate analysis of drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  
Meets all task requirements and uses relevant drama terminology. |
| **D** | Applies in limited and/or sometimes inconsistent ways drama knowledge, skills and processes in the preparation, development and realisation of published or devised performance/production.  
Apply reflective and cooperative processes with inconsistent and/or limited effect.  
Briefly describes, analyses and evaluates the contextual and aesthetic considerations of realising and experiencing drama; judgements are supported with little evidence.  
Communicates a largely descriptive and superficial analysis of drama forms, styles and contexts as related to realising and experiencing drama in performance/production.  
Meets most task requirements and uses drama terminology, although sometimes inaccurately and/or ineffectively. |
| **E** | Does not meet the requirements for a D grade |
Grades are allocated at the end of a unit or semester based on the rank order of students. Grades should not be allocated to individual assessments.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade descriptions</td>
<td>Drama</td>
</tr>
<tr>
<td></td>
<td>Glossary</td>
</tr>
<tr>
<td>Applies</td>
<td>Put to practical use.</td>
</tr>
<tr>
<td>Analyse</td>
<td>To explore the various elements of drama, aspects or parts of a process or event to suggest a possible explanation or effect of those parts.</td>
</tr>
<tr>
<td>Coherent</td>
<td>Logically consistent; showing a unity of thought or purpose.</td>
</tr>
<tr>
<td>Confidence</td>
<td>To engage in a skill or process of drama with self-assuredness that comes from time and focussed application.</td>
</tr>
<tr>
<td>Considerations (of drama)</td>
<td>Careful and continuous thought.</td>
</tr>
<tr>
<td>Consistent</td>
<td>Constant; regular; maintaining a similar standard.</td>
</tr>
<tr>
<td>Creative</td>
<td>To use imaginative processes to find innovative ways of exploring or expressing ideas relevant to drama.</td>
</tr>
<tr>
<td>Describe</td>
<td>To provide a written account of details relevant to supporting the reader's understanding of some process or event; some comments about patterns or relationships.</td>
</tr>
<tr>
<td>Effective</td>
<td>Successful; achieving or realising intention.</td>
</tr>
<tr>
<td>Efficient</td>
<td>Describing a student who is able and practical; briskly competent.</td>
</tr>
<tr>
<td>Evaluation</td>
<td>To explore the various elements of drama, aspects or parts of a process or event to conclude about their strengths, weaknesses or value to making meaning or other drama considerations.</td>
</tr>
<tr>
<td>Explore</td>
<td>To examine or enquire into something thoroughly.</td>
</tr>
<tr>
<td>Integrate</td>
<td>Combines drama elements to create a whole.</td>
</tr>
<tr>
<td>Justification</td>
<td>Act of proving something to be just, right or reasonable.</td>
</tr>
<tr>
<td>On-balance</td>
<td>Reading the evidence based on the grade descriptor and the general patterns exemplified through valid annotated samples and the sophistication of the tasks and unit content; ‘all things considered’.</td>
</tr>
<tr>
<td>Originality</td>
<td>Imaginative and independent thought or creation.</td>
</tr>
<tr>
<td>Realisation</td>
<td>The process of developing a performance to a suitable state of readiness for an audience, as well as the production, stage management, venue, audience and performance context considerations.</td>
</tr>
<tr>
<td>Recount</td>
<td>To present in order the essential parts of a process or event, with little comment about meaning, patterns or implications; literal retelling.</td>
</tr>
<tr>
<td>Relevant</td>
<td>Having a significant bearing on the drama being studied.</td>
</tr>
<tr>
<td>Sensitive</td>
<td>With attention to nuance, subtleties, shades of meaning, purpose and intention.</td>
</tr>
<tr>
<td>Substantiate</td>
<td>To establish a claim by proof or evidence to prove it.</td>
</tr>
<tr>
<td>Succinct</td>
<td>To communicate with an economy of language that achieves a depth of meaning to the reader.</td>
</tr>
<tr>
<td>Synthesises</td>
<td>Combines separate elements into a coherent whole.</td>
</tr>
</tbody>
</table>
Appendix II

E647 DRAMA STUDIES (YEAR 12)  2008
DRAMA
Introduction
This subject is based on a set of outcomes which students should achieve. A number of components associated with each outcome has been stipulated. Assessment of the outcomes will be achieved through a series of assessments tasks. The Performance Criteria for the assessment of these tasks are provided.

Rationale
Through the arts, societies create, rehearse, record, synthesise and share human imagination and experience. Drama is the dynamic enactment of real and imagined cultural and social life. Drama enables both individuals and groups to reflect, explore, shape and symbolically represent ideas, emotions, experiences and consequences in order to define their identity in the context of their immediate surroundings and of the broader society in which we live. Drama represents a growth area of industry and employment. Through drama studies students can address transferable key competencies that are essential for participation in contemporary society. Students work individually and collaboratively to develop interpersonal skills, achieve individual and shared goals, develop confidence and a sense of self-worth and acquire the communication skills necessary for healthy relationships, further education and successful participation in the world of work. Drama provides students with opportunities for developing reading, writing, listening, speaking and performance skills, as well as providing foundations for interpreting and reasoning. Drama combines creative and cognitive modes of expression. This course has explicit links to the Arts Major Learning Outcomes of the Curriculum Framework. In drama studies students generate arts works that communicate ideas using the skills, techniques, processes, language, conventions and technologies of the arts and apply aesthetic understanding to reflect on, respond to, and evaluate the arts and the role of the arts in society. The Year 12 Drama Studies syllabus reflects the needs of students considering applying for tertiary entrance at the end of Year 12. It offers students a worthwhile opportunity to study drama in greater depth and is a solid basis for further study in a number of disciplines. This course emphasises the development of skills in interpretation of text, individual expression through the creation of performance, refinement of verbal and non-verbal communication techniques, creation and shaping of dramatic action, analysis of forms and styles of drama and synthesis of drama concepts. This Year 12 subject differs from Drama (E634) requiring the students to work towards higher order skills. There is an emphasis on the theoretical and historical contexts of drama, analytical thinking and a demand for critical awareness of performance and aesthetic language. There is a higher expectation of complexity and sophistication of ideas and levels of skill and understanding in the requirements of the outcomes.

Subject Design
This subject stipulates a set of outcomes which describe what students are able to achieve as a result of studying the subject. The content and context of the subject have been clearly documented. Schools may apply to the Curriculum Council to vary the content and context by which each of the outcomes is achieved. Variations will be approved if the proposed change provides the opportunity for students to demonstrate they can still achieve these outcomes, and if they are assessable through the common assessment framework described below. The assessment framework, based on a series of generally defined common assessment tasks, has been stipulated for the subject. Each task measures student performance of particular outcomes. A set of Performance Criteria supports the assessment framework for the subject. A procedure for rating student performance on each task, allocating a grade and a numerical mark at the end of the subject, has also been stipulated. Suggested guidelines which may be appropriate for the delivery and assessment of the subject are included in support materials which accompany this subject.

Subject Outcomes
Within the context of the Drama Studies subject, through observing, creating, making, presenting, performing, sharing, reflecting on, appreciating and
understanding the role of the arts in society, the student is provided with the opportunity to meet each of the following outcomes:

| Outcome 1: | Demonstrates techniques of verbal communication through improvisation and text interpretation. |
| Outcome 2: | Demonstrates techniques of non-verbal communication through improvisation and text interpretation. |
| Outcome 3: | Identifies, synthesises and contextualises drama text and heritage. |
| Outcome 4: | Prepares and performs original drama which has been developed through research, discussion and workshop and demonstrates influences of drama theories and/or styles studied. |
| Outcome 5: | Demonstrates sustained realisation of character from published scripts. |
| Outcome 6: | Executes practically one of the roles and skills of the production and design team in drama. |
| Outcome 7: | Records, describes, reflects, interprets, analyses and evaluates own drama and the drama of others. |
| Outcome 8: | Maintains a reflective process journal and an organised drama folio with detailed evidence of achievement in all aspects of the subject. |
**Components of Outcomes**

**Outcome 1:**
The following components amplify the context and meaning of the outcome. The student:
- demonstrates complex verbal communication processes in realising drama performances, such as use of pace, pause, pitch, vocal projection and verbal dynamics.
- applies effective and appropriate vocal elements to create and sustain character.

**Outcome 2:** Demonstrates techniques of non-verbal communication through improvisation and text interpretation.
The following components amplify the context and meaning of the outcome. The student:
- identifies, discusses and applies the use of body, shape, space, time and energy
- recognises and applies non-verbal communication skills in drama
- applies effective and appropriate physical elements to create and sustain character.

**Outcome 3:** Identifies, synthesises and contextualises drama text and heritage.
The following components amplify the context and meaning of the outcome. The student:
- demonstrates in practical and written forms knowledge of dramatic conventions, forms and texts
- demonstrates in practical and written forms understandings of drama heritage and the role of drama in its society
- identifies, analyses and synthesises understandings of the content of drama and its cultural context.

**Outcome 4:** Prepares and performs original drama which has been developed through research, discussion and workshop and demonstrates influences of drama theories and/or styles studied.
The following components amplify the context and meaning of the outcome. The student:
- improvises drama with attention to initiating dramatic action, using dramatic tension, structuring improvisation and performing it within given parameters.
- selects, develops and shapes an original concept through discussion, research and workshop
- interprets dramatic theory and/or styles studied to structure original drama
- applies appropriate technical elements of stagecraft and production where available and
- performs original drama to an audience
- submits the final script together with a written record of the development processes undertaken
- drafts and scripts a piece of 5 - 7 minutes solo.

**Outcome 5:** Demonstrates sustained realisation of character from published scripts.
The following components amplify the context and meaning of the outcome. The student:
- creates a fully realised character by identifying, analysing and applying character and relationship, plot, sub-text, mood, atmosphere, and dramatic tension.
- sustains character in performance
- performs a credible character appropriate to the style, form or period of the script.

**Outcome 6:** Executes practically one of the roles and skills of the production and design team in drama.
The following components amplify the context and meaning of the outcome. The student:
- describes and analyses in oral or written form the roles and skills of the production and design team including the creative and interpretive roles of playwrights, dramaturges, actors, directors, designers (for example, set costume, lighting, promotion).
- undertakes the responsibility of one of the roles of the production and design team.
- establishes a collaborative working relationship with the production and design team.
**Outcome 7:** Records, describes, reflects, interprets, analyses and evaluates own drama and the drama of others.

The following components amplify the context and meaning of the outcome. The student:

- describes, reflects analyses and evaluates own performance and the performance of others through processes such as questioning, hypothesising, justifying and speculating
- describes, analyses and evaluates own contribution to group processes
- describes, reflects and analyses in written form the processes and products of tasks undertaken
- submits a written description, analysis and evaluation of workshops, developmental work and other activities
- demonstrates an understanding of appropriate terminology, eg., forms, conventions, contextual terms, performance terminology and technical terminology.

**Outcome 8:** Maintains a reflective process journal and an organised drama folio with detailed evidence of achievement in all aspects of the subject

The following components amplify the context and meaning of the outcome. The student:

- presents all material in an ordered, logical manner
- uses an appropriate format in presenting the folio
- collects, collates and presents all written work related to the completion of the subject and where appropriate submits audio tapes, videotapes of performances, bibliographies, costume designs, set designs, historical information, interviews, lighting plans, work notes, work schedules, photographs, annotated programs
- demonstrates an understanding of how the material was used and for what purpose
- maintains a reflective journal that is a record, analysis and evaluation of own work and collaborative group processes.
**Common Assessment Framework**

The framework outlined below specifies a series of common assessment tasks for this subject. The framework gives the student at least two opportunities to demonstrate their achievement of each outcome in this subject.

Each common assessment task measures student performance on a subset of subject outcomes. For each outcome measured in a task, student performance will be rated as either satisfactory, high, or very high.

The *Common Assessment Task Booklet* which accompanies this subject further describes each task, and defines parameters for its completion. Schools are free to determine specific assessment details within these parameters.

<table>
<thead>
<tr>
<th>Specified Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
</tr>
<tr>
<td>Individually, in pairs, or as part of a small group, the student workshops, interprets and presents a 3-5 minutes scene from an appropriate text.</td>
</tr>
<tr>
<td>Two</td>
</tr>
<tr>
<td>The student demonstrates practically one of the roles of a drama production team.</td>
</tr>
<tr>
<td>Three</td>
</tr>
<tr>
<td>Individually or in pairs, the student will prepare and perform an extended improvisation relating to an issue or theme in a contemporary text studied.</td>
</tr>
<tr>
<td>Four</td>
</tr>
<tr>
<td>The student presents in written form two analyses of performances viewed.</td>
</tr>
<tr>
<td>Five</td>
</tr>
<tr>
<td>The student presents in a group, two memorised scenes (each 3 to 5 minutes in length) from chosen scripts which illustrate contrasting style form and/or period.</td>
</tr>
<tr>
<td>Six</td>
</tr>
<tr>
<td>The student performs in a scripted production.</td>
</tr>
<tr>
<td>Seven</td>
</tr>
<tr>
<td>The student develops, drafts, scripts, designs and performs a fully realised original solo drama production of 5-7 minutes duration.</td>
</tr>
<tr>
<td>Eight</td>
</tr>
<tr>
<td>The student maintains a reflective journal and presents it along with a drama folio which has been planned, organised and maintained.</td>
</tr>
<tr>
<td>Nine</td>
</tr>
<tr>
<td>The student completes written examinations to demonstrate their knowledge and understanding of the historical, theoretical, contextual and technical aspects of the course.</td>
</tr>
</tbody>
</table>

A minimum of ONE contemporary Australian drama text (1960 and beyond) must be studied, plus ONE OTHER from world text and heritage, World Drama (other than Australian), beyond 1900. The study of these texts should include the identification of major developments, issues, themes and characteristics in contemporary drama. These requirements must be met in Task 1, Task 3, Task 5 or Task 6.
**Set Texts**

As from and including 2006:
2006-2008 Set Texts List, Drama Studies E647

**Australian Drama (1960 and Beyond)**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jimmy Chi</td>
<td><em>Bran Nue Dae</em></td>
</tr>
<tr>
<td>Andrew Bovell</td>
<td><em>Speaking in Tongues</em></td>
</tr>
<tr>
<td>David Britton</td>
<td><em>Plainsong</em></td>
</tr>
<tr>
<td>Paul Brown</td>
<td><em>Aftershocks</em></td>
</tr>
<tr>
<td>Reg Cribb</td>
<td><em>Last Cab to Darwin</em></td>
</tr>
<tr>
<td>Michael Gow</td>
<td><em>Away</em></td>
</tr>
<tr>
<td>Justin Monjo and Nick Enright</td>
<td><em>Cloud Street</em></td>
</tr>
<tr>
<td>Louis Nowra</td>
<td><em>Summer of the Aliens</em></td>
</tr>
<tr>
<td>Dickon Oxenburg</td>
<td><em>Merry Go Round in the Sea</em></td>
</tr>
<tr>
<td>Hannie Rayson</td>
<td><em>Inheritance</em></td>
</tr>
<tr>
<td>David Williamson</td>
<td><em>Life After George</em></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Australian Music Theatre**

<table>
<thead>
<tr>
<th>Authors</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nick Enright and Terrance Clarke</td>
<td><em>Summer Rain</em></td>
</tr>
<tr>
<td>Katherine Thompson, Angela Chaplin and Kavisah Mazzella</td>
<td><em>Mavis Goes to Timor</em></td>
</tr>
</tbody>
</table>

**World Drama (other than Australian) beyond 1900**

**Plays of Realism/Naturalism**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anton Chekhov</td>
<td><em>The Cherry Orchard</em></td>
</tr>
<tr>
<td>Sean O’Casey</td>
<td><em>Juno and the Paycock</em></td>
</tr>
<tr>
<td>John Osborne</td>
<td><em>Look Back in Anger</em></td>
</tr>
<tr>
<td>Elmer Rice</td>
<td><em>Street Scene</em></td>
</tr>
</tbody>
</table>

**Alternatives to Realism and Naturalism**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jean Giradoux</td>
<td><em>The Mad Woman of Chaillot</em></td>
</tr>
<tr>
<td>Max Frisch</td>
<td><em>Andorra</em></td>
</tr>
<tr>
<td>Luigi Pirandello</td>
<td><em>Six Characters in Search of an Author</em></td>
</tr>
<tr>
<td>Thornton Wilder</td>
<td><em>Our Town</em></td>
</tr>
<tr>
<td>Tenessee Williams</td>
<td><em>The Glass Menagerie</em></td>
</tr>
</tbody>
</table>

**Epic Theatre**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caryl Churchill</td>
<td><em>Mad Forest</em></td>
</tr>
<tr>
<td>Bertholt Brecht</td>
<td><em>The Caucasian Chalk Circle</em></td>
</tr>
<tr>
<td></td>
<td><em>The Threepenny Opera</em></td>
</tr>
</tbody>
</table>

**Music Theatre**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lionel Bart</td>
<td><em>Oliver</em></td>
</tr>
<tr>
<td>Joan Littlewood</td>
<td><em>Oh, What a Lovely War!</em></td>
</tr>
<tr>
<td>Stephen Sondheim</td>
<td><em>Into the Woods</em></td>
</tr>
</tbody>
</table>

**Asian Theatre**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arisin C. Noer</td>
<td><em>The Bottomless Well</em></td>
</tr>
</tbody>
</table>

**Practical Examinations – In School**

In this subject students are expected to complete two practical tasks under formal examination conditions. This will include Task 7 and one other from Tasks 1, 3, 5 or 6.

**Common Assessment Task Booklet**

Details of the parameters of each task are provided in the Common Assessment Task Booklet which is available from the Curriculum Council. The diagram below reflects the essence of the Drama Studies subject in that all aspects of the subject are interrelated. This philosophy has been encompassed in the common assessment framework, which enables the development of the tasks to be integrated using the major areas of focus within the subject.
Performance Criteria

Ratings for student performance of each outcome will be based on the following criteria:

**Outcome 1: Demonstrates techniques of verbal communication through improvisation and text interpretation.**

<table>
<thead>
<tr>
<th>Satisfactory</th>
<th>High</th>
<th>Very high</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student demonstrates through improvisation and text interpretation the ability to use verbal communication techniques relevant to the context. The vocal qualities will be audible, clear, and appropriate to the character or role being portrayed.</td>
<td>The student confidently demonstrates through improvisation and text interpretation the ability to use a range of verbal communication techniques relevant to the context. The vocal qualities will have audibility, clarity, fluency and control appropriate to the character or role being portrayed.</td>
<td>The student consistently, confidently and sensitively demonstrates through improvisation and text interpretation the ability to use a wide range of verbal communication techniques relevant to the context. The vocal qualities will have audibility, clarity, fluency, flexibility and control appropriate to the character or role being portrayed. In addition, there will be an outstanding command of voice which conveys the meaning and mood of the spoken word.</td>
</tr>
</tbody>
</table>

**Outcome 2: Demonstrates techniques of non-verbal communication through improvisation and text interpretation.**

<table>
<thead>
<tr>
<th>Satisfactory</th>
<th>High</th>
<th>Very high</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student demonstrates through improvisation and text interpretation the ability to use non-verbal communication techniques relevant to the context. There will be a use of space and physicalisation appropriate to the character or role being portrayed.</td>
<td>The student confidently demonstrates through improvisation and text interpretation the ability to use a range of non-verbal communication techniques relevant to the context. There will be a controlled use of space and flexibility of physicalisation appropriate to the character or role being portrayed.</td>
<td>The student consistently, confidently and sensitively demonstrates through improvisation and text interpretation the ability to use a wide range of non-verbal communication techniques relevant to the context. There will be a controlled use of space and disciplined use of physicalisation appropriate to the character or role being portrayed. In addition, there will be an outstanding command of the body and space which conveys meaning and creates an effective mood and atmosphere appropriate to the situation.</td>
</tr>
</tbody>
</table>
### Outcome 3: Identifies, synthesises and contextualises drama text and heritage.

<table>
<thead>
<tr>
<th>Satisfactory</th>
<th>High</th>
<th>Very high</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student demonstrates an understanding of the relationship between text and context of drama, using research and analysis to describe features of texts, scripts and forms studied.</td>
<td>The student demonstrates a sound understanding of the relationship between text and context of drama, using selected information to analyse and communicate in an organised and fluent manner the features of texts, scripts and forms studied.</td>
<td>The student demonstrates a thorough understanding of the relationship between text and context of drama, using research and analysis to communicate in an articulate and succinct manner the features of texts, scripts and forms studied.</td>
</tr>
</tbody>
</table>

### Outcome 4: Prepares and performs original drama which has been developed through research, discussion and workshop and demonstrates influences of drama theories and/or styles studied.

<table>
<thead>
<tr>
<th>Satisfactory</th>
<th>High</th>
<th>Very high</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student interprets drama theories and/or styles studied to develop, prepare and perform original drama. The dramatic action is shaped using the elements of drama theories and/or styles chosen. The student understands the dynamics of the actor/audience relationship. There is evidence of progressive development of the work.</td>
<td>The student interprets drama theories and/or style studied to develop, prepare and perform well structured original drama. The dramatic action is shaped and refined using the elements of drama theories and/or styles chosen and these elements are consistently evident in the final product. The student understands and utilises the dynamics of the actor/audience relationship. There is strong evidence of progressive development of the work.</td>
<td>The student interprets drama theories and/or style studied to develop, prepare and perform well structured and imaginative original drama which reflects detailed preparation. The dramatic action is shaped and refined using the elements of drama theories and/or styles chosen and these elements are consistently evident and unified in the final product. The student understands and creatively responds to the dynamics of the actor/audience relationship. There is outstanding evidence of progressive development of the work.</td>
</tr>
</tbody>
</table>

### Outcome 5: Demonstrates sustained realisation of character from published scripts.

<table>
<thead>
<tr>
<th>Satisfactory</th>
<th>High</th>
<th>Very high</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student presents character using appropriate performance skills. There are identifiable qualities of the character and these are sustained and focused throughout the performance. The realisation of the character shows evidence of interpretation of the text and an awareness of theories and/or styles being studied.</td>
<td>The student presents a credible character using high level performance skills. There are clearly identifiable qualities of the character and these are confidently sustained and focused throughout the performance. The realisation of the character shows detailed evidence of interpretation of the text and an awareness and utilisation of theories and/or styles being studied.</td>
<td>The student presents an imaginative and highly credible character using outstanding performance skills. There are distinctively identifiable qualities of the character and these are confidently and consistently sustained throughout a highly focused performance. The realisation of the character is a sensitive, well-prepared interpretation which demonstrates a unified integration of theories and/or styles being studied.</td>
</tr>
</tbody>
</table>
**Outcome 6: Executes practically one of the roles and skills of the production and design team in drama.**

<table>
<thead>
<tr>
<th>Satisfactory</th>
<th>High</th>
<th>Very high</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student completes one of the roles from the production and design team and submits a working plot, diagrams, sketches and notes to allow realisation of the role. A cooperative working relationship is established with other members of the team.</td>
<td>The student demonstrates efficient completion of the role chosen in the production and design team and submits a working plot, diagrams, sketches and notes to allow clear realisation of the role. A cooperative working relationship is established with other members of the team and initiative is used to assist in the team's attainment of its goals.</td>
<td>The student demonstrates confident, competent control in the execution of the chosen role in the production and design team and submits detailed working plot, diagrams, sketches and notes to allow clear realisation of the role. A collaborative and highly cooperative working relationship is established with other members of the team. The student contributes as a dynamic and supportive member of the team who uses initiative and leadership skills to ensure the team's attainment of its goals.</td>
</tr>
</tbody>
</table>

**Outcome 7: Records, describes, reflects, interprets, analyses and evaluates own drama and the drama of others.**

<table>
<thead>
<tr>
<th>Satisfactory</th>
<th>High</th>
<th>Very high</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student analyses and evaluates characteristics and qualities of own drama and that of others using appropriate terminology and language.</td>
<td>The student critically analyses and evaluates characteristics and qualities of own drama and that of others using a range of appropriate terminology and language.</td>
<td>The student critically and thoroughly analyses and evaluates characteristics and qualities of own drama and that of others using a wide range of appropriate terminology and language.</td>
</tr>
</tbody>
</table>

**Outcome 8: Maintains a reflective process journal and an organised drama folio with detailed evidence of achievement in all aspects of the subject.**

<table>
<thead>
<tr>
<th>Satisfactory</th>
<th>High</th>
<th>Very high</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student maintains and presents an organised drama folio. The process journal shows evidence of reflection and analysis of the student's development and learning.</td>
<td>The student maintains and presents an organised drama folio which contains a range of material. The process journal shows evidence of insightful reflection and perceptive analysis of the student's development and learning.</td>
<td>The student maintains and presents an organised and detailed drama folio which contains a wide range of material. The process journal consistently shows insightful, sensitive reflection and highly perceptive analysis of the student's development and learning.</td>
</tr>
</tbody>
</table>
**Rating Procedure**

Before a final grade can be awarded, the final rating achieved for each outcome must be determined. This is done using the following process:

- **V** is attained when at least 50% of ratings are at a Very High level, and at least 50% of the remainder are at a High level or better, with all ratings demonstrated at an S or better.

- **H** is attained when at least 50% of ratings are at a High level or better, and at least 50% of the remainder are at a Satisfactory level or better.

- **S** is attained when at least 50% of ratings are at a Satisfactory level or better.

- **ND** is attained when more than 50% of ratings are at a Not Demonstrated level.

Where a student fails to achieve a final rating of S for an outcome, teachers are encouraged to provide the student with an additional opportunity to demonstrate S if:

- the student has completed all the CATs incorporating that outcome; and

- the student has demonstrated S for that outcome in at least one task.

The additional opportunity should not simply be a repetition of a task, but should be an equivalent task which reflects a change of context in which the task is done. Professional judgment should then be used to determine whether a final rating of ND or S is appropriate in each situation.

**Grading Procedure**

At the completion of this subject grades will be awarded in the following manner:

- **A** Very High performance in at least 50% of outcomes, and High or better in at least 50% of the remainder.

- **B** High or better in 50% of outcomes, and Satisfactory or better in the remainder.

- **C** Satisfactory or better in all outcomes.

- **D** Satisfactory or better in at least 50% of the outcomes.

- **E** Not Demonstrated in more than 50% of the outcomes.

A final rating of ND for any outcome will result in a grade of D being awarded.

Specific details giving examples of the combination of V, H and S resulting in different grades can be found in the *Common Assessment Tasks* booklet.

**Assigning a Numerical Score**

The steps below are to be followed to determine the final score (out of 96):

1. Assign number values (based on the expanded scoring algorithm) to outcomes in each task.
2. Aggregate the scores for each outcome.
3. Average the scores to find the final numeric score for each outcome.
4. The averaged score for each outcome is then aggregated to give the final numeric score.
Rating Scoring Algorithm Indicator of Student performance
V+ 12 Better than V with at least two components of the outcome achieved at a significantly higher level.
V 11 Achieves the criteria for V consistently.
V- 10 Nearly fulfils the criteria for V but lacks sufficient achievement in one component.
H+ 9 Achieves the criteria for H with at least two components at a higher level.
H 8 Achieves the criteria for H consistently.
H- 7 Nearly fulfils the criteria for H but lacks sufficient achievement in one component.
S+ 6 Achieves the criteria for S with at least two components at a higher level.
S 5 Achieves the criteria for S consistently.
S- 4 Nearly fulfils the criteria for S but lacks sufficient achievement in one component.
ND+ 3 A substantial attempt at the question that indicates demonstration of the outcome but matching only a few of the components of an S.
ND 2 Begins to engage with the question and demonstrates the outcome to a slight extent. A token response.
ND- 1 Very incomplete responses. For a written response this might entail copying out of the question and little attempt to analyse or develop an answer.
X 0 Does not engage with the task or indicate the outcome to any extent.

Resources
The following is a list of suggested resources for the Drama (D634) course. There are many alternative resources available to assist teachers in the implementation of the course.
Note: ‘(OP)’ identifies resources that are out of print but still valuable if teachers can locate them in their department or library.

**Workshop**

**Communication**


**Movement**


Waud, J., *Dance Drama*, Heinemann Education Australia, Melbourne, 1983. (OP)

**Voice**


**Introduction to Improvisation**


**Characterisation and Text**

**Interpretation**


**Performance**


**Performance Skills**


Text and Heritage

World Theatre


Webster, T.B.L., Greek Theatre Production, Methuen, London 1970. (OP)

Australian Theatre

Rees, L., A History of Australian Drama, Vols 1 and 2, Angus and Robertson, Sydney, 1973-78. (OP)

Teacher Reference


Websites

The Victorian Web
http://www.scholars.nus.edu.sg/landow/victorian/index.html
American Dialect Links – Evolution Publishing
http://www.evolpub.com/Americandialects/AmDialLnx.html
Languages on the Web
http://www.languages-on-the-web.com
Fonetiks. Org
http://www.fonetiks.org
Speech Accent Archive – George Mason University
http://classweb.gmu.edu/accent
Shakespears Words
http://www.shakespeareswords.com/
The Internet Theatre Bookshop
http://www.stageplays.co.uk
Australian Educator Resources
http://home.vicnet.net.au/~huffpuff/edu-resources.htm
The University of Liverpool
http://dictionary.reference.com
http://ccms.ntu.edu.tw/~karchung/Extras.htm
Aussie Educator- A total education web page for Australia - The Arts
Time Allocation
The subject has been designed to be completed through a structured education program of approximately 110 hours in any suitable contexts and series of learning experiences. Typically the subject will be studied over the period of one school year. For administrative reasons schools wishing to vary this delivery pattern (e.g. over a shorter period or over a longer period up to two school years) are required to notify the Chief Executive Officer of the Curriculum Council.

Subject Completion
Students must complete the school's structured educational and assessment program for a subject in order to be eligible to receive a grade unless there are exceptional and justifiable circumstances. In situations where the school considers that insufficient information has been gathered to justify the award of a grade for the subject, a result of U (for unfinished) should be allocated. The Curriculum Council offers the flexibility for the U to be converted to a grade after the final grades have been submitted. Further details on assessment and grading are provided in Volume I of the Syllabus Manuals.

Examination Details
The examination will consist of a practical component (50%) and a written paper (50%).

Part I: Original Solo Production (20 marks). Candidates will give one performance of their original piece from Task 7, which must take 5-7 minutes. Candidates need to have Task 7 completed and assessed by the end of Term three.

Part II: Improvisation (10 marks). Candidates will perform a short improvisation based directly on the Original Solo Production (up to 2 minutes).

Part III: Monologue (15 marks). Candidates will give one performance of a monologue, of their own choice, from any published play script. Monologues presented are to be of appropriate standard to enable students to demonstrate the outcomes. The monologue will involve a single character/voice only, and if the script is edited, it will present a coherent and complete dramatic role (up to 3 minutes).

Part IV: Oral Interview (5 marks). Candidates will undergo a short oral interview to discuss their drama processes, thinking and artistic choices (approximately 3 minutes).

The written paper will have a duration of two and a half hours and will consist of three parts.

Part I: Analysis and Interpretation of Text (20 marks). Candidates will give short written answers to questions in response to an unseen excerpt of script. All questions should be attempted.

Part II: Australian Drama (1960 and Beyond) (15 marks). There will be a choice of essay questions in this part. The questions will focus on the text and context of drama in performance. Candidates will be required to write one response, with reference to a set text studied.

Part III: World Drama (other than Australian) beyond 1900 (15 marks). There will be a choice of essay questions in this part. The questions will focus on the text and context of drama in performance. Candidates will be required to write one response, with reference to a set text studied.

Notes
1. A document, Notes on Performance, which describes the conduct of the practical component in more detail, will be sent to each candidate after confirmation of enrolment.
2. Candidates should bear in mind that scenery and props should be kept simple, and special effects of an elaborate nature (including lighting) are not allowed, except for equipment to play recorded sound.
3. Students must submit, at the start of their original production, a written declaration that the work is authentic.
4. The examiners will stop each component of the practical component if it exceeds the specified time limit.
Appendix III

Drama Course of Study 2005
Course of Study Overview

Part A: Course of Study

Background and Rationale

Course of Study Outcomes with elaborations

Scales of achievement

• Content area knowledge and skills
• Elaboration of content
• Learning contexts
• Unit organisation
• Unit outlines

Learning, Teaching and Assessment

Indicators of levels of achievement

Part B: Training Package Qualifications

Units of Competency from relevant Training Packages are taken into account when developing all the above aspects of the course of study

Accreditation details. This course was accredited at the Curriculum Council meeting held on 19 October 2005. The course has been accredited with recognition that there is a need to continue to clarify the wording of the scales of achievement and indicators and to develop detailed assessment support materials to enable indirect use of the scales of achievement.
Contents

PART A: The Course of Study

Introduction
  Background
  Rationale
  Course organisation and requirements
  Overview of outcomes, content and learning contexts

Course of Study Outcomes
  Outcomes in Drama
  Elaboration of the outcomes
  Scales of achievement

Scope of the Curriculum
  Content and learning contexts
  Elaboration of content
  Unit organisation
  Organisation of learning contexts
  Unit outlines: 1ADRA, 1BDRA, 2ADRA, 2BDRA, 3ADRA, 3BDRA

Learning, Teaching and Assessment
  Learning and teaching
  Assessment
    • External assessment
    • School-managed assessment
    • VET assessment
  Assessment types for the Drama course of study
  School-managed scheme of assessment

Indicators of level of achievement

PART B: Vocational Education Training Information

  The Australian Quality Training Framework (AQTF)
  National Training Packages
  Training Package Support Materials
  Assessment guidelines
  Assessment of Units of Competency
  Skills recognition
  Evidence of a Unit of Competency contributing to an outcome
  Units of Competency included in the Drama course of study

Units of Competency from CUE03 Entertainment Training Package
  Underpinning skills and knowledge for Units of Competency

Qualifications

Training Package pathway chart

Appendix
PART A: Introduction

Background

The Drama Course of Study enables students to further their achievement of the four Curriculum Framework Arts Learning Outcomes, Arts Ideas, Arts Skills and Processes, Arts Responses and Arts in Society.

Through engaging with this course of study, students also have the opportunity to further their achievement of all aspects of Overarching Outcomes 1 Communication, 6 Creative Thinking Skills, 10 Engaging in creative activity, and some aspects of Overarching Learning Outcomes 3 Researching, 4 Using Technology, 5 Analysis and Logical Reasoning, 8 Active Australian citizenship; 9 Cultural interaction and 11 Personal growth. Opportunities for students to achieve Overarching Outcomes 12, Learning independently and collaboratively; and 13, Recognising rights and behaving responsibility should be provided in all courses of study. See the Teaching, Learning and Assessment section of this course for advice.


The Drama Course of Study is inclusive of general and vocational education catering for a full range of achievement in years 11 and 12. This will include students who intend studying Drama, Arts Management, Theatre Design and Theatre Studies at tertiary level; students who intend studying or seeking employment in vocational areas such as acting, directing, design of sets, costumes, lighting or sound and theatre management; and students who will continue to enjoy drama as a leisure activity and apply the knowledge, skills and understandings they have learned to other aspects of their lives. The Drama course of study will also be useful for students intending to work in careers that require empathy and a high level of interpersonal skills.

This Drama Course of Study integrates the current year 11 and year 12 subjects: Drama D634 and E634 and Drama Studies D636 and E636.

Units of competency from qualifications in the Entertainment Industry Training Package (listed below) have been taken into account during the development of this course. Drama course of study outcomes have the potential to encompass some competencies from the Entertainment Industry Training Package through which students may work toward qualifications under the Australian Qualifications Framework.

<table>
<thead>
<tr>
<th>National Training Package</th>
<th>Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>CUE03 Entertainment</td>
<td>Certificate I in Live Production, Theatre and Events  CUE10103 Certificate II in Live Production, Theatre and Events CUE20103</td>
</tr>
</tbody>
</table>

Note: Any reference to units of competency from training package(s) mentioned are correct at the time this course was endorsed.

Schools wishing to gain recognition for student achievement toward these qualifications must meet the requirements of the Australian Quality Training Framework. For more detail, refer to Part B of this document.
Rationale

Drama is part of our everyday life and is one of the oldest art forms. Through taking on roles and enacting real and imagined events, performers engage audiences who suspend their disbelief to enter the world of the drama. Through drama, human experience is shared. Drama entertains, informs, communicates and challenges. It is a vibrant and varied art form found in play, storytelling, street theatre, festivals, film, television, interactive games, performance art and theatres.

In the Drama course of study, students achieve outcomes through the key activities of creation, performance and reflection. They explore and communicate ideas and learn particular processes and skills to enable them to work with drama forms, styles, conventions and technologies. Students reflect, respond and evaluate drama and become critical, informed audiences. They understand drama in the context of their own society and culture; they draw on a diverse range of drama from other cultures, places and times to enrich their inter-cultural understanding.

The Drama course of study focuses on aesthetic understanding and drama in practice as students integrate their knowledge and skills. They use the elements and conventions of drama to develop and present ideas and explore personal and cultural issues. In this course of study, students engage in drama processes such as improvisation, play building, text interpretation, play-writing and dramaturgy which allow them to create original drama and interpret a range of texts written or devised by others. Their work in this course of study will include production and design aspects involving sets, costumes, makeup props, promotional materials, stage management, front of house activities, sound and lighting. Increasingly, students will use new technologies such as digital sound and multi-media. This course of study encourages students to present drama to a range of audiences and work in different performance settings.

In this course of study, students work independently and collaboratively. They learn time management skills and are encouraged to show initiative and demonstrate leadership and interpersonal skills. Drama requires students to develop and practise problem-solving skills through creative and analytical thinking processes. Students develop their capacity to respond to, reflect on, and make informed judgements using appropriate terminology and language to describe, analyse, interpret and evaluate drama. They are encouraged to draw on their understanding of relevant aspects of other art forms.

While some students intend to make a career in drama and related fields, students also participate in drama for enjoyment and satisfaction. Through drama, students experience the pleasure that comes from developing personal skills, knowledge and understandings that can be transferred to a range of careers and situations. Drama builds confidence, empathy, understanding about human experience, and a sense of identity and belonging. These are invaluable qualities for contemporary living.
Course organisation and requirements

Course of study outcomes

The Drama course of study is designed to facilitate the achievement of four course of study outcomes. **Outcomes** are statements of what students should know, understand, value and be able to do as a result of their learning. They are written as open-ended statements and are elaborated subsequently into **aspects** that identify underpinning knowledge, concepts and skills in more detail. For each outcome there is a **scale of achievement**, consisting of five progressive levels of student performance, which is used to identify student achievement during and at the completion of a course. The levels of achievement on the scale are consistent with those for the Kindergarten to Year 12 progress maps.

The scope of the curriculum

This section details the **essential content** that must be taught for students to achieve the outcomes. The essential content is described at increasing levels of complexity in three pairs of **semesterised units**. The units are designed with starting points appropriate for students achieving in a particular range of levels on the scales of achievement. This means that schools can offer the course at the level of difficulty that best suits its students to ensure that they make progress. The units offered should be based on knowledge of students’ prior learning and achievement. The underpinning skills and knowledge from the VET Units of Competency listed in Part B have been taken into account in selecting the essential content.

Each course of study unit has a broad area of focus and examples of **learning contexts** are suggested. Teachers need to choose learning contexts that are relevant to their students’ interests and needs.

**Learning, teaching and assessment**

This section outlines the learning and teaching principles and practices from the **Curriculum Framework** that are best suited to achieving the outcomes for this course of study and explains how the outcomes are to be assessed.

**Learning and teaching**

In planning a program with learning experiences best suited to the needs of their students, teachers would need to start with the course of study outcomes and any relevant VET Units of Competency, while considering the complexity of the conceptual knowledge and skills and the most appropriate learning contexts for these students.

**Assessment and reporting**

Assessment strategies considered appropriate to enable students to demonstrate their achievement of the outcomes in particular contexts are identified. Included is a range of assessment types to cater for the needs of the full range of post-compulsory students and to judge achievement of VET Units of Competency where applicable.

For each course of study outcome, student performance will be rated using the scale of achievement. There will be **indicators** of achievement for each aspect to assist teachers in making judgements about students’ levels of achievement. The procedures for arriving at an on-balance judgment in relation to the level on the scale of achievement will be detailed in the Course of Study support materials. Assessment involves both **school-managed and external assessment processes**. Units of Competency require competency-based assessment processes.

Student achievement is reported in terms of a level on the scale of achievement for each course of study outcome and for each unit completed. All completed VET Units of Competency are also reported.
Overview of course of study outcomes, content and learning contexts

The diagram below represents an overview of the outcomes to be achieved by students and the content and learning contexts through which their understanding and achievement of the outcomes will be developed. In this course of study, the content listed is essential for each pair of units, while the learning contexts can be chosen to meet students’ needs and interests and to accommodate school resources.

### Course of Study Outcomes

- Drama Ideas
- Drama Skills and Processes
- Drama Responses
- Drama in Society

### Content area knowledge and skills

- Drama Language
- Contextual Knowledge
- Production Knowledge

### Learning contexts (examples only)

- Drama Events - play building, musical theatre, youth theatre; Dramatic Action – contemporary realistic drama;
- Challenge and Identity - Epic theatre, Theatre of the Absurd, Text and Style – contemporary drama texts, new interpretations of traditional forms and styles

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**English language competence**

Aspects of English language competence are embedded in the outcomes and their scales of achievement. In developing English language competence within the *Drama* course of study, students build on a dynamic range of modes of communication, with special emphasis on the use of voice, gesture and body movement. And how language is used in drama. They use the specialised vocabulary and discourse of drama to create, interpret and critically analyse a range of drama texts for a variety of audiences and contexts. They also use a range of language processes and strategies to communicate complex ideas. Through reading, writing, speaking, listening and viewing a range of drama texts, students will experience and understand a range of dramatic performances and can develop understandings about the interrelationship between the conventions and attitudes/values that underpin different cultures.

English language competence developed through achievement of the outcomes of the *Drama* course of study will contribute to students’ overall achievements in this area. The demonstration of English language competence for eligibility for the Western Australian Certificate of Education (WACE) will be through level 4 achievement of the outcomes from an English course of study.

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**Satisfactory completion**

In order to complete a course of study, a student will need to demonstrate achievement to some extent on the scale of achievement for all of the course outcomes. In addition they will need to complete the assessment requirements for at least one of the semesterised units. It is expected that the typical pattern of study for a course will be either a two-year program of two pairs of semesterised units (four units) or a year-long program of one pair of semesterised units (two units).

Students who require that achievement in a course of study be credited for selection by a university, need to have completed at least two units in that course of study.
**Course of Study outcomes**

Student achievement of the four outcomes listed below provides the focus for the *Drama* course of study. Through their participation in the course, students will engage in learning experiences designed to facilitate progress in their achievement of these outcomes. This focus provides students and teachers with the basis for determining learning experiences, teaching practices and assessment procedures.

The four intended outcomes of this course are:

<table>
<thead>
<tr>
<th>Outcome 1</th>
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<tbody>
<tr>
<td><em>Drama ideas</em></td>
</tr>
<tr>
<td>Students create, interpret, explore, develop and present drama ideas.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Outcome 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Drama skills and processes</em></td>
</tr>
<tr>
<td>Students apply drama skills, techniques, processes, conventions and technologies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Outcome 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Drama Responses</em></td>
</tr>
<tr>
<td>Students respond to, reflect on and evaluate drama.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Outcome 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Drama in Society</em></td>
</tr>
<tr>
<td>Students understand the role of drama in society.</td>
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</tbody>
</table>

NOTE: During the writing of the *Drama* Course of Study, the proposed outcomes were cross-checked against the elements and performance criteria for the VET Units of Competency to ensure a relationship between the outcomes and Units of Competency.
Elaboration of the outcomes

The course of study outcomes are elaborated to amplify the meaning in terms of what students achieve. Each outcome has been elaborated by identifying the aspects that would be evident in student achievement of that outcome. This will assist teachers in developing programs of learning and identifying student achievement in relation to the level statements of the scales of achievement.

**Outcome 1: Drama ideas**

Students create, interpret, explore, develop and present drama ideas.

In achieving this outcome, students:
- articulate their own ideas and interpret the ideas of others to make drama;
- explore and experiment to develop ideas in drama; and
- present drama ideas for specific purposes, audience and spaces.

**Outcome 2: Drama skills and processes**

Students apply drama skills, techniques, processes, conventions and technologies.

In achieving this outcome, students:
- apply specific skills, techniques and processes;
- apply knowledge and conventions of drama; and
- use technologies and undertake production roles and responsibilities.

**Outcome 3: Drama Responses**

Students respond to, reflect on and evaluate drama.

In achieving this outcome, students:
- respond to drama using processes of engagement and inquiry;
- reflect on the process of producing and performing drama; and
- evaluate drama using critical frameworks and cultural perspectives.

**Outcome 4: Drama in society**

Students understand the role of drama in society.

In achieving this outcome, students:
- understand the interrelationships between drama and its historical and cultural contexts;
- understand the social and cultural value and purpose of drama; and
- understand the economic significance of drama.
Scales of achievement

On-balance judgements about the level of student achievement of each of the outcomes of the Drama course of study are made using the scales of achievement below. The scales also inform what progress to higher levels of achievement of the outcomes means. Achievement of each outcome is continuous across the five levels, but differs qualitatively as students progress to each higher level. It would be assumed, for example, that a student demonstrating achievement at Level 7 was able to demonstrate consistently the requirements of Level 6 and below, but not those at Level 8.

**Outcome 1: Drama ideas**

Students create, interpret, explore, develop, and present drama ideas.

<table>
<thead>
<tr>
<th>Scale of Achievement</th>
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</thead>
<tbody>
<tr>
<td><strong>Level 8</strong></td>
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<tr>
<td><strong>Level 7</strong></td>
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<tr>
<td><strong>Level 6</strong></td>
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<tr>
<td><strong>Level 5</strong></td>
</tr>
<tr>
<td><strong>Level 4</strong></td>
</tr>
</tbody>
</table>

**Outcome 2: Drama skills and processes.**

Students apply drama skills, techniques, processes, conventions and technologies.

<table>
<thead>
<tr>
<th>Scale of Achievement</th>
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<tbody>
<tr>
<td><strong>Level 8</strong></td>
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<td><strong>Level 6</strong></td>
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<tr>
<td><strong>Level 5</strong></td>
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<tr>
<td><strong>Level 4</strong></td>
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</tbody>
</table>
**Outcome 3: Drama responses**

Students respond to, reflect on and evaluate drama.

<table>
<thead>
<tr>
<th>Scale of Achievement</th>
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</thead>
<tbody>
<tr>
<td><strong>Level 8</strong></td>
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<tr>
<td><strong>Level 7</strong></td>
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<tr>
<td><strong>Level 6</strong></td>
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<tr>
<td><strong>Level 5</strong></td>
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<tr>
<td><strong>Level 4</strong></td>
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</tbody>
</table>

**Outcome 4: Drama in society**

Students understand the role of drama in society

<table>
<thead>
<tr>
<th>Scale of Achievement</th>
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</thead>
<tbody>
<tr>
<td><strong>Level 8</strong></td>
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<td><strong>Level 7</strong></td>
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<td><strong>Level 6</strong></td>
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<tr>
<td><strong>Level 5</strong></td>
</tr>
<tr>
<td><strong>Level 4</strong></td>
</tr>
</tbody>
</table>

**NOTE:**
- The scales of achievement have been shaped around the aspects of the outcomes that appear on page 9.
Scope of the Curriculum

This section outlines the essential content that needs to be the focus of learning programs to enable students to maximise their achievement of the Overarching and Course of Study Outcomes. Through engaging with this essential content, students are able to demonstrate their achievement in school-managed and external assessment, and satisfy any requirements of post-school destinations for which the course of study is a prerequisite.

Examples of motivating and engaging learning contexts through which content is delivered are provided. Teachers are expected to be flexible in the selection of appropriate learning contexts.

Three two-unit combinations of semesterised units have been packaged to assist in the planning of programs to meet student needs and interests. The content described for each successive combination of units contributes to a deeper understanding and higher level of achievement of the outcomes.

Content

The following content area knowledge, skills and values are essential to the achievement of outcomes in the Drama course of study and should form the basis of the teaching/learning program. They are included in each of the course of study units and should be read in conjunction with the elaboration of content that appears on the following pages. The underpinning knowledge and skills associated with the Units of Competency listed in Part B have been considered in developing content descriptions and unit outlines.

The concepts and skills will be embedded as appropriate in learning tasks that focus on achievement of the outcomes, are meaningful to individual students and are relevant to their goals and aspirations.

<table>
<thead>
<tr>
<th>Drama Language</th>
<th>Contextual Knowledge</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>In learning the language of drama, students develop and apply essential knowledge understandings and values of elements of drama in performance:</td>
<td>In learning about and experiencing the social nature of drama, students develop an understanding of:</td>
<td>In applying the skills and processes involved in dramatic production, students understand and participate in:</td>
</tr>
<tr>
<td>• voice and movement</td>
<td>• drama conventions</td>
<td>• spaces of performance</td>
</tr>
<tr>
<td>• drama processes</td>
<td>• cultural values</td>
<td>• design and technology</td>
</tr>
<tr>
<td>• drama forms and styles</td>
<td>• historical and social knowledge</td>
<td>• management skills and processes</td>
</tr>
</tbody>
</table>

Elaboration of these areas appear on pages 13-15.

Learning contexts

Content that facilitates the achievement of outcomes and competencies cannot be achieved in isolation but needs to be addressed within a meaningful context. Examples of learning contexts appear on page 17.

To ensure maximum flexibility, teachers can select the most appropriate learning contexts to cater for the needs and interests of their students within the constraints of school resources.

Students may achieve VET Units of Competency while working in these contexts provided the criteria listed in the Evidence Guide for each Competency are met (refer to Section B for details).

Students should be given the opportunity to work with at least two drama forms in any one year.

A minimum of one Australian and One world drama text should be studied each year. In units 1ADRA and 1BDRA students work with excerpts from a number of drama scripts. In units 2ADRA, 2BDRA, 3ADRA and 3BDRA, students should work with a minimum of three excerpts and one entire drama text.
Elaboration of content

This section provides more detail about the essential knowledge, understandings, skills and values around which each of the units is framed. In each of the successive units, the content is described at increasing complexity and depth while retaining the flexibility for teachers to choose learning contexts appropriate to their students.

Drama Language

In learning the language of drama, students develop and apply essential knowledge understandings and values of elements of drama in performance, students develop an understanding of:

Voice and movement
In working with the elements of drama, students use skills of voice and movement. Drama language involves the use of voice, spoken word, facial expression, gesture and movement to create role and character and to communicate dramatic action. Students work with aspects of posture, breathing technique and voice production to produce resonant, resilient and articulate expressions of roles and characters. They learn to make choices about pace, pause, pitch, projection, phrasing and dynamics of voice in response to the needs of their drama work. They use their voices to express nuances and intentions of improvised and scripted texts. In movement, students work with body: weight, time, space and energy to create and communicate role, character and dramatic action. They use their movement skills and use of space to express the nuances and intentions of improvised and scripted texts. This repertoire underpins contemporary physical and psychological approaches to acting and directing.

Drama processes
Drama processes combine the elements of drama: role and character, situation, voice, movement, space and time, language and texts, symbol and metaphor, audience and dramatic tension to create dramatic meaning. Key drama processes are improvising and interpreting scripted drama. Other drama processes involve acting, directing, rehearsing, playwriting, dramaturgy, designing, stage management and front of house. Students learn to identify and apply each of these processes in making, performing and responding to drama. In addition they learn how new drama work is created by: actors, directors, stage managers and designers (costume, set, sound and lighting) interacting collaboratively. Students learn that drama performances engage audiences in dynamic processes of willing suspension of disbelief, identification, and/or aesthetic distance.

Drama forms and styles
Drama forms and styles are shaped by the application of the elements of drama: role and character, situation, voice, movement, space and time, language and texts, symbol and metaphor, audience and dramatic tension, according to particular conventions. Students are introduced to a range of forms and styles including traditional, contemporary and experimental drama practices. They have experience of a range of drama styles, notably within the major categorisations of representational and non-representational/presentational.
Contextual Knowledge

In understanding and experiencing the essential social nature of drama, students develop an understanding of:

Drama conventions
Conventions are the customs, protocols and ‘rules’ of drama. These include audience and performance etiquette, conventions related to mimesis and willing suspension of disbelief. Students recognise how drama conventions change over time and reflect particular aesthetic choices related to culture and place. They also learn to apply the elements of drama: role and character, situation, voice, movement, space and time, language and texts, symbol and metaphor, audience and dramatic tension, according to the conventions of particular forms and styles. They understand how drama draws on conventions of play and narrative; and use this knowledge to structure their own drama.

Cultural values
Cultural values shape drama forms, styles and conventions. Students learn to become aware of and critically analyse their own cultural beliefs and values in relation to various traditional and contemporary drama practices. They explore the ways that drama practitioners respond to and interact with cultural values in local, Australian and world settings. Students particularly learn about the value and importance of drama in the Australian economy. They consider the ways that drama contributes to cultural capital, and identify career and funding opportunities.

Historical and social knowledge
Historical and social knowledge impacts on drama forms, conventions, techniques and technologies in complex and challenging ways. Students learn the history of drama: key features of drama forms, styles, conventions of other times and places. They also learn how specific drama forms, styles, conventions, techniques and technologies relate to broader historical, social, political and economic issues. Students critically analyse relationships between artistic and aesthetic choices made by drama artists and key political and social ideas and concepts of that time. Students use critical frameworks for evaluating the impact of drama on social and cultural attitudes, including the influence of dramatic works in representing historical events.
Production

In applying the skills and processes involved in drama production, students understand and participate in:

**Spaces of performance**
Drama consists essentially of the interaction between performers and spectators in a given space. The term space is used here in a range of ways: the physical space of the interaction between the performance and the audience; the social, cultural and economic space of the audience members; the physical space of the stage, its organisation and design; the physical reality of ‘off stage’ space; and, the fictional or emotional space that is created or evoked within or in relation to the physical spaces. Students learn about the individual and communal ways in which various forms and styles of drama shape their performance spaces and call for audiences to respond in particular ways. They also consider the dynamic relationship that is created between the performers and the audience as spectators and participants in performances.

**Design and technologies**
Design and technologies shape and enhance the experience of drama. Students learn about the design and construction of costumes, makeup, props, sound, lighting, sets, and performance spaces to communicate meaning in drama. They consider both the aesthetic qualities of design and technologies as well as their construction and/or operation. Students learn the safe use and management of mechanical and electrical technologies such as operating sound and lighting equipment. They also consider the application of emerging technologies such as integrating multi-media with live performance.

**Management skills and processes**
Drama is essentially a social activity that involves the management of performers, audience, technologies, time and spaces according to the resources available. Students learn about stage management processes and personal project management, particularly in relation to meeting performance and course timelines. Management of drama also involves an understanding of ethical and legal issues: accepted codes of professional conduct and the rules and laws that relate to drama as an arts practice, particularly with regards to drama production. They also learn about work and safety regulations, intellectual property and copyright, censorship law and regulations related to the use of language, images and subject matter and the importance of inclusive social and work practices. They consider marketing issues related to attracting audiences and have experience in front of house activities. They also learn about the role of production managers in sourcing and budgeting funds and materials to create a drama work.
Typically, the Drama course of study is studied over two years and consists of semesterised units organised into two-unit combinations. It is expected that most students will, in two years, undertake the full two-year course and complete at least four units; however, students may elect to study only one two-unit combination over the course of a year and some students may complete only one unit.

The notional hours for each unit are intended to be 55 class contact hours. In an outcomes-focused environment, however, the emphasis is on achievement of the outcomes rather than the number of hours studied. Achievement of outcomes to a desired level may occur in shorter or longer periods of time and schools are encouraged to be flexible in their timetabling in order to meet the needs of all of their students. For example, while undertaking this course of study, students may further develop their achievement of the outcomes by participating in such things as additional workplace learning or school clubs and performances.

To cater for the full range of students, six units have been developed. The units are guides to programming designed with starting points appropriate for a range of student achievement levels; these have been identified as suggested entry levels. To provide continuity and coherence across a two-year course, each pair of units is designed around the same essential content areas, which increases in complexity from one unit to the next. Each unit allows students to achieve all four of the course outcomes.

This means that a school can offer the course at the level of complexity that best suits its student population, and teachers and students have the flexibility to undertake learning activities appropriate to students’ needs, interests and/or post-school destinations.

The diagram above illustrates the flexibility of the entry and exit points of the units to meet the range of students’ achievement levels when they commence the course of study.

- The first two units (1ADRA and 1BDRA) are designed for students who, typically, have had limited experience of drama education and who will be introduced to the basic content and skills that will prepare them for further studies in drama production and analysis.
- The next two units (2ADRA and 2BDRA) include more complex content and are suitable for students who are entering at Levels 4/5 and are ready for further development. These units will typically be a prerequisite for the third pair of units.
- The final two units (3ADRA and 3BDRA) are for students who have advanced skills and understandings and are ready to work with content at a sophisticated level of complexity. Normally, students who aspire to university destinations will undertake these units.
Organization of learning contexts

Each unit has a broad focus within which a wide range of learning contexts has been identified. Teachers are encouraged to choose learning contexts that will cater for the interests and needs of their students and should not limit themselves to the examples listed below.

The examples selected within each broad focus area are not discrete and should not constrain the development of learning programs. Variations of particular contexts reappear across the focus areas and range from the personal, concrete and practical to the more impersonal, abstract and theoretical. Regardless of the period a student is enrolled in a course, there is the opportunity for a rich, engaging, motivating and varied program of learning.

### Examples of learning contexts

<table>
<thead>
<tr>
<th>Focus Area</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exploring Drama</strong></td>
<td>Examples of learning contexts within the broad focus of <strong>exploring drama</strong>: ritual and storytelling; improvisational drama; Commedia dell Arte; mime and mask; Wayang Kulit / shadow puppetry.</td>
</tr>
<tr>
<td><strong>Drama Events</strong></td>
<td>Examples of learning contexts within the broad focus of <strong>drama events</strong>: playbuilding; youth theatre; documentary drama; drama for children; puppetry / Bunraku; musical theatre.</td>
</tr>
<tr>
<td><strong>Dramatic Action</strong></td>
<td>Examples of learning contexts within the broad focus of <strong>dramatic action</strong>: contemporary realistic drama; Naturalism; Realism.</td>
</tr>
<tr>
<td><strong>Challenge and Identity</strong></td>
<td>Examples of learning contexts within the broad focus of <strong>challenge and identity</strong>: Epic Theatre- Bertolt Brecht; Greek drama; Renaissance drama; Kabuki; melodrama; Theatre of the Absurd; political and protest drama.</td>
</tr>
<tr>
<td><strong>Text and Style</strong></td>
<td>Examples of learning contexts within the broad focus of <strong>text and style</strong>: contemporary drama texts; contemporary interpretations of older theatre forms and styles.</td>
</tr>
<tr>
<td><strong>Drama Perspectives</strong></td>
<td>Examples of learning contexts within the broad focus of <strong>drama perspectives</strong>: physical theatre; Forum theatre-Augusto Boal; Poor Theatre- Jerzy Growtowski; Theatre of Cruelty-Antonin Artaud; eclectic drama; contemporary musical theatre.</td>
</tr>
</tbody>
</table>

Selected VET Units of Competency from the *Entertainment Industry Training Package* have been considered when developing the units and are identified so that they may be included in the teaching/learning program when appropriate. For more specific detail, refer to Part B of this document.
1ADRA unit outline

Suggested entry levels up to 3/4. Typically for students whose achievement of Curriculum Framework outcomes has been limited and who will be introduced to the basic content and skills that will prepare them for further studies in Drama.

Outcome 1 Drama ideas
Students create, interpret, explore, develop, and present drama ideas.

Outcome 2 Drama skills and processes
Students use drama skills, techniques, processes, conventions and technologies.

Outcome 3 Drama responses
Students respond to, reflect on and evaluate drama.

Outcome 4 Drama in society
Students understand the role of drama in society.

The recommended focus for this unit is exploring drama. Within this broad focus, teachers select learning contexts that tap into the interests of their students and build upon the informal understandings that they already have.

Students are introduced to the skills, techniques and conventions of story and story telling, improvisation and play building, including the structure of ‘process drama’ moving from pretext to devising a drama work. Students will explore drama conventions, techniques and technologies. Through small-scale drama performance projects students extend their understanding and application of voice and movement skills and techniques and the way that stories and ideas are communicated in and through actors interacting in and with the performance space using technologies such as sets, lighting and sound.

Students view, read and explore relevant drama works and texts using scripts and/or script excerpts from Australian and/or World sources.

Essential content
This unit of study includes knowledge, understandings and skills with the degree of complexity described below. These need to be considered in relation to the elaboration of content on pages 13 to 15.

Drama Language

Voice and Movement: warm-up routines for voice and movement; posture and body alignment; breath control techniques for voice production; clarity and flexibility; mime, gesture, facial expressions and body language; developing a vocabulary of movement using body: weight, energy, space and time.

Drama processes: group work processes for improvisation planning, development and presentation; rehearsal processes and the organisation of a rehearsal schedule for a small-scale devised performance; performance preparation processes such as warm up, focus time and notes.

Drama forms and styles: introduction to the broad categories of comedy and tragedy; representational and non-representational drama, story and narrative based drama; overview of drama based on improvisation.

Contextual Knowledge

Drama conventions: combining the elements of drama to create dramatic action; conventions of improvisation including willing suspension of disbelief and offer and acceptance; story telling and narrative structure; playwriting structures including scene organisation, setting, dialogue and stage directions; performance and audience etiquette appropriate to performance contexts.
Cultural values: introduction to the purposes and use of drama in different cultures, importance of taking into account audience expectations, attitudes, experience and understanding, considering why different audiences may respond differently to the same drama work.

Historical and social knowledge: a practically focused overview of drama beginnings – storytelling, ritual celebration, re-enactment; role of improvisation and play building in drama practices of the past and present.

Production


Design and technologies: introduction to drama technologies and design related to costume, makeup, sound, lighting, props and sets can create meaning and enhance drama.

Management skills and processes: intellectual property and copyright related to the use of texts and sources, safety rules of working in workshop and performance space.

VET Units of Competency
Units of Competency may be delivered in appropriate learning contexts if students are aiming to have the Competency assessed (see Part B for more detail):

CUFSAF01B Follow health, safety and security procedures; CUEIND01B Source and apply entertainment industry knowledge; CUETGE15A Handle physical elements safely during bump in/bump out; CUETGE05B Maintain physical production elements; CUESTA05A Apply a general knowledge of staging to work activities.

Learning contexts
Within the broad area of exploring drama, teachers may choose one or more of the following contexts (this list is not exhaustive):

- ritual and storytelling,
- improvisational drama,
- Commedia dell Arte,
- mime and mask drama, and
- Wayang Kulit or shadow puppetry.

Texts: students are to study at least one Australian text and one World text in any one year. They may work with script excerpts or a whole script.

Role: students are to undertake at least two of the following roles in each unit: acting, directing, designing, managing, playwriting, and dramaturgy.

Examples of learning opportunities appropriate to drama are outlined in the Learning, Teaching and Assessment section.
1BDRA  unit outline

Suggested entry levels up to 4/5. Typically for students who have completed D01A and now have basic knowledge and skills that will be consolidated in this unit.

Outcome 1  Drama ideas
Students create, interpret, explore, develop, and present drama ideas.

Outcome 2  Drama skills and processes
Students use drama skills, techniques, processes, conventions and technologies.

Outcome 3  Drama responses
Students respond to, reflect on and evaluate drama.

Outcome 4  Drama in society
Students understand the role of drama in society.

The recommended focus for this unit is drama events. Students will participate in a public performance for an audience other than their class members. Students may participate in projects to devise a new work or stage a scripted drama for inclusion in a drama event.

Students extend their skills in improvisation and relate these to playwriting structures through a focus on characterisation, use of dialogue and creating drama narratives with dramatic tension. They further develop their voice and movement skills and techniques appropriate to the drama event, the audience and the performance space.

Students will consider the relationship between drama events and their intended audience and explore how different performance spaces reflect their cultural value, investigating purpose-built and/or everyday locations used to stage drama.

In participating in a drama event, students will learn to work independently and in teams to learn how the creative process of devising, interpreting and producing drama is collaborative and productive. They will explore and reflect on the roles of actors, directors, playwrights, designers, managers, dramaturges and directors and consider how they work together in production practices.

Students view, read and explore relevant drama works and texts using scripts and/or script excerpts from Australian and/or World sources.

Essential content
This unit of study includes knowledge, understandings and skills with the degree of complexity described below. These need to be considered in relation to the elaboration of content on pages 13 to 15.

Drama Language

Voice and Movement: warm up routines for safe and effective voice projection and movement; techniques and skills for vocal clarity and projection; ways to use movement to create environments; focus audience attention, bring detail to characters, and effect smooth transitions between scenes and, on and off stage.

Drama processes: devising, developing and refining playbuilt drama; conflict resolution processes for effective decision making; short term goal setting and time management; text interpretation.

Drama forms and styles: broad categories of representational and presentational and their relationship to linear and non-linear narrative structures; understanding of the structure, techniques and conventions relevant to chosen drama form or style.
**Contextual Knowledge**

**Drama conventions:** conventional ways of combining the elements of drama to create meaning; a representation of time through linear narrative structure; leaps of time such as flashback, flash forward, fragmented or cyclical; conventions of director’s blocking and staging; conventions for: entering and exiting the performance space, beginnings and transitions; performance and audience etiquette appropriate to event.

**Cultural values:** cultural purpose and value of drama events for participants, communities and cultures; consideration of audience expectations, attitudes, experience and understanding; considering why different audiences may respond differently to the same drama work.

**Historical and social knowledge:** overview of major past and contemporary drama events or festivals in different cultures; the role of drama events in the history of drama.

**Production**

**Spaces of performance:** how spaces of performance vary according to cultural and practical considerations including the relationship between audience and performance in particular spaces; ways that particular spaces affect the production and reception of the drama.

**Design and technologies:** working with drama technologies and design related to costume, makeup, sound, lighting, props and sets; design and production of technologies for specific events and spaces; the use of readily available resources and planning technologies that can be transported, cared for, installed or used easily.

**Management skills and processes:** staging a drama event including set up, dressing room and back stage organisation; setting and striking sets and props in performance; cleaning up and bumping out.

**VET Units of Competency**

Units of Competency may be delivered in appropriate learning contexts if students are aiming to have the Competency assessed (see Part B for more detail):

- CUFSAF01B Follow health, safety and security procedures;
- CUEIND01B Source and apply entertainment industry knowledge;
- CUETGE15A Handle physical elements safely during bump in/bump out;
- CUETGE05B Maintain physical production elements;
- CUESTA05A Apply a general knowledge of staging to work activities.

**Learning contexts**

Within the broad area of **drama events**, teachers may choose one or more of the following contexts (this list is not exhaustive):

- playbuilding,
- youth theatre,
- documentary drama,
- drama for children,
- puppetry / Bunraku, and
- musical theatre.

Texts: students are to study at least one Australian text and one World text in any one year. They may work with script excerpts or a whole script.

Role: students are to undertake at least two of the following roles in each unit: acting, directing, designing, managing, playwriting, and dramaturgy.

*Examples of learning opportunities appropriate to drama are outlined in the Learning, Teaching and Assessment section.*
2ADRA unit outline

Suggested entry levels 4/5. Typically for students who will be able to work with more complex content and are ready for further development.

Outcome 1 Drama ideas
Students create, interpret, explore, develop, and present drama ideas.

Outcome 2 Drama skills and processes
Students use drama skills, techniques, processes, conventions and technologies.

Outcome 3 Drama responses
Students respond to, reflect on and evaluate drama.

Outcome 4 Drama in society
Students understand the role of drama in society.

The recommended focus for this unit is **dramatic action**. This involves the driving force of drama that arises from conflicting human desires, motivations and objectives and the dramatic tension they create. In this unit students will extend their voice and movement skills and develop specific techniques to enable them to present characters that audiences believe. They will also learn how to write and devise realistic dialogue that drives dramatic action.

This unit covers representational and/or realistic drama forms and styles and students explore techniques of characterisation through different approaches to text interpretation, particularly those based on the work of Stanislavski.

Students consider audience/performance relationships in representational and/or realistic drama. They analyse the way drama technologies have been developed to represent realistic sets, situations and characters in a variety of performance spaces.

In contexts related to dramatic action, students have the opportunity to research, workshop, interpret, perform and produce texts from forms and styles related to representational and/or realistic drama.

Essential content

This unit of study includes knowledge, understandings and skills with the degree of complexity described below. These need to be considered in relation to the elaboration of content on pages 13 to 15.

**Drama Language**

**Voice and Movement**: voice techniques to create believable characters through using pace, pitch, pause projection and phrasing, anatomy of voice production and, if appropriate, use of accents; use of body: weight, energy, space and time to vary movement and create character and dramatic action; skills and techniques such as exploring ‘emotional memory’ through the body, use of body language (posture, gesture, facial expression and use of space); focus and spatial awareness.

**Drama processes**: characterisation; creating dramatic action through text interpretation and dramaturgy; scriptwriting; performance preparation processes such as memorising, workshopping, and rehearsal.

**Drama forms and styles**: representational/realistic drama forms and styles such as Realism and Naturalism, and contemporary interpretations of these; relationship between representational/realistic drama and linear narrative structures.
Contextual Knowledge

**Drama conventions:** representational and/or realistic drama and ‘suspension of disbelief’; audience/dramatic action relationship (identification); use of drama elements according to stylistic conventions; linear narrative structure, leaps of time such as flashback, flash forward, fragmented or cyclical; conventions of directing and blocking in realistic drama; performance and audience etiquette.

**Cultural values:** impact of audience expectations, attitudes, experience and understandings on drama production and response; cultural value and status assigned to stars and celebrity of particular actors, directors, designers; economic value of drama.

**Historical and social knowledge:** overview of the development of Western drama and representational drama with a focus on particular practitioners such as Stanislavski and the ways that others have interpreted their ideas and processes; historical and social contexts of particular drama texts.

Production

**Spaces of performance:** strategies to use when working in different performance spaces; ways that audiences are positioned to identify and engage with realistic drama; live theatre and the space of performance in terms of the audience-as both viewer and participant; differences between live and recorded performances.

**Design and technologies:** impact of technologies on the development of representational drama including recorded drama; use of drama design and technologies to represent real settings, time and characters.

**Management skills and processes:** planning personal rehearsal schedules; performance organisation and overview of production roles – stage management, stage crew, technical support, front of house workers; working responsibly to create a safe environment.

VET Units of Competency

Units of Competency may be delivered in appropriate learning contexts if students are aiming to have the Competency assessed (see Part B for more detail):

- CUFSAF01B Follow health, safety and security procedures;
- CUEIND01B Source and apply entertainment industry knowledge;
- CUECOR02B Work with others;
- CUEFOH04B Usher patrons;
- CUESOU07A Apply a general knowledge of audio to work activities;
- CUELGT09A Apply a general knowledge of lighting to work activities;
- CUESTA05A Apply a general knowledge of staging to work activities.

Learning contexts

Within the broad area of **dramatic action**, teachers may choose one or more of the following contexts (this list is not exhaustive):

- contemporary realistic drama,
- Naturalism, and
- Realism.

Texts: students are to study at least one Australian text and one World text in any one year. It is recommended that at least one entire text be covered as well as a minimum of three excerpts.

Role: students are to undertake at least two of the following roles in each unit: acting, directing, designing, managing, playwriting, and dramaturgy.

*Examples of learning opportunities appropriate to drama are outlined in the Learning, Teaching and Assessment section.*
2BDRA unit outline

Suggested entry levels 4/6 - typically for students who will consolidate their understanding of more complex content as a prerequisite for extension.

Outcome 1 Drama ideas
Students create, interpret, explore, develop, and present drama ideas.

Outcome 2 Drama skills and processes
Students use drama skills, techniques, processes, conventions and technologies.

Outcome 3 Drama responses
Students respond to, reflect on and evaluate drama.

Outcome 4 Drama in society
Students understand the role of drama in society.

The recommended focus for this unit is **challenge and identity**. Students consider the dynamic role of drama in shaping cultural and personal identity. They learn how drama is shaped by its historical and cultural context and how drama can provide a commentary or critique that may challenge conventional thinking about particular issues.

Students extend their knowledge of drama forms and styles that have been considered challenging either because of the way that they challenged the conventions dramatic structure and styles of performance or because of the way they challenged notions of identity related to politics, nationalism, gender or class.

Students learn about the work of particular practitioners whose approaches to drama encompass presentational and/or non-realistic drama. They consider the ways that such drama can use a wide variety of different found and purpose-built performance spaces and how productions can be staged using minimal or symbolic sets and props.

In contexts related to challenge and identity, students have the opportunity to research, workshop, interpret and perform presentational and/or non-realistic drama texts. They undertake production roles and collaborate to work safely and present their drama in a well-organized manner.

Essential content

This unit of study includes knowledge, understandings and skills with the degree of complexity described below. These need to be considered in relation to the elaboration of content on pages 13 to 15.

**Drama Language**

**Voice and Movement**: vocal techniques to develop and use projection, clarity, tone, pitch, pace, variation and dynamics through use of breath control, posture, alignment and relaxation; extending vocabulary of movement using the ideas or techniques of particular practitioners such as Laban, Meyerhold or Grotowski.

**Drama processes**: approaches to rehearsing and directing presentational and non-realist texts; ways to structure presentational and/or non-realist texts; group work processes for ‘ensemble’ drama production; performance preparation processes such as memorising, workshopping, and rehearsals.

**Drama forms and styles**: overview of presentational and/or non-realistic drama forms and in-depth study of forms and/or styles of chosen text/s.
Contextual Knowledge

**Drama conventions:** ways that presentational and/or non-realistic drama breaks traditional use of the elements of drama and conventions of structure, settings, speech and movement; conventions of recording stage managers prompt book; conventions specific to the form or style of chosen text/s.

**Cultural values:** effect of changing socio-cultural values on drama production and reception; effect of socio-cultural background of audience; changing economic value of drama.

**Historical and social knowledge:** related to chosen text/s; the development of presentational and non-realistic drama from the 1890’s to now and the ways that different practitioners have responded to their socio-cultural contexts; effect of socio-cultural context on the production and reception of drama.

Production

**Spaces of performance:** shaping or selecting spaces that best suit particular styles and forms of presentational or non-realist drama; ways that presentational/non-representational drama uses spaces of performance.

**Design and technologies:** use of design and technology appropriate to chosen text/s; comparison of forms and styles that use sets, costume, sound, lighting with those that use minimal sets, props, costumes and available lighting and sound.

**Management skills and processes:** components of a production budget; planning rehearsal schedules; performance organisation- overview of production roles – stage management, stage crew, technical support, front of house workers; working responsibly to create a safe environment.

VET Units of Competency

Units of Competency may be delivered in appropriate learning contexts if students are aiming to have the Competency assessed (see Part B for more detail):

- CUFSAF01B Follow health, safety and security procedures;
- CUEIND01B Source and apply entertainment industry knowledge;
- CUECOR02B Work with others;
- CUFOH04B Usher patrons;
- CUESOU07A Apply a general knowledge of audio to work activities;
- CUELGT09A Apply a general knowledge of lighting to work activities;
- CUESTA05A Apply a general knowledge of staging to work activities.

Learning contexts

Within the broad area of **challenge and identity**, teachers may choose one or more of the following contexts. (This list is not exhaustive):

- Epic Theatre - Bertolt Brecht,
- Greek drama,
- Renaissance drama,
- Kabuki,
- Melodrama,
- Theatre of the Absurd, and
- political and protest drama.

Texts: students are to study at least one Australian text and one World text in any one year. It is recommended that at least one entire text be covered as well as a minimum of three excerpts.

Role: students are to undertake at least two of the following roles in each unit: acting, directing, designing, managing, playwriting, and dramaturgy.

*Examples of learning opportunities appropriate to drama are outlined in the Learning, Teaching and Assessment section.*
3ADRA  unit outline

*Suggested entry levels 5/7. Typically for students who have advanced skills and understanding and are ready to work with content at a sophisticated level of complexity.*

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Description</th>
</tr>
</thead>
</table>
| **Outcome 1** | **Drama ideas**  
Students create, interpret, explore, develop, and present drama ideas. |
| **Outcome 2** | **Drama skills and processes**  
Students use drama skills, techniques, processes, conventions and technologies. |
| **Outcome 3** | **Drama responses**  
Students respond to, reflect on and evaluate drama. |
| **Outcome 4** | **Drama in society**  
Students understand the role of drama in society. |

The recommended focus for this unit is **text and style**. In this unit students perform and produce a published drama work incorporating in-depth study and interpretation of text, subtext, context and style.

Students refine their skills in voice and movement and develop techniques for control of vocal delivery in performance. They learn about different approaches to dramaturgy, directing and rehearsing a drama text. They consider ways that drama can be funded and learn about the components of production budgets, stage managing and planning production schedules, working responsibly to create a safe working environment.

Students learn about different theoretical approaches to presentational and representational drama and the ways that drama texts can be reworked for contemporary performance contexts and audiences.

**Essential content**

This unit of study includes knowledge, understandings and skills with the degree of complexity described below. These need to be considered in relation to the elaboration of content on pages 13 to 15.

**Drama Language**

*Voice and Movement*: techniques for control of vocal delivery in performance through use of projection, clarity, tone, pitch, pace, variation and dynamics; developing and adapting a vocabulary of movement appropriate to drama text, space and proxemics.

*Drama processes*: research into drama texts (dramaturgy); analysis and interpretation of text, sub-text and context, dramatic structure, director’s blocking and use of performance space; different strategies and approaches to rehearsing and directing including use of planning, improvisation, systematic rehearsal, shaping and pacing.

*Drama forms and styles*: hybrid forms and styles of representational and presentational drama and forms and styles appropriate to text or texts being produced.

**Contextual Knowledge**

*Drama conventions*: conventions of structuring and interpreting drama texts; adapting drama elements and conventions according to: event, text, dramatic structure, space, chosen acting style, available technologies, and audience; use of metaphor, symbol, mood and contrast; dynamic relationship between drama conventions and their historical and social contexts, both at the time they were created and in subsequent performances.

*Cultural values*: identification and evaluation of implicit assumptions, beliefs and values in drama texts and their production; values associated with particular performance events spaces, technologies and their application; ways that drama is funded.
**Historical and social knowledge:** theoretical approaches to drama; effect of performance and audience cultural context on reception of drama; critiquing and evaluating constructions of identity and otherness in drama texts and the influence of one’s own historical and social context on drama responses.

**Production**

**Spaces of performance:** ways that different performance spaces shape audiences’ interpretations of drama through the cultural value they represent e.g. traditional theatre spaces like His Majesty’s Theatre or found and adapted spaces such as a riverside or old factory.

**Design and technologies:** use of visual elements (point, line, shape, texture, colour, tone) and principles of design (movement, space, unity, balance, scale, focus, pattern, contrast) appropriate to: chosen text, available technologies and performance space; safe use and management of drama technologies.

**Management skills and processes:** components of a production budget; stage managing; managing teams; planning rehearsal schedules; undertaking production roles – stage management, stage crew, and technical support, front of house workers; working responsibly to create a safe environment.

**VET Units of Competency**

Units of Competency (as indicated in the previous set of units) may be delivered in appropriate learning contexts if students are aiming to have the Competency assessed (see Part B for more detail).

CUFSAF01B Follow health, safety and security procedures; CUEIND01B Source and apply entertainment industry knowledge; CUECOR02B Work with others; CUEFOH04B Usher patrons; CUESOU07A Apply a general knowledge of audio to work activities; CUELGT09A Apply a general knowledge of lighting to work activities; CUESTA05A Apply a general knowledge of staging to work activities.

**Learning contexts**

Within the broad area of **text and style**, teachers may choose one or more of the following contexts. (This list is not exhaustive):

- contemporary drama texts;
- contemporary interpretations of older drama forms and styles.

Texts: students are to study at least one Australian text and one World text in any one year. It is recommended that at least one entire text be covered as well as a minimum of three excerpts.

Role: students are to undertake at least two of the following roles in each unit: acting, directing, designing, managing, playwriting, and dramaturgy.

*Examples of learning opportunities appropriate to drama are outlined in the Learning, Teaching and Assessment section.*
3BDRA  unit outline

Suggested entry levels 6/8. Typically for students who have advanced skills and understanding, and show a sophisticated knowledge of complex content as well as the development of a personal style.

Outcome 1  Drama ideas
Students create, interpret, explore, develop, and present drama ideas.

Outcome 2  Drama skills and processes
Students use drama skills, techniques, processes, conventions and technologies.

Outcome 3  Drama responses
Students respond to, reflect on and evaluate drama.

Outcome 4  Drama in society
Students understand the role of drama in society.

The recommended focus for this unit is drama perspectives. Students will apply conventions and techniques of drama forms and styles in original ways, creating hybrid forms. They may be either celebratory and/or critical in their perspective, showing their understanding of how a range of practical and theoretical approaches manipulates the elements of drama.

Students will apply voice and movement skills appropriate to their drama work and incorporate new technologies and may use elements of other art forms in their presentation. They will research recent developments in world drama, critically evaluate the way that drama is valued in Australian culture and make predictions about its future.

Students will fulfil design and/or production roles that may include stage manager, director or producer. They will work independently or collaboratively to devise and perform an original work.

Essential content
This unit of study includes knowledge, understandings and skills with the degree of complexity described below. These need to be considered in relation to the elaboration of content on pages 13 to 15.

Drama language

Voice and Movement:  vocal techniques for modulation appropriate to the performance event, space and audience; ways to vary pace, pitch, pause, phrasing and rhythm projection resonance and dynamics.

Drama processes:  play building and playwriting processes; strategies and approaches to rehearsing and directing including use of planning, improvisation, systematic corrective rehearsal, shaping and pacing; dramaturgy related to developing new drama works.

Drama forms and styles:  hybrid forms and styles of representational and presentational drama and forms and styles appropriate to chosen text/s.

Contextual Knowledge

Drama conventions:  selection, omission, subversion and emphasis of drama elements and conventions to present a particular perspective; new drama conventions e.g. playing with dramatic structure and meta text (self reflective); conventions of forms/styles appropriate to chosen text/s.

Cultural values:  reinforcing, shaping and challenging values in drama texts and performances; the effects of contexts and the ways that particular drama practices are valued over others; assumptions about audiences for drama associated with particular forms, styles, discourses and theoretical approaches; funding and training opportunities for drama practitioners in Australia.

Historical and social knowledge:  related to chosen text/s; considering possible futures of drama; critiquing drama texts and productions in terms of their contextual influence and possible social impact; effect of contemporary contexts on drama such as the way that particular approaches, production elements and modes of presentation are valued over others.
Production

Spaces of performance: use and adaptation of traditional performance spaces, use of found spaces and adapting spaces; changes in the roles of spectator, producer and performer in contemporary drama spaces.

Design and technologies: the use of new and emerging technologies in drama; use of metaphor and symbol in drama design and production technologies; safe use and management of available technologies.

Management skills and processes: managing production teams; project management processes related to development of new drama; performance protocols that relate to industry standards; marketing new drama works; funding and sponsorship issues and opportunities.

VET Units of Competency

Units of Competency (as indicated in the previous set of units) may be delivered in appropriate learning contexts if students are aiming to have the competency assessed (see Part B for more detail).

CUFSAF01B Follow health, safety and security procedures; CUEIND01B Source and apply entertainment industry knowledge; CUECOR02B Work with others; CUEFOH04B Usher patrons; CUESOU07A Apply a general knowledge of audio to work activities; CUELGT09A Apply a general knowledge of lighting to work activities; CUESTA05A Apply a general knowledge of staging to work activities.

Learning contexts

Within the broad area of drama perspectives teachers may choose one or more of the following contexts (this list is not exhaustive):

- Physical theatre,
- Forum Theatre-Augusto Boal,
- Poor Theatre-Jerzy Growtowski,
- Theatre of Cruelty-Antonin Artaud,
- eclectic drama, and
- contemporary music theatre.

Texts: students are to study at least one Australian text and one World text in any one year. It is recommended that at least one entire text be covered as well as a minimum of three excerpts.

Role: students are to undertake at least two of the following roles in each unit: acting, directing, designing, managing, playwriting, and dramaturgy.

Examples of learning opportunities appropriate to drama are outlined in the Learning, Teaching and Assessment section.
Learning, Teaching and Assessment

This section, which describes the learning, teaching and assessment practices for the Drama course of study is built on the principles in the Curriculum Framework. The assessment strategies outlined for the course of study are integral to the learning and teaching strategies; these in turn are fundamental to the nature of the Arts outcomes around which this course has been developed. The range of assessment strategies used should enhance learning as well as provide information about student achievement of the outcomes.

Learning and teaching

Opportunity to learn

Achievement of the outcomes of this course of study requires students to have opportunities to learn through the processes and skills described in the four course of study outcomes. While there is no single best approach to the teaching of concepts and processes, opportunities to learn will be increased when students engage in a variety of learning experiences. In the Drama course of study, students need to have direct experiences of:

- enjoying and engaging with drama performances, classroom discussion and debate; and analysis, interpretation and evaluation of a range of drama works;
- developing drama skills in voice, movement, characterisation, improvisation and play building, playwriting, dramaturgy and drama criticism;
- working collaboratively with others, taking direction and accepting responsibilities related to presenting drama works;
- research and analysis of a range of drama texts (either as performance or written texts), audiences and historical and cultural contexts of drama;
- playwriting, writing essays and note-taking;
- recording and organising ideas, responses, reflection, analysis, designs, evaluation and research findings in a written and/or multimedia portfolio;
- drama production, both individually and in collaboration with others, devising, designing, rehearsing, producing, marketing and presenting a range of drama forms and styles applying drama processes, techniques conventions, and technologies;
- investigation, experimentation and application of drama technologies and evaluation of their effectiveness for specific purposes and audiences;
- analysis and evaluation of their own drama processes; and
- investigation of drama-related organizations and drama vocational opportunities through workplace learning, organised excursions or guest speakers.

Inclusivity and difference

The provision of flexible learning contexts and a diversity of learning experiences recognises that students learn in different ways and that individuals bring to their learning in Drama unique experiences, motivations, capabilities and predispositions. The Drama course of study is flexible to include all students.

Connection and challenge

Students’ interpretations of new experiences are influenced by what they already know. Learning in Drama often requires students to develop, change and expand their ways of thinking to accommodate drama developments and trends and current drama theories. The Drama course of study provides students with opportunities to investigate drama works in particular historical and cultural contexts. Often investigations produce unexpected results that challenge existing beliefs, inspire further thought or require students to reconsider their ideas.

Action and reflection

Students should be encouraged to reflect on their own thinking processes. Drama requires an ongoing process of ideas development, evaluation, problem solving, modification of ideas and strategies, and re-evaluation. Through this process, students develop critical and analytical skills and the ability to think laterally. Central to this is the way students understand and use drama language in different contexts and within developed conceptual frameworks.
**Motivation and purpose**

Student activities in drama are undertaken in contexts that are meaningful for students, and relate to issues that are relevant to their lives and culture. Students are encouraged to develop their creativity and to solve problems in different contexts by applying critical thinking and technological skills. They should also be given opportunities to set their own goals and negotiate the nature of learning activities they will undertake. Such scope is rewarding and empowering for students and is an important part of the intrinsic motivation in the Drama course of study. Further opportunities for students to research areas of personal interest and incorporate vocational learning through National Training Packages and Units of Competency can be provided through holistic tasks that are incorporated into each of the units.

**Autonomy and collaboration**

Learning in drama calls for students to examine their self-management and interpersonal skills and to connect between their personal understandings and empathy for others. This may occur independently, but working with others in teams is intrinsic to drama. Being ‘good to work with’ is a critical employment factor in arts related industries should be modelled in the drama classroom. Through interacting with others, students benefit by experiencing a diversity of learning styles that helps to maintain interest and motivation. This interaction may take many forms, including ‘ensemble’ productions, negotiation, questioning, discussion, cooperative learning, small group work and critical analysis of drama works. Learning activities should be designed to encourage both independent and collaborative learning.

**Supportive environment**

The Drama course of study provides challenging and achievable tasks and permits students to experience success in a range of activities. These are crucial in building positive attitudes toward learning about the drama, extending students’ confidence in their own abilities and encouraging excellence. The drama classroom should provide a safe learning environment where difference and diversity are respected and the emotional health and physical safety of students is protected and nurtured through safe practice. Students are able to express their points of view and hear those of others in an environment free of negative criticism or harassment.

**Assessment**

Each of the principles of assessment from the Curriculum Framework is based on clearly stated standards and criteria appropriate to the development stage of the students. They describe how best to ensure that assessment is an integral part of the teaching, learning program and is demonstrably fair, reliable, valid and equitable.

**Valid**

Assessment in the Drama course of study should provide valid information on the actual ideas, processes, products and values that are expected of students. It needs to provide evidence for all of the Outcomes and also provide useful information about the learning and teaching program to students, teachers and parents. In assessing experiential learning, teachers need to monitor and evaluate students’ processes such as participation, use of artistic skills, techniques and processes, critical responses and understanding of historical, cultural and economic knowledge about drama as well as their making of end products. In assessing learning in drama, tasks are used that provide scope for students to demonstrate their understanding and skills on a developmental continuum.

**Educative**

Assessment practice should make a positive contribution to students’ learning. It is both formative and summative and provides students with feedback on their learning progress that is particularly important in the creative processes intrinsic to the production of drama. Assessment needs to nurture and enhance the personal and social understanding of each student.

**Explicit**

Assessment criteria are based on explicit criteria so that the basis for judgements is clear and public. The course outcomes and scales of achievement provide a framework for developing explicit criteria for students and teachers to reflect on learning and a basis for feedback on student progress.
**Fair**
Assessment should be demonstrably fair to all students and not discriminate on grounds which are irrelevant to the achievement of the outcomes. In assessing student learning, teachers need to be sensitive and responsive to differences among students, including gender, ethnicity, language, race, geographic location and socioeconomic circumstances. The contexts for learning should allow students to draw on their different experiences.

**Comprehensive**
Judgements about student progress should be based on multiple sources of evidence. Effective assessment integrates a range of strategies collected over a period of time and in various situations. The assessment types for the course have been carefully selected in order to gather the relevant evidence for the different types of outcomes.

**Assessment guidelines**
Evidence of levels of achievement of the course of study outcomes will be derived from both external and school-managed assessment, with the levels of achievement from each of these sources being recorded separately on each student’s record of achievement. Students who choose not to undertake external assessment will have their levels of achievement recorded for each of the outcomes based on school-managed assessment only.

**School-managed assessment**
School-managed assessment will provide evidence of achievement of all of the outcomes, with an emphasis on skills that may not be measured readily through an external process: for example, evidence of achievement in outcomes related to the development and presentation of ideas, research and drama production. Students must be given at least two opportunities to demonstrate achievement of each outcome. It is expected that students will maintain a drama portfolio including a reflective journal as a record of their drama processes. These may be in a written and/or multi-media format. The details for school-managed assessment are provided on pages 33 and 34.

**External assessment**
An external assessment will be held annually to provide information about student achievement according to the scale of achievement for course of study outcomes. Students will have the opportunity to undertake external assessment based on the course assessment types, such as a written paper and a performance exam. The written paper will include a variety of item, such as the use of a range of stimuli, prompts or scenarios to enable students to respond to, short answer or open-ended (multi-level) questions structured to elicit their highest levels of understanding of relevant course outcomes. External assessment is a requirement for students aspiring to university selection.

**Assessment of VET Units of Competency**
In assessing VET Units of Competency, teachers need to ensure that students are assessed against industry standards from within the Training Package. Only those schools and training providers that meet the AQTF standards are eligible to make judgements about student achievement of the competencies. The outcome under which a Unit of Competency is assessed must be indicated on the scheme of assessment. Achievement of competencies demonstrated by students may also contribute to the student’s achievement of outcomes. Assessment methods for each Unit of Competency or part of it, must comply with the Evidence Guide requirements.

**Authentication**
Samples of students’ work submitted to demonstrate achievement of course of study outcomes will only be accepted if the teacher can attest that, to the best of their knowledge, all uncited work is the student’s own.

**Rating procedure**
Students will be assessed on each task for each relevant course of study outcome using the scale of achievement level descriptions and indicators. A rating procedure will recognise achievement at the completion of a course of study unit.

**Ranking for university entrance selection**
Through the Tertiary Institutions Service Centre (TISC), universities will be provided with finer-grained information about students’ levels of achievement of course of study outcomes.
Assessment types for Drama

A scheme of assessment, based on the assessment types for this course, will need to be developed and submitted to Curriculum Council for each class group enrolled in each of the course of study units, as illustrated on page 34. There is flexibility within this assessment framework for teachers to design school-managed assessment tasks to meet the learning needs of their students and for students to negotiate tasks that meet their needs and interests within the constraints of course and assessment requirements.

The types of assessment listed are consistent with the learning and teaching strategies considered to be the most supportive of student achievement of the outcomes in the Drama course of study. These assessment types are intended to be inclusive of all students and, to varying degrees, are considered to be suitable for both school-managed and external assessment.

<table>
<thead>
<tr>
<th>Assessment type</th>
<th>Supporting information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance and Production</td>
<td>Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the development of confidence and competence in the use of drama skills techniques, processes and technologies in a range of performance contexts. Managing a range of production processes, evaluating and modifying them as necessary. <em>Best suited to the collection of evidence of student achievement of Outcomes 1 and 2 and includes using a journal (written or recorded) as part of their portfolio, to show evidence of exploration and the development of ideas, reflection on learning processes and critical evaluation and modification of ideas, reflection on and evaluation of performance and production processes. Other types of evidence may include observation checklists or evaluation tools (self, peer)</em></td>
</tr>
<tr>
<td>Response</td>
<td>Response to, analysis and evaluation of own, others or professional drama works. <em>Best suited to the collection of evidence of student achievement of Outcomes 1, 3 and 4. Types of evidence may include: journal and written or recorded portfolio entries of: observation checklists, evaluation tools (self, peer), playscripts, essays, mindmaps.</em></td>
</tr>
<tr>
<td>Investigation</td>
<td>Investigation of drama works, rehearsal processes, forms and styles, drama practitioners, companies and ensembles, issues or cultural contexts, exploring a range of primary and secondary sources. <em>Best suited to the collection of evidence of student achievement of Outcomes 2, 3 and 4. Types of evidence may include: essays, performance, journal entries, observation checklists, PowerPoint, video, audio</em></td>
</tr>
</tbody>
</table>

It is intended that teachers will design their tasks in each unit according to these task types in a way that enables them to collect evidence of each outcome at least twice. In some cases this may mean that two or more smaller tasks are used for one task type.
School-managed scheme of assessment

For moderation purposes, teachers will be required to construct and submit schemes of assessment for their particular students or class groups, based on samples provided.

The sample scheme of assessment below represents the essential requirement of three formal tasks for a semesterised unit. Through these tasks, student achievement of each outcome must be assessed at least twice during the semester. Apart from these requirements it is expected that teachers will make day-to-day informal judgements about student performance based on a range of learning experiences. At the end of each unit, teachers will make an on-balance judgement and report the level of achievement and finer grained rating to the Curriculum Council.

Each of the tasks in the sample scheme is designed to elicit evidence of student achievement of one or more of the outcomes. The task descriptions and ticks (✓) indicate where evidence of outcomes can be demonstrated. The asterisks (*) indicate possibilities where teachers may have the opportunity to gather supporting evidence of achievement of other outcomes as students complete the tasks as part of the learning/teaching process.

Sample scheme of assessment for the Drama course of study

<table>
<thead>
<tr>
<th>Unit 1ADRA</th>
<th>Outcome 1 Drama Ideas</th>
<th>Outcome 2 Drama Skills and Processes</th>
<th>Outcome 3 Drama Responses</th>
<th>Outcome 4 Drama in Society</th>
</tr>
</thead>
</table>
| **Performance and Production**  
Task 1 *(Although this is one production task, there are significant events where evidence of achievement can be gathered)* 
Apply knowledge and skills to present a short drama work.  
Design, costumes or promotional materials to support drama work.  
Reflection journal including analysis and evaluation of own drama processes. | ✓ | ✓ | * | * |
| **Response**  
Task 2  
Describe, analyse, interpret and evaluate a viewed performance. | ✓ | ✓ | ✓ | ✓ |
| **Investigation**  
Task 3  
Research, analysis, interpretation and evaluation. | ✓ | ✓ | ✓ | ✓ |

*Moderation of school-managed assessment*

Comparability of standards will be maintained through a moderation process based on evidence from a range of student work.

Each student will need to keep samples of their work (Folio of Achievement) that demonstrate comprehensively their highest achievement of each outcome in various contexts. The samples assembled by the student must be representative of the range of assessment types outlined in the scheme of assessment. The collection will need to be accompanied by the scheme of assessment and a statement that indicates the contexts, outcomes and level of achievement of each of the outcomes. It will indicate how ‘on-balance’ judgements in relation to each of the outcomes and particular contexts were made.

Other moderation requirements will include the submission of a *scheme of assessment*, *Assessment Seminars* to build common understandings of scales of achievement and *Consensus Meetings*. 

35
Indicators of Level of Achievement
For each scale of achievement, each level is elaborated with indicators of achievement. Teachers will use these to help them to make on-balance judgements about student achievement in relation to the outcomes.

### Outcome 1: Drama Ideas
Students create, interpret, explore, develop and present drama ideas.

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
<th>Level 7</th>
<th>Level 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students: articulate their own ideas and interpret the ideas of others to make drama; and present drama for specific purposes, audiences and spaces</td>
<td>The student: chooses and combines drama elements, concepts and materials; draws on personal and shared experience; solves problems within given structures to complete drama which shows clearly developed ideas; present drama for specified purposes, audiences and spaces.</td>
<td>The student: experiments with drama elements, concepts and materials; draws on familiar forms, styles and conventions and makes links to the drama of other societies, cultures and times; works within given frameworks to plan, modify and present drama for specific audiences and purposes.</td>
<td>The student: chooses from a wide range of ideas, forms and styles with detailed knowledge of some; plans for a range of performance variables; modifies drama in response to specific purposes, audiences and spaces.</td>
<td>The student: manipulates drama elements, conventions and technologies; integrates detailed knowledge of forms and styles with drama processes; applies understanding of complex performance variables to evoke desired audience response.</td>
<td>The student: synthesises and extends drama conventions, forms and styles; synthesises technical and aesthetic elements; draws on a range of drama practices and theoretical approaches; manages performance variables; presents innovative ideas that demonstrate personal style.</td>
</tr>
</tbody>
</table>

This will be evident when students:

- express ideas clearly, drawing on personal and shared experience; select some elements and conventions; present literal interpretations of drama texts;
- experiment purposefully with ways to convey narrative and meaning; refine drama efficiently, initiating and contributing to ideas in collaboration and acknowledge a range of variables in the process; and
- modify performances for varying spaces, conditions and venues, show initiative in performance preparation and apply strategies for engaging and maintaining audience attention.

This will be evident when students:

- express ideas using symbol and metaphor; select and combine elements and conventions; shape and interpret drama; that realises forms, styles and contexts;
- explore a wide range of sources and experiment with these to find new ways to communicate their ideas; find solutions to a defined range of unpredictable problems; and
- plan for a range of performance variables and show initiative in modifying preparation, organisation and performance in response to particular audiences.

This will be evident when students:

- structure drama ideas drawing on research and contextual knowledge; integrate elements and conventions to clearly realise forms and styles;
- explore with new constructions and reinterpretations; apply theoretical understandings, creative processes and technical skills; analyse problems and use known processes to manage them; and
- apply their understanding of the complexity of performance variables in the way they modify drama for specific audiences and spaces; perform with a sustained sense of audience and evoke desired audience response.

This will be evident when students:

- draw on theoretical and contextual understanding of, forms and styles; manage elements and conventions; communicates in-depth understanding of text, subtext and context;
- experiment with new constructions and reinterpretations; apply theoretical understandings, creative processes and technical skills; analyse problems and use known processes to manage them; and
- manipulate and extend the meanings communicated by text, sub-text and context, predict and analyse problems, designing and applying solutions across a range of contexts; and

- manage a wide range of performance variables and present drama with flair and integrity and manipulating audience response.
## Indicators of Level of Achievement

For each scale of achievement, each level is elaborated with indicators of achievement. Teachers will use these to help them to make on-balance judgements about student achievement in relation to the outcomes.

### Outcome 2: Drama skills and processes

Students apply skills, processes, conventions and technologies of drama.

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
<th>Level 7</th>
<th>Level 8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>This will be evident when students:</td>
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</tr>
<tr>
<td>Students: apply specific skills, techniques and processes</td>
<td>The student: selects from a specific range of skills, techniques, processes and conventions; uses appropriate technologies and undertakes some production roles and responsibilities with supervision.</td>
<td>The student: combines skills, techniques, processes, conventions and technologies appropriate to given tasks and undertakes some production roles and responsibilities.</td>
<td>The student: applies drama skills, techniques, processes, conventions and technologies appropriate to specific forms, styles and contexts; plans and fulfils production roles and responsibilities.</td>
<td>The student: uses a repertoire of skills, techniques, processes and appropriate technologies; manipulates stylistic conventions demonstrating technical ability and expressive qualities; competently fulfils production roles and responsibilities.</td>
<td>The student: demonstrates proficiency in an extensive range of skills, techniques, processes and conventions; integrates them with the technical and structural elements; manages production roles and responsibilities.</td>
</tr>
<tr>
<td>Students: apply knowledge and conventions of drama; and, use technologies and undertake production roles and responsibilities.</td>
<td>• combine and shape drama elements; select from a range of skills, techniques and processes relevant to context; use voice and movement skills interacting with others appropriate to role; and, • select from a range of drama conventions and use stylistic traditions appropriate to audience and context; and • use available technologies to enhance drama works; recognise and with guidance, undertake production roles and responsibilities working collaboratively; identify health and safety procedures.</td>
<td>• combine appropriate drama elements and a range of well-developed skills, techniques and processes consistent with chosen form or style; indicate character, relationships and dramatic tension and use the space to focus audience attention; • use appropriate styles of performance to suit specific audiences and contexts, applying the conventions of particular drama forms; and • select and adapt technologies appropriate to form and style; recognise and deal with potential problems within given structures; undertake roles and responsibilities with increasing maturity and independence; consider ethical issues and follow health and safety procedures.</td>
<td>• integrate the elements of drama; adapt and modify skills, techniques and processes; use voice, body and space with flexibility to indicate character, status, relationships, subtext and dramatic tension; • use a range of performance and production styles, applying the conventions of particular theories/forms and styles with an understanding of cultural and historical contexts; and • apply technologies appropriate to context; work independently and collaboratively to, fulfil roles and responsibilities competently; monitor progress, manage time and resources effectively and adjust production processes to overcome problems; engage in safe practice and handle ethical issues.</td>
<td>• control and modify a diverse range of skills, techniques and processes, transfer knowledge and skills appropriate to the context, communicate text and subtext, mood and atmosphere through a wide range of voice, movement and characterisation techniques; • show consistent understanding of drama conventions that create meaning or represent values or viewpoints for audiences; control a range of performance styles and drama theories, forms and style; and • apply technologies to communicate text and subtext and context; negotiate with others and fulfil production roles responsibly; modify plans in response to feedback or identified problems and monitor and manage time efficiently; show a mature attitude towards ethical responsibilities.</td>
<td>• manipulate and synthesise an extensive range of performance and production skills and techniques to communicate text and subtext; and adapt drama processes with independence and sensitivity; • apply extensive knowledge of drama conventions innovatively, manipulating performance styles; unified integration of theories/forms and styles; and • use technologies to imaginatively support the intention and interpretation, fulfil production roles and responsibilities with proficiency, sensitivity, maturity and consistent responsibility.</td>
</tr>
</tbody>
</table>
**Indicators of Level of Achievement**

For each scale of achievement, each level is elaborated with indicators of achievement. Teachers will use these to help them to make on-balance judgements about student achievement in relation to the outcomes.

### Outcome 3: Drama responses
Students respond to, reflect on and evaluate drama.

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
<th>Level 7</th>
<th>Level 8</th>
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<tr>
<td>Students: respond to drama using processes of engagement and inquiry;</td>
<td>The student: describes and analyses features and conventions in the development and presentation of drama, makes relationships within drama works and recognises that there is a range of other points of view.</td>
<td>The student: uses drama terminology to describe, analyse, evaluate and express informed opinions about drama works and activities and the relationships between them.</td>
<td>The student: integrates knowledge of theoretical and practical aspects of drama to support responses, reflects on them and discusses different points of view, relationships, structures and interpretations.</td>
<td>The student: describes, analyses, interprets and critically evaluates drama, integrating research and experience to make informed judgements; considers different points of view and demonstrates control of a wide range of appropriate terminology.</td>
<td>The student: makes informed, articulate responses using wide research and an extensive range of drama terminology; reflects critically on meaning and values associated with particular drama works and activities and identifies patterns, trends and generalisations about drama.</td>
</tr>
<tr>
<td>reflect on the process of producing and performing drama; and</td>
<td>This will be evident when students:</td>
<td>This will be evident when students:</td>
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<td>This will be evident when students:</td>
<td>This will be evident when students:</td>
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<td></td>
<td>• use appropriate terminology and given frameworks to describe similarities, differences and distinguishing features of drama and how concepts or themes are communicated;</td>
<td>• use drama terminology and formal processes to describe and interpret drama from own and other times and cultures, identify forms and styles recognising similarities, differences and relationships between them;</td>
<td>• apply specific drama terminology effectively; integrate research, theoretical and practical knowledge and understanding to describe, analyse and interpret drama recognising social, cultural and artistic values and purposes;</td>
<td>• demonstrate control of a wide range of appropriate terminology; use substantial evidence, to support responses, recognising a range of factors that may influence interpretation;</td>
<td>• use extensive research to, analyse, and interpret drama in detail; hypothesise to explain how purposes, values, attitudes, beliefs and contexts influence their interpretation;</td>
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<td></td>
<td>• record observations about their own drama; reflect critically on choices of components, structure and concept, consider alternative approaches and accept feedback from others; and</td>
<td>• describe and categorise observations of own drama processes noting and justifying the use of particular elements, styles and conventions; reflect on key decisions and acknowledge contextual influences; and</td>
<td>• connect structural, practical and aesthetic features with purpose and intended meaning and maintain a structured and purposeful record of own drama; and</td>
<td>• use a range of formats, and theoretical understandings to critically reflect on own drama processes; maintain a comprehensive record and show discernment in applying their observations to enhance or refine their drama; and</td>
<td>• reflects critically on the way that meaning and values have been conveyed in own drama works; integrating theoretical and practical understanding of drama to enrich and support their reflection; and</td>
</tr>
<tr>
<td></td>
<td>• identify successful and unsuccessful use of drama elements in their own and others’ presentations, recognising cultural and historical influences, using given frameworks and appropriate drama terminology.</td>
<td>• use given criteria, the opinions of others and own experiences to evaluate the effectiveness of drama in relation to purpose, consider cultural context and the inter-relationship between the values, attitudes and beliefs of performance and audience.</td>
<td>• use criteria developed through research, own experience and the judgements of others to critically evaluate, and explain the impact of values, attitudes and beliefs on drama.</td>
<td>• use conventions of drama criticism, a range of approaches to analysis that draws on theoretical understandings, own experience and judgements of others.</td>
<td>• integrate the conventions of drama criticism with a well developed and thoroughly supported personal aesthetic and hypothesise about how cultural values and contexts affect judgements.</td>
</tr>
</tbody>
</table>

38
## Indicators of Level of Achievement

For each scale of achievement, each level is elaborated with indicators of achievement. Teachers will use these to help them to make on-balance judgements about student achievement in relation to the outcomes.

### Outcome 4: Drama in society

Students understand the role of drama in society.

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
<th>Level 7</th>
<th>Level 8</th>
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<tbody>
<tr>
<td></td>
<td>The student: identifies the contribution of drama in specific cultural and historical contexts; shows an understanding of stylistic traditions associated with particular forms and styles; identifies the costs of drama and its contribution to the economy.</td>
<td>The student: describes key features of drama that link to particular forms and styles; understands that drama is shaped by cultural and historical influences; identifies the factors that affect the economic viability of drama.</td>
<td>The student: understands the cultural and historical factors that influence change and continuity in drama; understands how values shape and are shaped by drama; analyses the ways that economic factors influence drama.</td>
<td>The student: understands the relationship between cultural issues and drama using theoretical approaches; analyse global influences and make generalisations about continuity and change in drama; understands the ways that drama funding impacts on drama practices.</td>
<td>The student: identifies and evaluates emerging trends in drama; understands how histories are constructed in and by drama; critically analyses the ways that drama is challenged and shaped by cultural and historical contexts and values.</td>
</tr>
<tr>
<td>This will be evident when students:</td>
<td>• identify in overview, features and traditions of drama from different times and cultures; make links between familiar drama forms and styles and their historical and cultural contexts;</td>
<td>• describe in overview and in some detail, key features of forms, styles and conventions of drama from different cultures and times; identify some of the ways that drama changes in different contexts;</td>
<td>• analyse how values, attitudes and beliefs affect the ways that drama has been developed and adapted; recognise ethical issues in drama; analyse the collaborative nature of drama production; and</td>
<td>• analyse global influences on drama and the ways that drama is used to communicate and critique values, attitudes and beliefs; and</td>
<td>• apply theoretical approaches to critically analyse how drama works reflect, challenge and are constrained by cultural and historical contexts;</td>
</tr>
<tr>
<td>understand the interrelationships between drama and its historical and cultural contexts</td>
<td>• recognise and describe the costs of drama and identify differences between commercial and non-commercial drama; identify vocational opportunities</td>
<td>• describe ways that drama reflects values, attitudes, and beliefs of particular cultural contexts and is influenced by a variety of sources; and</td>
<td>• establish priorities for the use of drama resources, identify a range of ways to meet production costs and analyse the ways that economic factors influence the shaping of drama.</td>
<td>• analyse the consequences of vocational opportunities in drama; understand the ways drama is funded and the impact of this on drama practices.</td>
<td>• evaluate emerging trends in drama and speculate about how drama may be used to influence attitudes and values, supporting and challenging the status-quo; and</td>
</tr>
<tr>
<td>understand the social and cultural value and purpose of drama</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• critically analyse how drama is influenced by economic imperatives, government policies, institutional controls and special interest groups; the affect of these on funding and drama production.</td>
</tr>
</tbody>
</table>
PART B: Vocational Education Training Information

NOTE: this section applies only to schools that are Registered Training Organisations or in partnership with a Registered Training Organisation.

Schools that are seeking to link delivery of this course of study with delivery of Units of Competency from Entertainment Industry National Training Package need to read the following information in addition to information contained in the training package/s

Schools that want to provide students with recognition for achievement of VET units of competency through the Drama course of study will need to either gain Registered Training Organisation (RTO) status or participate in a partnership with an RTO, and must meet the Australian Quality Training Framework (AQTF) standards and training package requirements. If a school operates in partnership with an RTO, it will be the responsibility of the RTO to assure the quality of the training delivery and assessment. Qualifications (or parts of them) identified from the Entertainment Industry Training Package for delivery, must be registered on the scope of registration of the RTO delivering training in that industry area.

The Australian Quality Training Framework
The AQTF is the nationally agreed recognition arrangement for the vocational education and training sector. It is based on a quality-assured approach to the registration of training organisations seeking to deliver training, assess competency outcomes and issue Australian Qualifications Framework (AQF) qualifications and/or Statements of Attainment. The AQTF ensures the recognition of training providers and the AQF qualifications and Statements of Attainment they issue throughout Australia. All vocational education and training is subject to AQTF audits, which are conducted to ensure that the RTOs are meeting their obligations.

National Training Packages
Training packages are integrated sets of nationally endorsed standards, guidelines and qualifications for training, assessing and recognising people’s skills. They are developed by industry to meet the training needs of that industry or group of industries and consist of endorsed competency standards, assessment guidelines and qualifications.

Training Package support materials
Training package support materials are developed by RTOs, government bodies and industry training advisory bodies to support the implementation of industry training packages. They may include learning strategies and resources, assessment materials and professional development materials. Approved support materials are listed on the National Training Information Service, Website (www.ntis.gov.au).

Assessment Guidelines
The Assessment Guidelines in a Training Package provide a framework for accurate and reliable assessment of competency standards in the Package. They specify requirements that must be met by all those involved in assessing competence. The guidelines are an important part of the quality assurance processes for issuing qualifications.

Assessment of Units of Competency
Assessment is competency based. Competency-based assessment is the holistic process of collecting evidence and making judgements in order to decide whether a student has achieved a standard of competence: that is, has the ability to perform tasks and duties to the standard expected in the workplace. The assessment strategy must comply with the assessment guidelines of the Training Package and must be valid, reliable, flexible and fair.

Where the nature of the competency is such that it is not possible to assess it using demonstration or observation, alternative forms of assessment, such as simulations, tests, work-based projects or assignments, can be undertaken. Teachers must be aware that by asserting that a student has demonstrated competency it is signaled that the competency can be sustained in the workplace. Once the teacher is satisfied that a student has demonstrated competency over a period of time (that is on more than one assessment), no unnecessary additional demands, such as supplementary tests, training or examinations, should be required.
Skills Recognition

Students must be made aware of the opportunity to apply for Skills Recognition for any of the Units of Competency integrated into this course of study. Skills Recognition is recognition of existing skills and knowledge and is determined through a collection of evidence that a person has attained through previous study, work and/or life experience. Where a student can demonstrate current competence in a particular Unit of Competency, these skills are recognised and the student will be eligible to be exempted from undertaking that competency in any future training. Evidence guides of individual Units of Competency should be referred to for evidence-gathering techniques. Once a student demonstrates competency in a unit of competency, that Unit of Competency need not be assessed again.

Evidence of a Unit of Competency contributing to an outcome

The outcome under which a Unit of Competency is assessed must be indicated by the school on the scheme of assessment. Achievement demonstrated by the student in the assessment instruments and tasks involving competencies must be considered as also contributing to the student’s achievement of the outcome. A Unit of Competency must be assessed using sufficient evidence for a valid and reliable judgement: for example, at least two assessment events drawing evidence from at least two different sources would be expected. Evidence gathered can then be used for judgement of achievement of course of study outcomes. The evidence that determines competency should be collected, then use this evidence to assess progress on the course of study outcomes.

Units of Competency included in the Drama course of study

A list of Units of Competency that might be included from the Entertainment Package appears on the following pages. The underpinning knowledge and skills from these Units may also contribute toward achievement of the Drama course of study outcomes. Whether or not these Units of Competency can be achieved will depend upon meeting the requirements of a recognised RTO; the requirements of the relevant training package/s; and the requirements of the AQTF. This course of study does not in itself provide for achievement of Units of Competency. The context of delivery of the course of study may provide opportunities for the delivery of identified units of competency.
CUE03 Entertainment Training Package

Units of Competency

Units of Competency may be included in the *Drama* course of study units where appropriate, provided that AQTF standards are satisfied. Schools that are RTOs or in partnership with an RTO, will need to select the Units of Competency that match their resources and students’ needs. The complete Unit of Competency must be included.

Successful completion of each Unit of Competency will contribute toward the achievement of:

CUE10103 Certificate I in Live Production, Theatre and Events
CUE20103 Certificate II in Live Production, Theatre and Events

A Statement of Attainment will be issued by the RTO on the successful demonstration of a Unit of Competency.

<table>
<thead>
<tr>
<th>Unit of competency code</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>CUFSAF01B</td>
<td>Follow health, safety and security procedures</td>
</tr>
<tr>
<td>CUEIND01B</td>
<td>Source and apply entertainment industry knowledge</td>
</tr>
<tr>
<td>CUETGE15A</td>
<td>Handle physical elements safely during bump in/bump out</td>
</tr>
<tr>
<td>CUETGE05B</td>
<td>Maintain physical production elements</td>
</tr>
<tr>
<td>CUESTA05A</td>
<td>Apply a general knowledge of staging to work activities</td>
</tr>
<tr>
<td>CUECOR02B</td>
<td>Work with others</td>
</tr>
<tr>
<td>CUECOR03A</td>
<td>Provide quality service to customers</td>
</tr>
<tr>
<td>CUEFOH07A</td>
<td>Process financial transactions</td>
</tr>
<tr>
<td>CUEFOH09A</td>
<td>Provide venue information and assistance</td>
</tr>
<tr>
<td>CUEAUD06A</td>
<td>Apply a general knowledge of vision systems to work activities</td>
</tr>
<tr>
<td>CUESOU07A</td>
<td>Apply a general knowledge of audio to work activities</td>
</tr>
<tr>
<td>CUELGT09A</td>
<td>Apply a general knowledge of lighting to work activities</td>
</tr>
<tr>
<td>CUESTA05A</td>
<td>Apply a general knowledge of staging to work activities</td>
</tr>
</tbody>
</table>
Qualifications

Successful completion of a Unit of Competency mentioned in this course will contribute toward the achievement of the following qualifications: CUE10103 Certificate I in Live Production, Theatre and Events; CUE20103 Certificate II in Live Production, Theatre and Events.

To complete a full certificate, students may need to enrol in a VET ‘stand alone’ qualification.

CUE03 Entertainment Training Package
Qualification: CUE10103 Certificate I in Live Production, Theatre and Events

Requirements: One core compulsory unit and four other elective units

Core compulsory unit:
- CUFSAF01B  Follow health, safety and security procedures

Elective units: Complete four units with at least three from one or more of the following training packages:
- Entertainment
- Film, TV Radio and Multimedia
- Music

(The remaining units may be selected from any relevant endorsed training package at the appropriate AQF level)

Recommended Elective list:
- CUEIND01B  Source and apply entertainment industry knowledge
- CUETGE15A  Handle physical elements safely during bump in/bump out
- CUETGE05B  Maintain physical production elements
- CUESTA05A  Apply a general knowledge of staging to work activities

Notes on CUE10103 Certificate I in Live Production, Theatre and Events
This qualification is suitable for delivery in schools and allows learners to develop basic knowledge and skills for the live production, theatre and events industries. There are very few employment outcomes at Certificate I level
CUE03 Entertainment Training Package
Qualification: CUE20103 Certificate II in Live Production, Theatre and Events

Requirements: One core compulsory unit and eight other elective units

Core compulsory unit:
CUFSAF01B Follow health, safety and security procedures

Elective units: Complete eight units with at least six from one or more of the following training packages:
- Entertainment
- Film, TV Radio and Multimedia
- Music
(Remaining units may be selected from any relevant endorsed training package at the appropriate AQF level)

Recommended Elective list:
CUEIND01B Source and apply entertainment industry knowledge
CUECOR02B Work with others
CUECOR03A Provide quality service to customers
CUEFOH07A Process financial transactions
CUEFOH09A Provide venue information and assistance
CUEFOH04B Usher patrons
CUETGE15A Handle physical elements safely during bump in/bump out
CUEAUD06A Apply a general knowledge of vision systems to work activities
CUESOU07A Apply a general knowledge of audio to work activities
CUELGT09A Apply a general knowledge of lighting to work activities
CUESTA05A Apply a general knowledge of staging to work activities

Notes on CUE20103 Certificate I in Live Production, Theatre and Events
This qualification is designed to reflect the role of individuals who perform a range of mainly routine tasks and who work under direct supervision. It is a flexible entry-level qualification, which can be customised to meet a broad range of industry needs.
Details of underpinning skills and knowledge for units of competency that are listed for possible integration into the Drama Course of Study.

<table>
<thead>
<tr>
<th>Unit of competency</th>
<th>Underpinning skills and knowledge</th>
</tr>
</thead>
</table>
| CUFSAF01B          | Assessment must include evidence of the following knowledge and skills:  
| Follow health,     | • general knowledge of relevant industry safety guidelines as they apply to particular areas of  
| safety and         |   work, e.g. Screen Producers' Association of Australia, Safety Guidelines for the  
| security           |   Entertainment Industry, Film Industry Recommended Safety Code and Safety Guidance  
| procedures         |   Notes  
|                    | • relevant State/Territory Occupational Health and Safety legislation and codes of practice  
|                    | • major safety requirements for entertainment venues as outlined in State/Territory  
|                    |   Occupational Health and Safety legislation  
|                    | • major causes of workplace accidents relevant to the work environment  
|                    | • workplace hazards relevant to a given context  
|                    | • emergency evacuation procedures relevant to a given context  
|                    | • fire hazards and workplace fire hazard minimisation procedures  
|                    | • organisational health, safety and security procedures  
|                    | • literacy skills sufficient to interpret symbols used for Occupational Health and Safety signs  
|                    | • designated personnel responsible for Occupational Health and Safety  
|                    | • safety report and any safety implementation reports, for candidates working within the film  
|                    |   and television industry sectors. |
| CUEIND01B          | Assessment must include evidence of the following knowledge and skills:  
| Source and apply   | • different sectors of the entertainment industry and their interrelationships  
| entertainment      | • key work areas within the industry, how they interrelate, and key roles and responsibilities  
| industry knowledge | • broad knowledge of key entertainment industry terminology  
|                    | • issues of etiquette and ethics as they apply to key work areas within the industry  
|                    | • nature, role and functions of unions and employer associations, including rights and  
|                    |   responsibilities of employers and employees  
|                    | • obligations of employers, including safe system of work and non-discrimination  
|                    | • obligations of employees, including attendance, ethical behaviour, taking directions,  
|                    |   confidentiality, work performance, safety and care  
|                    | • sources of information on the entertainment industry and ways of maintaining current  
|                    |   industry knowledge  
|                    | • overview of current and emerging technologies used within the relevant entertainment  
|                    |   industry sector. |
| CUETGE15A          | Assessment must include evidence of the following knowledge and skills:  
| Handle physical    | • general knowledge of the bump in/bump out process for different types of production,  
| elements safely    |   including typical procedures and processes and the roles and responsibilities of different  
| during bump        |   personnel  
| in/bump out        | • general knowledge of the typical physical elements used for different types of production  
|                    | • typical locations for different physical elements within a production venue  
|                    | • safe manual handling techniques and the broader safety issues associated with the  
|                    |   movement of physical elements  
|                    | • relevant organisational and/or legislative Occupational Health and Safety requirements  
|                    | • packing materials and techniques used for different types of equipment  
|                    | • techniques for loading and stowing equipment for safe transportation  
|                    | • the range of tools commonly required during the bump in/bump out process  
|                    | • literacy skills sufficient to read simple work instructions, equipment lists and safety  
|                    |   directions  
<p>|                    | • numeracy skills sufficient to count/tally equipment and other physical elements. |</p>
<table>
<thead>
<tr>
<th>Unit of competency</th>
<th>Underpinning skills and knowledge</th>
</tr>
</thead>
</table>
| CUESTA05A               | **Apply a general knowledge of staging to work activities**                                                                                      | Assessment must include evidence of the following knowledge and skills:  
  - role of staging personnel within the overall production and interrelationship with other production personnel  
  - stage geography and terminology, including upstage, downstage, on/offstage, stage right/left, scenery dock, PS, OP, cameral left, camera right (for film and TV)  
  - different types of common stage machinery and equipment and the main safety issues associated with their use  
  - basic set assembly, including the correct way to run and float a flat, to lash/toggle and pin hinge flats together and to use tech screws and bolts for assembling set pieces  
  - methods of tying cloths, drapes, tabs, etc to a barrel, including legs, borders, scrim, guazes, cycloramas  
  - a variety of knots, including bowline, clove, hitch, half-hitch, reef knot, rolling hitch, truckies hitch, overhand knot, figure of eight knot (single and double), whippings and rope seizing  
  - Occupational Health and Safety requirements and their application to stage mechanics, including the handling of hazardous substances  
  - literacy skills sufficient to interpret a stage plan  
  - numeracy skills sufficient to take basic stage and staging measurements.  

| CUECOR02B               | **Work with others**                                                                                                                                                                                                                         | Assessment must include evidence of the following knowledge and skills:  
  - individual roles and responsibilities and relationships to others, including duty of care  
  - techniques for managing own work load, eg meeting deadlines, acknowledging if tasks are beyond current capacity, handling tasks or problems as far as possible then referring on to others as required  
  - acceptable workplace conduct, including regular attendance, punctuality, maintaining an orderly workspace, appropriate standards of personal presentation and hygiene, self-confidence and self-respect, acceptance of constructive criticism and a willingness for self-improvement, a good-humoured approach to others and adaptability and flexibility  
  - understanding of team work principles  
  - knowledge of effective communication techniques, including active listening, questioning and non-verbal communication  
  - broad understanding of conflict resolution techniques  
  - Occupational Health and Safety principles as they apply to working within a team environment.  

| CUECOR03A               | **Provide quality service to customers**                                                                                                                                                                                                       | Assessment must include evidence of the following knowledge and skills:  
  - effective communication techniques in relation to listening, questioning and non-verbal communication  
  - needs and expectations of different types of customers  
  - potential special needs of customers in a given industry context  
  - techniques for identifying and dealing with conflict situations and misunderstandings  
  - importance of cultural awareness to customer service situations  
  - ethics of professional behaviour in a given industry context.  

| CUEFOH07A               | **Process financial transactions**                                                                                                                                                                                                             | Assessment must include evidence of the following knowledge and skills:  
  - basic numeracy skills sufficient to process transactions and reconcile takings  
  - procedures for processing different types of transactions  
  - principles of the reconciliation/balancing process  
  - the role and importance of the reconciliation/balancing process in the broader financial management context of the organisation  
  - security procedures for handling cash and non-cash transactions documents  
  - broad knowledge of GST and how it affects financial transactions and documents issued to customers.  

<table>
<thead>
<tr>
<th>Unit of competency</th>
<th>Underpinning skills and knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CUEFOH09A</strong>  &lt;br&gt;Provide venue information and assistance</td>
<td>Assessment must include evidence of the following knowledge and skills:  &lt;br&gt;• sources of information on venues and facilities  &lt;br&gt;• information systems used by venues  &lt;br&gt;• layout of the venue and location of all facilities  &lt;br&gt;• product knowledge of venue performances/sessions/event times  &lt;br&gt;• understanding of the type and style of performances/sessions/events in current progress  &lt;br&gt;• broad knowledge of future events at the venue where appropriate  &lt;br&gt;• special facilities and services available to people with special needs  &lt;br&gt;• procedures for dealing with people with special needs  &lt;br&gt;• customer service standards for greeting patrons  &lt;br&gt;• venue safety and security issues, procedures and regulations as they affect the provision of venue information  &lt;br&gt;• literacy skills sufficient to interpret venue information.</td>
</tr>
<tr>
<td><strong>CUEFOH04B</strong>  &lt;br&gt;Usher patrons</td>
<td>Assessment must include evidence of the following knowledge and skills:  &lt;br&gt;• formats and features of tickets as appropriate to the organisation or industry sector  &lt;br&gt;• typical procedures for ushering patrons  &lt;br&gt;• layout of the auditorium (all entrances, exits)  &lt;br&gt;• seating configuration of the auditorium and various pricing categories  &lt;br&gt;• performances/session/event times (start, conclusion, intermission)  &lt;br&gt;• special seating facilities and services available to people with special needs  &lt;br&gt;• procedures for assisting people with specials needs to and from their seats  &lt;br&gt;• procedures for late admissions  &lt;br&gt;• methods of crowd control  &lt;br&gt;• literacy skills sufficient to read and interpret tickets  &lt;br&gt;• numeracy skills sufficient to count tickets, seats  &lt;br&gt;• safety issues and regulations particularly in relation to the ushering of patrons.</td>
</tr>
<tr>
<td><strong>CUESOU07A</strong>  &lt;br&gt;Apply a general knowledge of audio to work activities</td>
<td>Assessment must include evidence of the following knowledge and skills:  &lt;br&gt;• the general scope and potential of audio operations within different live production contexts, e.g. theatre, music, corporate  &lt;br&gt;• the relationship between audio operations and other technical and performance areas, including lighting, vision systems and performance  &lt;br&gt;• typical roles and responsibilities of audio technicians in different contexts, including different career paths  &lt;br&gt;• fundamentals of sound in a circuit, including understanding that microphone level is -40 to -60dB line level  &lt;br&gt;• features and meaning of a typical sound system signal flow chart, including signal chains, gain structure and levels  &lt;br&gt;• decibel levels and basic sound pressure level measurement, including that frequency is measured in Hertz, understanding the differences between 100Hz and 1kHz  &lt;br&gt;• understanding of phase, including phase cancellation, and that at 180 degree phase difference signals do cancel each other out  &lt;br&gt;• common terminology used in relation to audio  &lt;br&gt;• key features, purpose and basic operating procedures of major types of audio equipment, including different types of loudspeakers, audio mixing consoles, signal processing equipment, input source equipment and common accessories  &lt;br&gt;• different types of cable, their usage in different situations and how to care for them, including: microphone cables; how to run safely and neatly and where to store excess  &lt;br&gt;• speaker cables; how to run safely and neatly and avoid lighting components</td>
</tr>
</tbody>
</table>
• multicore cables, how to run safely and neatly and where to store excess
• power cables, how to run safely and neatly and where to store excess
• requirements for the storage of audio equipment
• Occupational Health and Safety requirements and legislation that relate to audio personnel, in particular with regard to working safely with electricity
• literacy skills sufficient to extract key information from audio installation plans
• numeracy skills sufficient to sort and count equipment.

<table>
<thead>
<tr>
<th>CUELGT09A</th>
<th>Apply a general knowledge of lighting to work activities</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Assessment must include evidence of the following knowledge and skills:</td>
</tr>
<tr>
<td></td>
<td>• the general scope and potential of lighting operations within different live production contexts, e.g. theatre, music, corporate</td>
</tr>
<tr>
<td></td>
<td>• the relationship between lighting operations and other technical and performance areas, including audio, vision systems and performance</td>
</tr>
<tr>
<td></td>
<td>• typical roles and responsibilities of the lighting technicians in different context, including career paths</td>
</tr>
<tr>
<td></td>
<td>• lighting system options in a range of venue types</td>
</tr>
<tr>
<td></td>
<td>• specialised terminology that applies to lighting operations</td>
</tr>
<tr>
<td></td>
<td>• general features of lanterns and accessories, dimmers and control systems</td>
</tr>
<tr>
<td></td>
<td>• overview of different types of automated lights and the special requirements of this type of technology, including rigging orientation, powering, requirement for data supply and fixture addressing</td>
</tr>
<tr>
<td></td>
<td>• overview of appropriate use of standard pump propelled glycol-based atmospheric (smoke) effects</td>
</tr>
<tr>
<td></td>
<td>• organisational and legislative Occupational Health and Safety legislation in particular relation to lighting operations, e.g. electrical restrictions</td>
</tr>
<tr>
<td></td>
<td>• knowledge of colour recognition</td>
</tr>
<tr>
<td></td>
<td>• requirements for storage of lighting equipment</td>
</tr>
<tr>
<td></td>
<td>• literacy skills sufficient to interpret lighting plans, understand use of scale, lighting symbols and notation conventions</td>
</tr>
<tr>
<td></td>
<td>• numeracy skills sufficient to count and sort equipment and use numerical features of lighting desks.</td>
</tr>
<tr>
<td>Design</td>
<td>Production</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Diploma of Design for Live Production, Theatre and Events</td>
<td>Advanced Diploma of Stage Management</td>
</tr>
<tr>
<td>diploma of Design for Live Production, Theatre and Events (Construction and Manufacturing)</td>
<td>Diploma of Costume for Performance</td>
</tr>
<tr>
<td>Certificate IV in Design</td>
<td>Certificate IV in Live Production, Theatre and Events (Construction and Manufacturing)</td>
</tr>
<tr>
<td>Certificate III in Live Production, Theatre and Events (Construction and Manufacturing)</td>
<td>Certificate IV in Makeup</td>
</tr>
<tr>
<td>Certificate IV in Live Production, Theatre and Events (Technical Operations) with specialisations in audio, lighting, staging, vision systems plus a broadly based option</td>
<td>Certificate III in Live Production, Theatre and Events (Technical Operations) with specialisations in audio, lighting, staging, vision systems plus a broadly based option</td>
</tr>
<tr>
<td>Certificate II in Live Production, Theatre and Events</td>
<td></td>
</tr>
<tr>
<td>Certificate I in Live Production, Theatre and Events</td>
<td></td>
</tr>
</tbody>
</table>
Appendix

The outcomes in the Drama course of study are The Arts learning area outcomes. For example:

- **Outcome 1: Drama Ideas** directly relates to Arts Ideas (The Arts). This outcome is also linked to Overarching Learning Outcomes 1: Communication; 6 Exploring ideas, opportunities and solutions and 10: Students participate in creative activity of their own.

- **Outcome 2: Drama skills and processes**, directly relates to Arts Skills and Processes (The Arts). This outcome is also linked to Overarching Learning Outcomes 4: Using technologies, 10: Engaging in creative activity, and 12: Learning independently and collaboratively.

- **Outcome 3: Drama Responses** directly relates to Arts Responses (The Arts). This outcome is also linked to Overarching Learning Outcomes 1: Communication, 5 Thinking critically and 10: Students participate in creative activity of their own.

- **Outcome 4: Drama in Society** directly relates to Arts in Society (The Arts). This outcome is also linked to Overarching Learning Outcomes 3 Researching, 8 Active Australian citizenship; 9 Cultural interaction 10: Engaging in creative activity.
Appendix IV

Glossary of linguistic terms
### Glossary of linguistic terms

Upper case indicates a general term used in a way that is specific to the SFL model. Items in a referent that are also glossed are in italics.

<table>
<thead>
<tr>
<th>Term</th>
<th>Referent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adjunct</td>
<td>optional component in the Residue of the clause as Exchange; additional information that does not have responsibility for the interaction</td>
</tr>
<tr>
<td>adverbial</td>
<td>class of word: equated in traditional grammar terms to “adverb”, “conjunction”</td>
</tr>
<tr>
<td>Agent</td>
<td>an optional Participant in the clause as Representation, as initiator of the Process within the experiential dimension of the clause as Representation</td>
</tr>
<tr>
<td>anaphora</td>
<td>an <em>endophoric</em> device that refers to antecedent items within the text</td>
</tr>
<tr>
<td>Beneficiary</td>
<td>an optional Participant in the clause as Representation, for whom or to whom the Process is said to take place</td>
</tr>
<tr>
<td>cataphoric</td>
<td>an <em>endophoric</em> device that refers to items yet to be found within the text</td>
</tr>
<tr>
<td>Circumstance</td>
<td>optional component attendant on the Process, within the experiential dimension of the clause as Representation:</td>
</tr>
<tr>
<td>classifier</td>
<td>the function within a <em>nominal</em> group that identifies the class to which an entity belongs</td>
</tr>
<tr>
<td>clause</td>
<td>the central processing unit in an instance of discourse in terms of the lexicogrammar, through the structure of which meanings are brought together</td>
</tr>
<tr>
<td>cohesion</td>
<td>the system which enables the construction of text beyond the clause</td>
</tr>
<tr>
<td>collocation</td>
<td>the regular co-occurrence of one term with another</td>
</tr>
<tr>
<td>Complement</td>
<td>component of the clause as Exchange, represented by nominal, nominal group or nominalisation: has the potential to become the Subject in another clause.</td>
</tr>
<tr>
<td>complex: clause</td>
<td>adding to the meaning of a clause by means of another clause; identified within the logical dimension of the Ideational metafunction</td>
</tr>
<tr>
<td>complex: word</td>
<td>adding to the meaning of a term by placing it in a phrase, by collocation or by expansion; identified within the logical dimension of the Ideational metafunction</td>
</tr>
<tr>
<td>Constituent</td>
<td>a component in the periodicity of a text</td>
</tr>
<tr>
<td>corpora</td>
<td>large bodies of text that can be used to quantify features of discourse</td>
</tr>
<tr>
<td>deictic</td>
<td>the indicating function; as a word within a nominal group it determines the reference to an entity as specific or non specific</td>
</tr>
<tr>
<td>ellipsis</td>
<td>occurs where part of a clause has been omitted but is understood from the context</td>
</tr>
<tr>
<td>endophoric reference</td>
<td>a <em>cohesive</em> device that enables reference to other parts of a text</td>
</tr>
<tr>
<td>Concept</td>
<td>Definition</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>ergative structure</td>
<td>part of the general system of transitivity, where the actualisation of a Process is represented as being self-engendered</td>
</tr>
<tr>
<td>Elaboration</td>
<td>a type of Expansion, achieved through further specification or description</td>
</tr>
<tr>
<td>Enhancement</td>
<td>a type of Expansion, achieved through qualification in the form of reference to time, place, manner, cause or condition</td>
</tr>
<tr>
<td>Exchange</td>
<td>role of the Interpersonal metafunction: the clause as an interactive event, involving speaker/writer and audience</td>
</tr>
<tr>
<td>exophoric reference</td>
<td>the cohesive device that refers to items outside the text</td>
</tr>
<tr>
<td>Expansion</td>
<td>element of the logical-semantic dimension of the Ideational metafunction, of three types: Elaboration, Extension and Enhancement</td>
</tr>
<tr>
<td>Experiential</td>
<td>dimension of the Ideational metafunction; construes activity within, around and between entities and, optionally, within a given situation</td>
</tr>
<tr>
<td>Extension</td>
<td>a type of Expansion, achieved through addition, replacement or provision of an alternative</td>
</tr>
<tr>
<td>Finite</td>
<td>component of the clause as Exchange; that part of the verb or verb group that combines the specification of polarity with either temporal reference/tense (proposition), or modality (proposal)</td>
</tr>
<tr>
<td>grammatical metaphor</td>
<td>element of the logical-semantic dimension of the Ideational metafunction; expands the meaning potential of a clause by creating new patterns of structural realisation, most commonly through nominalisation</td>
</tr>
<tr>
<td>Experiential</td>
<td>metafunction that configures the clause as Representation through the experiential and logical dimensions of the clause</td>
</tr>
<tr>
<td>Extension</td>
<td>metafunction that configures the clause as Exchange: enacts the performativity of the text and the negotiation of meaning</td>
</tr>
<tr>
<td>Finite</td>
<td>system of writing/print that contributes to the meaning making of the text</td>
</tr>
<tr>
<td>hypotactical</td>
<td>where one clause in a complex is dependent on another</td>
</tr>
<tr>
<td>Ideational</td>
<td>metafunction that configures the clause as Representation through the experiential and logical dimensions of the clause</td>
</tr>
<tr>
<td>Interpersonal</td>
<td>metafunction that configures the clause as Exchange: enacts the performativity of the text and the negotiation of meaning</td>
</tr>
<tr>
<td>lexicogrammar</td>
<td>stratum of the text: the structural system of text generation</td>
</tr>
<tr>
<td>lexicon</td>
<td>the realisation of the world outside the text as words</td>
</tr>
<tr>
<td>lexicosemantic</td>
<td>stratum of the text: the referential system of text generation</td>
</tr>
<tr>
<td>Location</td>
<td>type of Circumstance that positions the action of the clause temporally and/or spatially, with both material and metaphorical reference</td>
</tr>
<tr>
<td>logical</td>
<td>dimension of the Ideational metafunction that relates items in the lexicogrammar to each other to form a semantic whole</td>
</tr>
<tr>
<td>Manner</td>
<td>type of Circumstance that construes means, quality, comparison or degree.</td>
</tr>
<tr>
<td>Material</td>
<td>type of Process construing an input of energy: &quot;doing and happening&quot;</td>
</tr>
<tr>
<td>Medium</td>
<td>the obligatory Participant in the clause, the entity by or through which the Process comes into being</td>
</tr>
<tr>
<td>Mental</td>
<td>type of Process construing activities of sensing</td>
</tr>
<tr>
<td>Message</td>
<td>role of the Textual metafunction: the clause as organiser of meaning</td>
</tr>
<tr>
<td>metafunction</td>
<td>the social functioning of language as Message, Exchange and Representation</td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>modality</td>
<td>construes the region of uncertainty between positive and negative, identified within the Finite element of the clause as Exchange</td>
</tr>
<tr>
<td>Mood</td>
<td>element of the clause as Exchange, represented by the Subject and Finite: determines the nature of the interaction between Participants.</td>
</tr>
<tr>
<td>nominal</td>
<td>a class of word: equated in traditional grammar terms to “noun”, “adjective”, “numeral”, “determiner”</td>
</tr>
<tr>
<td>nominalisation</td>
<td>resource for creating grammatical metaphor</td>
</tr>
<tr>
<td>orthography</td>
<td>marks on the page that represent the graphology of a text</td>
</tr>
<tr>
<td>paratactical</td>
<td>where clauses have equal status in a complex</td>
</tr>
<tr>
<td>Participant</td>
<td>component within the experiential dimension of the clause as Representation: an entity involved in and dependent on the Process of the clause, either bringing it about or directly affected by it in some way</td>
</tr>
<tr>
<td>periodicity</td>
<td>flow of information in a text as it is organised into episodic units; provides the writer/reader with scaffolding onto which to map the meanings of the text</td>
</tr>
<tr>
<td>Phase</td>
<td>component of a Constituent in the periodicity of a text</td>
</tr>
<tr>
<td>phonology</td>
<td>system of articulation, intonation and rhythm that contribute to the meaning making of spoken discourse</td>
</tr>
<tr>
<td>polarity</td>
<td>the choice between positive and negative, subject to the mediation of modality</td>
</tr>
<tr>
<td>Predicator</td>
<td>non-finite component of the Residue element of the clause as Exchange; that part of the verb or verb group that identifies a Process in the experiential dimension of the clause as Representation</td>
</tr>
<tr>
<td>Process</td>
<td>component within the experiential dimension of the clause as Representation: representing the activity of the clause, located in and unfolding through time</td>
</tr>
<tr>
<td>proposal</td>
<td>an offer or a command that can only be accepted or rejected</td>
</tr>
<tr>
<td>proposition</td>
<td>a statement which contains information that, theoretically, can be asserted, doubted or denied</td>
</tr>
<tr>
<td>Qualifier</td>
<td>a word, phrase or clause that characterises an entity</td>
</tr>
<tr>
<td>Recipient</td>
<td>optional Participant within the experiential dimension of the clause as Representation, the entity for which the Process is intended</td>
</tr>
<tr>
<td>Relational</td>
<td>type of Process construing the activities of being and having</td>
</tr>
<tr>
<td>Representation</td>
<td>role of the Ideational metafunction: the clause as the carrier of experiential and logical meaning</td>
</tr>
<tr>
<td>Residue</td>
<td>element of the clause as Exchange, represented by the Predicator, Complement and Adjunct</td>
</tr>
<tr>
<td>Segment</td>
<td>component of a Sub-phase in the periodicity of a text</td>
</tr>
<tr>
<td>Rheme</td>
<td>component of the clause as Message: all of the clause following the Theme</td>
</tr>
<tr>
<td>Subject</td>
<td>component of the Mood element of the clause as Exchange: carries the responsibility for the nature of the interaction</td>
</tr>
<tr>
<td>Sub-phase</td>
<td>component of a Phase in the periodicity of a text</td>
</tr>
<tr>
<td>Syllabus</td>
<td>a <em>Constituent</em> of the syllabus document</td>
</tr>
<tr>
<td>----------</td>
<td>-----------------------------------------</td>
</tr>
<tr>
<td>tenor</td>
<td>indicates the way in which the text should be responded to and will both reflect and depend on the situation in which the text is uttered</td>
</tr>
<tr>
<td>Textual</td>
<td><em>metafunction</em> that sets up the clause as <em>Message</em> by providing a structure within which the other two <em>metafunctions</em> can operate.</td>
</tr>
<tr>
<td>Theme</td>
<td>component of the <em>clause</em> as <em>Message</em> which locates the clause within its context</td>
</tr>
<tr>
<td>Token</td>
<td>the <em>Participant</em> in a <em>Relational Process</em> which identifies the entity that the clause is about</td>
</tr>
<tr>
<td>transitivity</td>
<td>configuration of <em>Process + Participant (+ Circumstance)</em>, identified within the <em>experiential dimension</em> of the <em>Ideational metafunction</em></td>
</tr>
<tr>
<td>Value</td>
<td>the <em>Participant</em> in a <em>Relational Process</em> which provides information about the <em>Token</em></td>
</tr>
<tr>
<td>Verbal</td>
<td><em>type of Process</em> which enables the reporting or retelling of an activity</td>
</tr>
</tbody>
</table>