



# Theatre Studies

Victorian Certificate of Education Study Design

Victorian Curriculum and Assessment Authority  
2006

November 2010

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Latoya BARTON  
*The sunset* (detail)  
from a series of twenty-four  
9.0 x 9.0 cm each, oil on board



Tarkan ERTURK  
*Visage* (detail)  
201.0 x 170.0 cm  
synthetic polymer paint, on cotton duck



Liana RASCHILLA  
*Teapot* from the *Crazy Alice* set  
19.0 x 22.0 x 22.0 cm  
earthenware, clear glaze, lustres



Nigel BROWN  
*Untitled physics* (detail)  
90.0 x 440.0 x 70.0 cm  
composition board, steel, loudspeakers,  
CD player, amplifier, glass



Kate WOOLLEY  
*Sarah* (detail)  
76.0 x 101.5 cm, oil on canvas



Chris ELLIS  
*Tranquility* (detail)  
35.0 x 22.5 cm  
gelatin silver photograph



Christian HART  
*Within without* (detail)  
digital film, 6 minutes



Kristian LUCAS  
*Me, myself, I and you* (detail)  
56.0 x 102.0 cm  
oil on canvas



Merryn ALLEN  
*Japanese illusions* (detail)  
centre back: 74.0 cm, waist (flat): 42.0 cm  
polyester cotton



Ping (Irene) VINCENT  
*Boxes* (detail)  
colour photograph



James ATKINS  
*Light cascades* (detail)  
three works, 32.0 x 32.0 x 5.0 cm each  
glass, fluorescent light, metal



Tim JOINER  
*14 seconds* (detail)  
digital film, 1.30 minutes



Lucy McNAMARA  
*Precariously* (detail)  
156.0 x 61.0 x 61.0 cm  
painted wood, oil paint, egg shells, glue, stainless steel wire

Accredited by the Victorian Qualifications Authority  
33 St Andrews Place, East Melbourne, Victoria 3002

Developed and published by the Victorian Curriculum and Assessment Authority  
41 St Andrews Place, East Melbourne, Victoria 3002

This completely revised and reaccredited edition published 2006.

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Desktop published by Julie Coleman

Theatre Studies  
ISBN 1 74010 292 4

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## **IMPORTANT INFORMATION**

### **Accreditation period**

Units 1–4: 2007–2014

The accreditation period commences on 1 January 2007.

### **Other sources of information**

The *VCAA Bulletin* is the only official source of changes to regulations and accredited studies. The *VCAA Bulletin*, including supplements, also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the *VCAA Bulletin*. The *VCAA Bulletin* is sent in hard copy to all VCE providers. It is available on the Victorian Curriculum and Assessment Authority's website at [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au)

To assist teachers in assessing school-assessed coursework in Units 3 and 4, the Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The current year's *VCE and VCAL Administrative Handbook* contains essential information on assessment and other procedures.

### **VCE providers**

Throughout this study design the term 'school' is intended to include both schools and other VCE providers.

### **Photocopying**

VCE schools only may photocopy parts of this study design for use by teachers.

# Introduction

## **RATIONALE**

Theatre Studies focuses on the interpretation of playscripts and the production of plays from the pre-modern era to the present day. Students apply stagecraft including acting, to study the nature, diversity and characteristics of theatre as an art form. Throughout the study students work with playscripts in both their written form and in performance. They learn about the times, places and cultures of key theatrical developments and develop awareness of the traditions and histories of theatre.

This knowledge is applied through use of stagecraft to collaboratively interpret playscripts in performance. Through contribution to the production of plays and performance of a monologue, students also develop knowledge and understanding of theatrical styles. This knowledge and understanding is further developed by analysis and evaluation of their own productions and productions by professional theatre practitioners.

Theatre Studies provides students with pathways to further studies in fields such as theatre production and theatre design, script writing and studies in theatre history.

## **AIMS**

This study is designed to enable students to:

- develop appreciation for theatre as an art form;
- acquire knowledge of a range of theatrical styles and traditions;
- interpret playscripts through identified production stages;
- apply stagecraft;
- develop knowledge and appreciation of theatre as an audience member;
- apply skills of theatrical analysis and evaluation to their own production work and that of others.

## STRUCTURE

The study is made up of four units:

Unit 1: Theatrical styles of the pre-modern era

Unit 2: Theatrical styles of the modern era

Unit 3: Production development

Unit 4: Performance interpretation

Each unit deals with specific content and is designed to enable students to achieve a set of outcomes. Each outcome is described in terms of key knowledge and skills.

A glossary defining terms used across Units 1 to 4 is included on pages 37–39.

## ENTRY

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 prior to undertaking Unit 4. Units 1 to 4 are designed to a standard equivalent to the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculum.

## DURATION

Each unit involves at least 50 hours of scheduled classroom instruction. In this study, classroom instruction might involve nominated rehearsals and performances.

## CHANGES TO THE STUDY DESIGN

During its period of accreditation minor changes to the study will be notified in the *VCAA Bulletin*. The *VCAA Bulletin* is the only source of changes to regulations and accredited studies and it is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the *VCAA Bulletin*.

## MONITORING FOR QUALITY

As part of ongoing monitoring and quality assurance, the Victorian Curriculum and Assessment Authority will periodically undertake an audit of Theatre Studies to ensure the study is being taught and assessed as accredited. The details of the audit procedures and requirements are published annually in the *VCE and VCAL Administrative Handbook*. Schools will be notified during the teaching year of schools and studies to be audited and the required material for submission.

## SAFETY

It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study. Students may be involved in the handling of potentially hazardous equipment, for example lighting equipment, and building machinery and/or the use of chemicals, for example adhesives, solvents, and paints used when working in set or costume design. Some lifting and movement of heavy objects may be required within this study and students should be instructed on the appropriate ways of lifting and moving these objects. Students working in sound must be aware of acceptable levels of sound, particularly when using amplifiers and/or PA systems. Regulations must be followed regarding persons working two metres or more above the ground.

The Victorian WorkCover Authority website [www.workcover.vic.gov.au](http://www.workcover.vic.gov.au) updates relevant occupational health and safety regulations on a regular basis. Relevant information is also provided on the Department of Education & Training website [www.det.vic.gov.au/det/](http://www.det.vic.gov.au/det/)

## USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses for this study teachers should incorporate information and communications technology where appropriate and applicable to the teaching and learning activities. The Advice for Teachers section provides specific examples of how information and communications technology can be used in this study. Application of stagecraft in theatre production often involves use of information and communications technology, for example lighting design, costume designs, sound design and experimentation, multimedia, research on the Internet, use of CDs, DVDs and mp3 in the teaching and learning program and production-based work.

## KEY COMPETENCIES AND EMPLOYABILITY SKILLS

This study offers a number of opportunities for students to develop key competencies and employability skills. The Advice for Teachers section provides specific examples of how students can demonstrate key competencies during learning activities and assessment tasks.

## LEGISLATIVE COMPLIANCE

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Information Privacy Act 2000* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968* must be met.

# Assessment and reporting

## **SATISFACTORY COMPLETION**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's performance on assessment tasks designated for the unit. Designated assessment tasks are provided in the details for each unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment for Units 3 and 4.

Teachers must develop courses that provide opportunities for students to demonstrate achievement of outcomes. Examples of learning activities are provided in the Advice for Teachers section.

Schools will report a result for each unit to the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory).

Completion of a unit will be reported on the Statement of Results issued by the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory). Schools may report additional information on levels of achievement.

## **AUTHENTICATION**

Work related to the outcomes will be accepted only if the teacher can attest that, to the best of their knowledge, all unacknowledged work is the student's own. Teachers need to refer to the current year's *VCE and VCAL Administrative Handbook* for authentication procedures.

## **LEVELS OF ACHIEVEMENT**

### **Units 1 and 2**

Procedures for the assessment of levels of achievement in Units 1 and 2 are a matter for school decision. Assessment of levels of achievement for these units will not be reported to the Victorian Curriculum and Assessment Authority. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.



### Units 3 and 4

The Victorian Curriculum and Assessment Authority will supervise the assessment of all students undertaking Units 3 and 4.

In Theatre Studies the student's level of achievement will be determined by school-assessed coursework, an end-of-year performance examination and an end-of-year written examination. The Victorian Curriculum and Assessment Authority will report the student's level of performance on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, students must achieve two or more graded assessments and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50. It is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current year's *VCE and VCAL Administrative Handbook* for details on graded assessment and calculation of the study score. Percentage contributions to the study score in Theatre Studies are as follows:

- Units 3 and 4 school-assessed coursework: 45 per cent
- Units 3 and 4 end-of-year performance examination: 25 per cent
- Units 3 and 4 end-of-year written examination: 30 per cent

Details of the assessment program are described in the sections on Units 3 and 4 in this study design.

# Unit 1: Theatrical styles of the pre-modern era

This unit focuses on the application of acting and other stagecraft in relation to theatrical styles of the pre-modern era. Students work with playscripts from the pre-modern era of theatre, focusing on works prior to the 1880s in both their written form and in performance. They also study theatrical and performance analysis and apply these skills to the analysis of a play from the pre-modern era in performance.

Periods from the pre-modern era of theatre include Ancient Greek theatre, Roman theatre, Liturgical drama such as morality/miracle/mystery plays, Italian theatre and the Commedia Dell'Arte, Elizabethan and Shakespearean theatre, Restoration comedies and dramas, Neo-classical theatre, Spanish and French theatre and non-Western theatre such as Beijing Opera, Noh theatre, Bunraku and Kabuki.

The term 'playscript' refers to play/s and/or excerpts from play/s.

## **Stagecraft**

In this unit stagecraft includes acting, costume, direction, dramaturgy, lighting, make-up, multimedia, properties, promotion (including publicity), set, sound and stage management. Students research and apply acting and other stagecraft to interpret playscripts.

## **AREA OF STUDY 1**

### **Pre-modern theatre**

This area of study focuses on an exploration of playscripts from the pre-modern era of theatre, that is works prior to the 1880s. Students study playscripts from at least three distinct theatrical periods from this era. Students learn about contexts, cultural origins, theatrical styles, use of stagecraft and performance possibilities for each of the selected playscripts. Through practical workshops students gain knowledge of how these periods have shaped and contributed to the world of pre-modern theatre.

### **Outcome 1**

On completion of this unit the student should be able to identify and describe the distinguishing features of playscripts from the pre-modern era.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

*Key knowledge*

This knowledge includes

- three or more theatre periods from the pre-modern era;
- theatre context/s from the pre-modern era;
- theatrical styles including skills used by actors, the use of stagecraft, and the ways in which a playscript shapes performance;
- actor–audience relationships;
- text interpretation through the use of stagecraft other than acting.

*Key skills*

These skills include the ability to

- describe characteristics of theatre from the pre-modern era;
- research texts and contexts of playscripts;
- demonstrate knowledge of theatrical styles;
- describe the interrelationship between the actor and audience;
- research and apply stagecraft other than acting to interpret playscripts.

**AREA OF STUDY 2****Interpreting playscripts**

This area of study focuses on the presentation of playscripts from the pre-modern era of theatre. Students apply acting and other stagecraft to interpret playscripts from at least three distinct theatrical periods from the pre-modern era. Students learn how acting and other stagecraft can be informed by different theatrical styles and contexts. They also learn about processes of developing character, the effect the audience has on acting and the use of acting skills to enhance text interpretation. Through rehearsals and performance students gain knowledge of how these playscripts can be interpreted.

**Outcome 2**

On completion of this unit the student should be able to apply acting and other stagecraft to interpret playscripts from the pre-modern era.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

*Key knowledge*

This knowledge includes

- the interpreting of playscripts from three or more theatre periods of the pre-modern era;
- contexts of playscripts from the pre-modern era;
- theatrical styles from the pre-modern era;
- the role of the audience in the pre-modern era;
- acting techniques and stagecraft from a range of theatre from the pre-modern era, including ways of creating character, use of expressive skills, and use of compositional skills.

### *Key skills*

These skills include the ability to

- develop an interpretation of playscripts from the pre-modern era;
- convey the contexts of playscripts from the pre-modern era;
- apply appropriate theatrical styles when presenting playscripts from the pre-modern era;
- perform playscripts from the pre-modern era;
- develop and sustain character;
- apply expressive skills through acting and other stagecraft;
- apply compositional skills through acting and other stagecraft;
- employ a range of acting and stagecraft techniques.

## **AREA OF STUDY 3**

### **Analysing a play in performance**

This area of study focuses on an analysis of a professional performance of a playscript from the pre-modern era. Students explore the nature of theatrical analysis including theatrical styles, audience perspective, acting skills, use of other stagecraft and the ways in which the contexts of a playscript have been interpreted through performance.

### **Outcome 3**

On completion of this unit the student should be able to analyse a performance of a playscript from the pre-modern era in performance.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

### *Key knowledge*

This knowledge includes

- the nature of theatrical and performance analysis;
- the ways in which an audience constructs meaning from a theatrical performance;
- the ways in which theatrical styles shape a performance;
- acting techniques applied to a play in performance;
- the use of stagecraft to construct meaning;
- how contexts inform playscript interpretation.

### *Key skills*

These skills include the ability to

- analyse a theatrical performance;
- describe the ways in which meaning is constructed by an audience;
- explain the use of acting and other stagecraft in a performance;
- analyse the application of theatrical styles in a performance;
- describe the ways in which contexts help shape a performance.

## ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of three outcomes. As a set these outcomes encompass all areas of study.

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. Assessment tasks for this unit are:

- analytical exercises;
- oral presentations;
- interpretation of playscript/s;
- performance of playscripts from the pre-modern era;
- multimedia reports/presentations;
- annotated visual reports;
- tests;
- essays.

At least one assessment task must be completed in writing.

## Unit 2: Theatrical styles of the modern era

This unit focuses on studying theatrical styles and stagecraft through working with playscripts in both their written form and in performance with an emphasis on the application of stagecraft. Students work with playscripts from the modern era focusing on works from the 1880s to the present. Students study theatrical analysis and production evaluation and apply these skills to the analysis of a play in performance from the modern era.

Theatrical styles in the modern era include Naturalism/Realism, Expressionism, Theatre of the Absurd, Epic Theatre, physical theatre, political theatre, feminist theatre, and Eclectic theatre (contemporary theatre that crosses traditional boundaries). Modern theatre has been influenced by practitioners such as Ibsen, Strindberg, Stanislavsky, Chekhov, Brecht, Jarry, Pinter, Beckett, Anouilh, Grotowski, Artaud, Craig, Churchill, Hewitt, Kane, Cusack and Rayson.

The term ‘playscript’ refers to play/s and/or excerpts from play/s.

### **Stagecraft**

In this unit stagecraft includes acting, costume, direction, dramaturgy, lighting, make-up, multimedia, properties, promotion (including publicity), set, sound and stage management. Students apply stagecraft to interpret a playscript and consider the impact of stagecraft on audiences.

### **AREA OF STUDY 1**

#### **Modern theatre**

This area of study focuses on an exploration of playscripts from the modern era of theatre, that is, works written between 1880s and the present. Students study at least three distinct theatrical movements from this era including playscript/s associated with each movement. Students learn about the contexts, origins, theatrical styles, production processes, use of stagecraft and performance possibilities of each playscript. Through practical workshops involving the application of stagecraft, students gain knowledge of how each movement has shaped and contributed to the world of modern theatre.

**Outcome 1**

On completion of this unit the student should be able to identify and describe the distinguishing features of playscripts from the modern era of theatre.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

*Key knowledge*

This knowledge includes

- three or more theatrical movements from the modern era;
- origins of playscripts from the modern era;
- contexts of playscripts from the modern era;
- theatrical styles of playscripts from the modern era;
- production processes of playscripts from the modern era;
- text interpretation through the use of stagecraft;
- previous interpretations of the playscript.

*Key skills*

These skills include the ability to

- describe the factors that influenced the development of the theatre movement;
- understand contexts of playscripts;
- investigate uses of theatrical styles;
- demonstrate knowledge of production processes;
- research uses of stagecraft;
- research the impact of stagecraft on audiences.

**AREA OF STUDY 2****Interpretation through stagecraft**

In this area of study students apply stagecraft to realise playscripts from at least three distinct theatrical movements from the modern era. They also learn how stagecraft is informed by and contributes to the development of different theatrical styles, and consider ways the application of stagecraft is itself shaped by the contexts of the playscripts. Through working collaboratively, students gain an understanding of how stagecraft is applied in a production process to interpret playscripts.

**Outcome 2**

On completion of this unit the student should be able to apply stagecraft to interpret playscripts from the modern era.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

*Key knowledge*

This knowledge includes

- the interpreting of playscripts from three or more theatrical movements of the modern era;
- contexts of playscripts from the modern era;

- theatrical styles from the modern era;
- production processes;
- the collaborative nature of theatre production;
- the ways in which stagecraft is applied;
- ways of documenting ideas that inform interpretation of the playscript.

#### *Key skills*

These skills include the ability to

- develop interpretations of playscripts from the modern era;
- convey the context/s of playscripts from the modern era;
- apply appropriate theatrical styles when presenting playscripts from the modern era;
- apply production processes;
- work collaboratively;
- apply stagecraft;
- document ideas that have contributed to the development of the interpretation.

### **AREA OF STUDY 3**

#### **Analysing a play in performance**

This area of study focuses on an analysis and evaluation of a professional performance of a playscript from the modern era. Students explore the nature of theatrical analysis and production evaluation including the application of stagecraft and its effect on an audience.

#### **Outcome 3**

On completion of this unit the student should be able to analyse and evaluate stagecraft in a performance of a playscript from the modern era.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

#### *Key knowledge*

This knowledge includes

- the nature of theatrical analysis and production evaluation;
- how the use of stagecraft enabled an audience to construct meaning from a performance;
- the ways in which stagecraft was applied;
- the ways in which theatrical styles were interpreted by stagecraft;
- how contexts informed the application of stagecraft.

#### *Key skills*

These skills include the ability to

- analyse and evaluate a theatrical performance;
- describe the ways in which stagecraft enabled an audience to construct meaning;
- evaluate uses of stagecraft;
- analyse ways in which stagecraft was used to interpret theatrical styles;
- analyse connections between contexts and the use of stagecraft.



## ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of three outcomes. As a set these outcomes encompass all areas of study.

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. Assessment tasks for this unit are:

- analytical exercises;
- oral presentations;
- interpretation of playscript/s;
- performance of playscripts from the modern era;
- multimedia reports/presentations;
- annotated visual reports;
- tests;
- essays.

At least one assessment task must be completed in writing.

## Unit 3: Production development

This unit focuses on an interpretation of a playscript through the four designated stages of production: planning, production development, production season, and production evaluation. Students specialise in two areas of stagecraft, working collaboratively in order to realise the production of a playscript. They analyse the influence of stagecraft on the shaping of the production. Students also attend a performance selected from the prescribed *Theatre Studies Unit 3 Playlist* published annually in the *VCAA Bulletin*, and analyse and evaluate the interpretation of the playscript in the performance.

The term ‘playscript’ refers to play/s and/or excerpts from play/s.

### **Stagecraft**

In this unit stagecraft includes acting, costume, direction, dramaturgy, lighting, make-up, multimedia, properties, promotion (including publicity), set, sound and stage management. In this unit, students apply two areas of stagecraft across the four designated stages of production to interpret a playscript. They also analyse the influence of the areas of stagecraft they have selected on the shaping of the production across the four stages of the production process.

### **Production team**

For Outcome 1 students form a production team to collaboratively interpret a playscript for performance to an audience. More than one student may specialise in each area of stagecraft, and schools may decide to only focus on some areas of stagecraft. These decisions will be influenced by the playscript selected for interpretation and/or the size of the class.

## **AREA OF STUDY 1**

### **Production process**

This area of study focuses on the development of skills which contribute to the interpretation of a playscript.

Students work collaboratively to contribute to the development of a production. The students undertake exercises and tasks as a member of the production team in the development of a playscript through the four stages of production including production planning; production development; production season; production evaluation.

Students develop an understanding of, and enhance skills that contribute to, the stages of the theatre production process. Examples include contribution to the production, working in collaboration with others, time management, organisation, production management, scheduling and planning.

**Outcome 1**

On completion of this unit the student should be able to apply stagecraft to interpret a playscript for performance to an audience and demonstrate understanding of the stages of the production process.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

*Key knowledge*

This knowledge includes

- the nature and purpose of four stages of the production process in the development of an imaginative interpretation of a playscript;
- contributions of individuals working in collaboration with others as part of the production team to interpret a playscript throughout the stages of production:
  - production planning including developing initial concepts for the production
  - production development including exploring and trialing approaches to achieving production aims
  - production season including involvement in bump-in, technical/dress rehearsal/s, performance/s and bump-out
  - production evaluation including debrief meeting;
- techniques used in two areas of stagecraft as part of a production process culminating in the performance of a playscript to an audience;
- theatre language, terminology and expressions.

*Key skills*

These skills include the ability to

- demonstrate an understanding of the four stages of the production process;
- contribute effectively to development of an imaginative interpretation of a playscript through involvement in each stage of the production process culminating in a performance to an audience;
- demonstrate understanding of ways stagecraft can be applied to interpret a playscript in performance;
- apply two areas of stagecraft to contribute to the development and presentation of a production to an audience;
- contribute effectively to two areas of stagecraft in collaboration with the production team throughout all stages of production;
- use theatre language, terminology and expressions appropriately.

**AREA OF STUDY 2****Stagecraft influence**

This area of study focuses on documentation and analysis of the influence of stagecraft on the production of a playscript by the students in area of study 1.

Students study the background, contexts, language and theatrical possibilities of a playscript as a way of informing the development of an appropriate interpretation for the production. They document and analyse how the two areas of stagecraft they applied, influenced, shaped and informed this interpretation

and contributed to the creation of meaning in the presentation of the work to an audience across the four stages of the production process. Consideration of the influence of stagecraft across the four stages of the production process should focus on:

- Production planning – the written playscript and initial aims and concepts for the production as agreed by the production team.
- Production development – ways production aims and concepts are collaboratively realised through application of different areas of stagecraft, for example explorations, experiments and/or trial approaches to achieving production aims.
- Production season – contribution of specific areas of stagecraft to bump-in, technical/dress rehearsal/s, performance/s and bump-out including refinements to application of specific stagecraft to realise production aims and concepts.
- Production evaluation – ways specific stagecraft contributed to realisation of production aims and concepts.

Depending on the areas of stagecraft they have selected, evidence used in the documentation might take the forms of, for example, actor's rehearsal and performance notes, designs, journal entries about the effect of experiments with sound effects, make-up or lighting positions, gels and gobos, script annotations, research notes, technical plans, drawings/sketches, photographs, samples of materials, pre- and post production technical timelines and/or records of discussions with director, actors and/or technical crew. Students analyse the evidence they have collected and make appropriate selections for each stage of the production process for each area of stagecraft they have selected.

The term 'specifications' refers to evidence of documentation in the stages of the production process. The specifications as appropriate to selected areas of stagecraft should be used to document work undertaken during each production stage. The specifications for the stages of the production process are provided on pages 32 to 36. The specifications are to be used in the analysis of the use of stagecraft across the stages of the production process.

## Outcome 2

On completion of this unit the student should be able to analyse the use of stagecraft in the development of a playscript for production, incorporating the specifications appropriate for each stage of the production process.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

### Key knowledge

This knowledge includes

- background of a playscript including its:
  - playwright/s
  - significance as a piece of theatre
  - use of theatrical styles, for example in *Summer of the Seventeenth Doll* the use of naturalism;
- contexts of a playscript including:
  - historical, for example in *Summer of the Seventeenth Doll* the portrayal of Carlton in the early 1950s
  - cultural, for example in *Summer of the Seventeenth Doll* the ethos, values and lifestyle of itinerant workers in 1950s Australia
  - social, for example in *Summer of the Seventeenth Doll* the portrayal of working-class life, mateship and courtship in 1950s Australia;

- theatrical and production possibilities of a playscript;
- verbal and non-verbal language including its nature, purpose and effect;
- ways in which meaning can be created in theatrical performance through the application of stagecraft incorporating the specifications appropriate at each stage of the production process;
- theatre language, terminology and expressions.

### *Key skills*

These skills include the ability to

- analyse and evaluate the relationship and influences between the world of a playscript, the contexts in which it was written and the contexts in which it was interpreted;
- analyse and evaluate the nature and effectiveness of the verbal and non-verbal language of a playscript;
- analyse ways in which stagecraft may be used imaginatively to contribute to the interpretation of a playscript;
- document and evaluate the processes used in the application of two areas of stagecraft;
- document the application of two areas of stagecraft throughout the production process by providing evidence of work undertaken during each production stage as outlined in the relevant specifications;
- use theatre language, terminology and expressions appropriately.

## **AREA OF STUDY 3**

### **Production analysis**

This area of study focuses on the analysis and evaluation of an interpretation of a playscript in a production from the prescribed *Theatre Studies Unit 3 Playlist*.

Students analyse and evaluate the relationship between the written playscript and its interpretation on stage. In doing so students study ways the interpretation on stage draws on and/or changes the historical, cultural and social contexts in the playscript. This includes the decisions that have been made when interpreting the playscript, for example decisions pertaining to design, direction and acting.

Students also evaluate ways individuals, for example, the director, the lighting designer or the stage manager, have contributed to the performance through the application of stagecraft. Students study how the theatrical styles implied in the written playscript are interpreted when the play is performed to an audience.

Student analysis and evaluation of the production is informed by work undertaken in areas of study 1 and 2 with regard to interpreting the text of a playscript for development into a performance. Students develop an understanding of the language, terminology and expressions associated with analysing theatrical productions.

### **Outcome 3**

On completion of this unit the student should be able to analyse and evaluate ways in which a written playscript selected from the prescribed playlist is interpreted in its production to an audience.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

### *Key knowledge*

This knowledge includes

- the contexts of the interpretation of a written playscript including historical, cultural and social;
- decisions that were evident in the production to interpret the written playscript for performance;
- the application of acting and other stagecraft to develop the written playscript for performance;
- theatrical styles in the written playscript and in the play in performance;
- theatrical language, terminology and expressions used to describe, analyse and evaluate a theatrical production.

### *Key skills*

These skills include the ability to

- analyse ways in which the contexts of a written playscript were interpreted through performance to an audience;
- evaluate the interpretation of the written playscript for performance;
- analyse and evaluate the application of acting and other stagecraft to develop the written playscript for performance;
- discuss similarities and differences of theatrical styles between the playscript and the play in performance;
- use appropriate theatrical language, terminology and expressions.

## **ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

### **Assessment of levels of achievement**

The student's level of achievement in Unit 3 will be determined by school-assessed coursework and an end-of-year written examination.

#### *Contribution to final assessment*

School-assessed coursework for Unit 3 will contribute 30 per cent to the study score.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination, which will contribute 25 per cent to the study score, and an end-of-year written examination, which will contribute 30 per cent to the study score.

### **School-assessed coursework**

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where optional assessment tasks are used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
<p><b>Outcome 1</b> Apply stagecraft to interpret a playscript for performance to an audience and demonstrate understanding of the stages of the production process.</p>	50	Practical application of two areas of stagecraft in all four stages of the production process, and demonstration of understanding of how selected stagecraft can be effectively applied to interpret a playscript in performance to an audience.
<p><b>Outcome 2</b> Analyse the use of stagecraft in the development of a playscript for production, incorporating the specifications appropriate for each stage of the production process.</p>	25	A production folio that presents evidence and analysis of the application of two areas of stagecraft in all four stages of the production task.
<p><b>Outcome 3</b> Analyse and evaluate ways in which a written playscript selected from the prescribed playlist is interpreted in its production to an audience.</p>	25	<p>An analysis and evaluation of an interpretation of a prescribed playscript in any one or a combination of the following formats:</p> <ul style="list-style-type: none"> <li>• a written report</li> <li>• an analytical essay</li> <li>• short responses</li> <li>• structured questions.</li> </ul>
<b>Total marks</b>	<b>100</b>	

\*School-assessed coursework for Unit 3 contributes 30 per cent to the study score.

## Unit 4: Performance interpretation

In this unit students study a scene and associated monologue from the *Theatre Studies Performance Examination* (monologue list) published annually by the Victorian Curriculum and Assessment Authority, and develop a theatrical brief that includes the creation of a character by an actor, stagecraft possibilities, and appropriate research. Students interpret a monologue from within a specified scene through acting and other appropriate areas of stagecraft. Students attend a performance selected from the prescribed *Theatre Studies Unit 4 Playlist* published annually in the *VCAA Bulletin* and analyse and evaluate acting in the production.

### Monologue selection

For Outcomes 1 and 2 students should select a play title from the *Theatre Studies Performance Examination* (monologue list) published annually by the Victorian Curriculum and Assessment Authority. The list will consist of a set of prescribed play titles, a specified scene from each play and a selected monologue from that scene. Students select one scene from one play and analyse and evaluate its content. The plays on the monologue list will be selected from a range of periods of theatre history and include a variety of performance styles and theatrical traditions that reflect the period in which the works were originally developed.

### Scene

In this unit, the term 'scene' refers to a designated segment/s of a playscript selected from the *Theatre Studies Performance Examination* (monologue list).

### Stagecraft

In this unit stagecraft includes acting, costume, direction, dramaturgy, make-up, multimedia, properties, set, and sound. Note, in this unit, appropriate stagecraft does not include lighting, stage management or promotion (including publicity).

## AREA OF STUDY 1

### Monologue interpretation

This area of study focuses on the interpretation of a monologue from a playscript selected from the monologue list.

Students select a monologue from the list and study the text of the monologue, the prescribed scene in which it is embedded and the playscript from which the scene is derived. Students interpret the monologue through the application of acting, and other stagecraft and theatrical style/s.



**Outcome 1**

On completion of this unit the student should be able to perform an interpretation of a monologue from a playscript.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

*Key knowledge*

This knowledge includes

- the text of the monologue, the scene in which it is embedded and the playscript from which the scene is derived;
- the contexts of the monologue, scene and playscript;
- intended meaning/s of the monologue, scene and playscript;
- the theatrical style/s of the monologue, the prescribed scene and playscript;
- the nature and processes of monologue performance.

*Key skills*

These skills include the ability to

- interpret the text of the monologue, as informed by the scene and the playscript;
- convey the contexts of the monologue through performance;
- convey intended meaning/s of the monologue through performance;
- apply theatrical style/s to the monologue;
- interpret the monologue by applying acting and other stagecraft;
- present an interpretation of the monologue.

**AREA OF STUDY 2****Scene interpretation**

This area of study focuses on the development of a theatrical brief that outlines an interpretation of a prescribed scene. Students outline an interpretation of the scene focusing on the ways in which the scene could be approached as a theatrical performance, including its place within the playscript, its specific structure, its character/s, its themes, images and ideas, its theatrical possibilities, its theatrical style/s and the ways in which stagecraft could be employed to convey its intended meaning/s. Students also study the scene in relation to the historical, cultural and social contexts of the playscript and influences on the playwright. In their theatrical brief, they also demonstrate an understanding of the creation of character by an actor, possible application of other stagecraft, research that helps to inform an interpretation and decisions made.

**Outcome 2**

On completion of this unit the student should be able to develop a theatrical brief that presents an interpretation of a scene.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

### *Key knowledge*

This knowledge includes

- historical, cultural and social contexts of the period in which the playscript is set;
- historical, cultural and social contexts of the period in which the playscript was conceived;
- influences on the playwright/s;
- the place of the scene within the playscript;
- ways in which themes, images and/or ideas can be conveyed within a scene;
- structure, plot and character/s;
- ways theatrical style/s can be applied;
- theatrical possibilities including ways in which the playscript may be interpreted for performance;
- ways stagecraft can be applied to communicate meaning.

### *Key skills*

These skills include the ability to

- research the contextual background of the selected playscript;
- apply research to develop an interpretation of a prescribed scene;
- apply stagecraft and theatrical style/s;
- make interpretative decisions that enhance acting;
- outline theatrical possibilities;
- convey intended meaning/s of a prescribed scene;
- use appropriate theatrical language, terminology and expressions.

## **AREA OF STUDY 3**

### **Performance analysis**

This area of study focuses on the analysis and evaluation of the acting in a production selected from the prescribed *Theatre Studies Unit 4 Playlist*.

Students attend a production selected from the prescribed playlist. They analyse and evaluate how actor/s interpret the playscript in the performance. In doing so students study the character/s in the play and how the actor/s interpreted them on stage. Students develop an understanding of the expressive skills used by the actor/s to portray the character/s, including facial expression, voice, gesture, movement, stillness and silence. Students also develop an understanding of other aspects of acting including, focus, the use of the acting space, the use of verbal and non-verbal language to convey the intended meaning/s of the play, the use of stagecraft by the actors in the production, and the establishment and maintenance of actor–audience relationship. Students’ understanding of the techniques being used by the actors is informed by techniques they use to perform the monologue they selected for Outcome 1.

Students study the interrelationships between the acting and the theatrical style/s utilised in the production. They refine their understanding of the language, terminology and expressions associated with analysing theatrical productions.

### Outcome 3

On completion of this unit the student should be able to analyse and evaluate acting in a production from the prescribed playlist.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

#### *Key knowledge*

This knowledge includes

- the character/s in the production including status, motivation and characteristics;
- interpretation by actor/s of a playscript in performance;
- expressive skills including facial expression, voice, gesture, movement, stillness and silence used by the actor/s to realise character/s;
- use of focus and the acting space;
- use of verbal and non-verbal language to convey the intended meaning/s of the play;
- application of stagecraft;
- establishment and maintenance of actor–audience relationship;
- interrelationships between acting and theatrical style/s utilised in the production;
- understanding of theatrical language, terminology and expressions to analyse and evaluate a theatrical production.

#### *Key skills*

These skills include the ability to

- analyse the character/s in the production including status, motivation and characteristics;
- analyse and evaluate interpretation by actor/s of a playscript in performance; the acting skills used by actor/s to realise character/s; and use of focus and the acting space;
- analyse use of verbal and non-verbal language to convey the intended meanings of the play;
- analyse application of stagecraft;
- analyse and evaluate establishment and maintenance of actor–audience relationship;
- analyse the ways actor/s work within theatrical style/s utilised in the production;
- use of appropriate theatrical language, terminology and expressions.

### ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

To demonstrate satisfactory completion of Unit 4 Outcome 1 students must perform an interpretation of a monologue selected from the current *Theatre Studies Performance Examination* (monologue list).

### Assessment of levels of achievement

The student's level of achievement for Unit 4 will be determined by school-assessed coursework and two end-of-year examinations.

#### Contribution to final assessment

School-assessed coursework for Unit 4 will contribute 15 per cent to the study score.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination, which will contribute 25 per cent to the study score, and an end-of-year written examination, which will contribute 30 per cent to the study score.

#### School-assessed coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where optional assessment tasks are used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
<b>Outcome 2</b> Develop a theatrical brief that presents an interpretation of a scene.	25	A theatrical brief that outlines an interpretation of a prescribed scene. The theatrical interpretation may be in any one or a combination of the following formats: <ul style="list-style-type: none"> <li>• a written report</li> <li>• an analytical essay</li> <li>• short responses</li> <li>• structured questions.</li> </ul>
<b>Outcome 3</b> Analyse and evaluate acting in a production from the prescribed playlist.	25	An analysis and evaluation of acting in a production from the prescribed playlist in any one or a combination of the following formats: <ul style="list-style-type: none"> <li>• a written report</li> <li>• an analytical essay</li> <li>• short responses</li> <li>• structured questions.</li> </ul>
<b>Total marks</b>	<b>50</b>	

\*School-assessed coursework for Unit 4 contributes 15 per cent to the study score.

**End-of-year performance examination****Description**

Students will perform a monologue from a scene selected from a play from the *Theatre Studies Performance Examination* (monologue list) set by the Victorian Curriculum and Assessment Authority. The monologue will draw on knowledge and skills from Unit 4 Outcome 1.

Students will present the assessors with a written Statement of Intention of no more than 100 words. The statement should contain an elaboration of directional choices made by the student which affect the interpretation of their chosen monologue.

**Conditions**

The examination will be completed under the following conditions:

- Duration: up to seven minutes. The performance of the monologue must be presented as a single uninterrupted performance.
- Date: October, on a date to be notified by the VCAA.
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The monologue will be marked by assessors appointed by the Victorian Curriculum and Assessment Authority.

**Contribution to final assessment**

The performance examination will contribute 25 per cent to the study score.

**End-of-year written examination****Description**

The examination will assess all Outcomes in Unit 3 and Outcomes 2 and 3 in Unit 4.

The examination will be set by a panel appointed by the Victorian Curriculum and Assessment Authority.

**Format**

Students will answer a series of questions requiring short and extended responses. Stimulus material may be provided for some questions.

**Conditions**

The examination will be completed under the following conditions:

- Duration: one and a half hours.
- Date: end-of-year, on a date to be published annually by the Victorian Curriculum and Assessment Authority.
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The examination will be marked by assessors appointed by the Victorian Curriculum and Assessment Authority.

**Contribution to final assessment**

The written examination will contribute 30 per cent to the study score.

## STAGECRAFT SPECIFICATIONS

The following specifications are relevant to Unit 3, Outcome 2. For each area of stagecraft four stages of the production process are identified. For each stage of production, stagecraft specifications are listed. Evidence as listed for each stagecraft specification should be documented. This documentation is to be used to support analysis of the influence of stagecraft in each stage of the production process.

### Acting

#### Stage 1: Production planning

- actor's research notes as influenced by the playscript and the initial concepts;
- actor's annotated rehearsal schedule and/or initial script annotations.

#### Stage 2: Production development

- records of meetings and discussions with the director/s;
- annotated records of workshop and rehearsal activities including appropriate script annotations.

#### Stage 3: Production season

- annotated notes/journal entries from technical and/or dress rehearsal/s and performance/s to an audience;
- annotated notes from discussions with the director/s and/or members of the production team specialising in other stagecraft.

#### Stage 4: Production evaluation

- records of debrief meeting/s and/or discussion/s with other members of the production team;
- evaluative commentary on application of acting to the production.

### Costume

#### Stage 1: Production planning

- preliminary research based on the playscript and the initial concepts;
- annotated notes of the ways in which costume design could be influenced by the playscript.

#### Stage 2: Production development

- annotated examples of the costume design/s selected from initial concepts through to final design/s;
- costume break-down list and record/s of the stages of costume construction and/or acquisition.

#### Stage 3: Production season

- records of work conducted with regard to maintenance and/or refinement of costume;
- annotated notes from meeting/s and discussion/s with director/s and/or members of the production team specialising in other stagecraft.

#### Stage 4: Production evaluation

- records of debrief meeting/s and/or discussion/s with other members of the production team;
- evaluative commentary on application of costume to the production.

### Direction

#### Stage 1: Production planning

- director's brief as influenced by the playscript, initial concepts and discussions with other members of the production team;
- preliminary notes for rehearsals.

#### Stage 2: Production development

- examples of notes given in rehearsals, production meetings and or workshops;
- playscript annotations and/or workbook/journal entries.

#### Stage 3: Production season

- annotated notes/journal entries from technical and/or dress rehearsals and performance/s to an audience;
- annotated notes from production team meeting/s and/or meeting/s with actors.

#### Stage 4: Production evaluation

- records of debrief meeting/s and/or discussion/s with other members of the production team;
- evaluative commentary on application of direction to the production.

### **Dramaturgy**

#### Stage 1: Production planning

- response to the initial concepts and notes on how the playscript and initial research informed approach;
- examples of preliminary research on the contexts of the playscript.

#### Stage 2: Production development

- notes on the ways in which work undertaken in this area has influenced interpretations of the playscript;
- examples of material made available to the director/s, actors and/or members of the production team specialising in other stagecraft.

#### Stage 3: Production season

- annotated notes/journal entries from technical and/or dress rehearsals and performance/s to an audience;
- annotated notes from discussion/s with the director/s and/or members of the production team specialising in other stagecraft.

#### Stage 4: Production evaluation

- records of debrief meeting/s and/or discussions with other members of the production team;
- evaluative commentary on application of dramaturgy to the production.

### **Lighting**

#### Stage 1: Production planning

- preliminary research based on the playscript and the initial concepts;
- annotated notes of the ways in which lighting design could be influenced by the playscript.

#### Stage 2: Production development

- annotated examples of the lighting plan selected from initial ideas through to final design;
- annotated notes from meetings with the director/s and/or members of the production team specialising in other stagecraft including notes about the development of cue synopsis.

#### Stage 3: Production season

- annotated lighting schedule/s and samples of cue synopsis;
- annotated notes from meeting/s and discussion/s with director/s and/or members of the production team specialising in other stagecraft.

**Stage 4: Production evaluation**

- records of debrief meeting/s and/or discussion/s with other members of the production team;
- evaluative commentary on application of lighting to the production.

**Make-up****Stage 1: Production planning**

- preliminary research based on the playscript and the initial concepts;
- annotated notes of the ways in which make-up design could be influenced by the playscript.

**Stage 2: Production development**

- annotated examples of the make-up design ideas selected from initial concepts through to final design;
- record/s of the acquisition of make-up supplies, make-up trials/experiments and/or the application of make-up.

**Stage 3: Production season**

- records of work conducted with regard to maintenance and/or refinement of make-up;
- annotated notes from meeting/s and discussion/s with director/s and/or members of the production team specialising in other stagecraft.

**Stage 4: Production evaluation**

- records of debrief meeting/s and/or discussion/s with other members of the production team;
- evaluative commentary on application of make-up to the production.

**Multimedia****Stage 1: Production planning**

- preliminary research based on the playscript and the initial concepts;
- annotated notes of the ways in which the multimedia product/s could be influenced by the playscript.

**Stage 2: Production development**

- annotated examples of the multimedia product/s design ideas selected from initial concepts through to final design/s;
- records of the stages of compilation of the multimedia product/s.

**Stage 3: Production season**

- records of work conducted with regard to maintenance and/or refinement of multimedia;
- annotated notes from meeting/s and discussion/s with director/s and/or members of the production team specialising in other stagecraft.

**Stage 4: Production evaluation**

- records of debrief meeting/s and/or discussion/s with other members of the production team;
- evaluative commentary on application of multimedia to the production.

**Properties****Stage 1: Production planning**

- preliminary research based on the playscript and the initial concepts;
- annotated notes of the ways in which properties/props have been influenced by the playscript.



**Stage 2: Production development**

- annotated examples of the design ideas of the properties selected from initial concepts to final design;
- properties/props list and records of the stages of properties construction and/or acquisition.

**Stage 3: Production season**

- records of work conducted with regard to maintenance and/or refinement of properties/props;
- annotated notes from meeting/s and discussion/s with director/s and/or members of the production team specialising in other stagecraft.

**Stage 4: Production evaluation**

- records of debrief meeting/s and/or discussion/s with other members of the production team;
- evaluative commentary on application of properties/props to the production.

**Promotion (including publicity)****Stage 1: Production planning**

- preliminary research based on the playscript and the initial concepts;
- notes on how the themes, ideas and concepts in the playscript informed research.

**Stage 2: Production development**

- annotated examples of the stages of development of a promotional management strategy plan selected from initial concepts through to final plan;
- annotated copies of initial concepts/ideas for publicity/promotion items selected from initial concepts/ideas to final items.

**Stage 3: Production season**

- records of work conducted with regard to maintenance and/or refinement of publicity/promotion;
- annotated notes from meeting/s and discussion/s with director/s and/or members of the production team specialising in other stagecraft.

**Stage 4: Production evaluation**

- records of debrief meeting/s and/or discussions with other members of the production team;
- evaluative commentary on application of promotion to the production.

**Set****Stage 1: Production planning**

- preliminary research based on the playscript and the initial concepts;
- annotated notes of the ways in which set design could be influenced by the playscript.

**Stage 2: Production development**

- annotated examples of the set design selected from initial ideas/concepts through to final design;
- records of the stages of set construction and/or set acquisition.

**Stage 3: Production season**

- records of work conducted with regard to maintenance and/or refinement of set;
- annotated records of meeting/s with director and/or members of the production team specialising in other stagecraft.

**Stage 4: Production evaluation**

- records of debrief meeting/s and/or discussions with other members of the production team;
- evaluative commentary on application of set to the production.

**Sound****Stage 1: Production planning**

- preliminary research based on the playscript and the production brief;
- annotated notes of ways in which sound design could be influenced by the playscript.

**Stage 2: Production development**

- annotated examples of the sound design selected from initial design ideas through to final design;
- records of meetings with director/s and/or members of the production team specialising in other stagecraft.

**Stage 3: Production season**

- annotated sound schedule/s and samples of sound cue sheets;
- annotated notes from meetings and discussions with director/s and/or members of the production team specialising in other stagecraft.

**Stage 4: Production evaluation**

- records of debrief meeting/s and/or discussions with other members of the production team;
- evaluative commentary on application of sound to the production.

**Stage management****Stage 1: Production planning**

- risk-management assessment including identification of appropriate occupational health and safety issues and annotated copy of the rehearsal schedule and technical/production timelines;
- record of initial meeting/s with director/s and/or members of the production team specialising in other stagecraft.

**Stage 2: Production development**

- annotated record/s of tasks undertaken;
- excerpts from prompt copy of the playscript.

**Stage 3: Production season**

- annotated notes from technical and/or dress rehearsal/s and performance/s to an audience;
- annotated records of meeting/s with director/s and/or members of the production team specialising in other stagecraft.

**Stage 4: Production evaluation**

- records of debrief meeting/s and/or discussions with other members of the production team;
- evaluative commentary on application of stage management to the production.

## GLOSSARY

For the purposes of this study design the following definitions will apply.

Term	Definition
Acting techniques	The skills of an actor including voice, gesture, spatial awareness, focus, stillness and silence, movement, dance, use of music, mask, object manipulation, physical theatre skills. Examples include vocal training, basing character on such things as animals, gesture or stance, Stanislavski's Method, mime skills and the development of physical comedy skills.
Actor–audience relationships	The actor–audience relationship only exists as part of an actual performance or season. By definition, performing without an audience is a rehearsal or development process rather than an actual performance. The term pertains to the relationship between the actors and the audience, and the response of the audience. May vary with different performances and audiences.
Audience perspective	How an audience views a performance. The viewpoints, biases, presuppositions, prejudices, propensities, inclinations, preferences, tastes and experiences which an audience will bring to a production.
Characteristics	Aspects of a character portrayed by the actor.
Compositional skills	The skills of conceiving and creating a performance.
Context	<ul style="list-style-type: none"> <li>• The world of the play or the piece, from the immediate to ever-broadening perspectives.</li> <li>• Historical context – periods, eras or times, such as Elizabethan England or World War II.</li> <li>• Social context – aspects of personal life during a particular period, era or time, such as how people tended to relate to the family and friends.</li> <li>• Cultural context – more general social mores or conventions which determined societal behaviour, such as public behaviour, weddings and entertainments.</li> </ul>
Cultural origins	The contextual basis of a theatrical style. From which culture, and which type of culture, the style derived.
Dramaturgy	The process of preparing for a play through research and background considerations. Dramaturgy may contribute to all aspects of a production.
Eclectic	Pertaining to a number of styles rather than a single choice.

Expressive skills	Practical performance skills, such as facial expression (expressive techniques based on facial muscular control), voice (vocal techniques, including song and the creation of vocal sounds), movement (physical techniques, including physical comedy such as slapstick, mime and dance) and gesture (physical expressive techniques such as use of the hands, non-verbal communication and body language).
Intended meaning	Refers to the intention of the playwright as well as the performance/interpretation. The perceived intended meaning of the playwright may differ from the performance without the performance being considered 'wrong' or to have failed. The starting point of all performances is the playwright's intention. The end point is the intention of the performers and the performance.
Interpret/interpretation	The process of making decisions about the presentation/ performance of a play, piece and/or character. An interpretation is one example of how a text may be performed. There is no definitive or perfect interpretation of a text.
Non-verbal language	How a piece communicates in ways other than text, e.g. through action, gesture, body language, mime, physicality.
Playscript/text	Refers to both a whole play or extract/s from a play/s.
Production of/realisation	The production of a play or script assumes a performance before an audience, incorporating stagecraft appropriate to the chosen style. The realisation is the actual performance, as distinct from the planning, development and evaluation.
Production stages/processes	<ul style="list-style-type: none"><li>• Planning – the preliminary processes of preparing for a production. Includes such processes as dramaturgical research, initial design concepts, the preparation of rehearsal schedules and the booking of the venue.</li><li>• Development – taking the initial concepts, ideas and considerations to the next stage. Includes such processes as the actual rehearsals and the changes to the initial planning and discussions that are incorporated from the rehearsal experiences.</li><li>• Season – from the first moment of the actual performance/s to the last – be it a single performance or multiple. If there are multiple performances, there may be development between one performance and another.</li><li>• Evaluation – value judgments as to the relative success and/or failure of all of the above – especially in relation to the contribution to audience response.</li></ul>

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Stagecraft	The skills which contribute towards the creation of a performance. Defined here as including acting, costume, direction, dramaturgy, lighting, make-up, multimedia, properties, publicity (including promotion), set, sound and stage management.
Stanislavski's Method	<ul style="list-style-type: none"><li>• Status – the relative importance of a character in relation to other characters</li><li>• Subtext – the meanings beyond the literal and basic understanding of a text</li><li>• Motivation – the desires, wants or propensities of a character which drive the actions and decisions of that character</li><li>• Objective – the aims of character. Related closely to motivation</li><li>• Intention – what a character hopes to achieve through a particular action or set of actions. Again, related closely to motivation</li></ul>
Status	The relative importance of a character, especially in relation to other characters. A common theme of exploration in plays and most readily associated with subtexts.
Theatrical form	The structure of a piece of drama or theatre. How it is constructed and performed.
Theatrical styles	Style refers to how a play is presented. Theatrical traditions are the conventions which are most closely associated with particular styles. These traditions or conventions are the norms which have been accepted as common practice. They are not rules, nor are they definitive. Developments and eras of theatre are closely associated with specific conventions.
Theatrical brief	A process of making theoretical interpretive decisions about a production without the necessity of completing the actual production.

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# Advice for teachers

## DEVELOPING A COURSE

A course outlines the nature and sequence of teaching and learning necessary for students to demonstrate achievement of the set of outcomes for a unit. The areas of study broadly describe the learning context and the knowledge required for the demonstration of each outcome. Outcomes are introduced by summary statements and are followed by the key knowledge and skills which relate to the outcomes.

Teachers must develop courses that include appropriate learning activities to enable students to develop the knowledge and skills identified in the outcome statements in each unit.

For Units 1 and 2, teachers must select assessment tasks from the list provided. Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills and different learning styles. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome.

In Units 3 and 4, assessment is more structured. For some outcomes, or aspects of an outcome, the assessment tasks are prescribed. The contribution that each outcome makes to the total score for school-assessed coursework is also stipulated.

In preparing courses the practical and theoretical components should be integrated wherever possible.

## PLAYS IN PERFORMANCE

The expectation is that professional performances will be seen as part of the completion of teaching and learning activities related to outcomes, and in the subsequent assessment tasks. For Units 3 and 4 the performances will be selected from prescribed lists: the *Theatre Studies Unit 3 Playlist*, the *Theatre Studies Unit 4 Playlist*, and the *Theatre Studies Performance Examination* (monologue list) published annually by the Victorian Curriculum and Assessment Authority.

## USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses and developing learning activities for Theatre Studies teachers should make use of applications of information and communications technology and new learning technologies, such as computer-based learning, multimedia and the World Wide Web where appropriate and applicable to teaching and learning activities.

The following lists some of the methods available to VCE students for the presentation of work.

- Aural presentations. Concepts, narratives and ideas can be presented entirely aurally, making use of MP3 and MIDI, sounds, sound FX and live and pre-recorded voice. Soundscapes can be created to express ideas. Written material, with accompanying visuals, can be presented as a live voice-over.
- Visual presentations. These may incorporate the use of a data projector and slide presentation software, with appropriate accompanying sounds, for example pre-recorded music, atmospheric sounds and/or the spoken word. Text may be delivered visually or as a live or pre-recorded voice-over. A single still image may provide the entire visual backdrop to an argued point of view. Background music or sounds may provide the aural backdrop. Multiple images and associated text and sounds may be mixed with a spoken voice-over. Images can be sourced, scanned, taken via digital camera and/or manipulated.
- Film presentations. Films come in many forms. Animations and manipulations of text can be effective methods of bringing life and further meaning to the content of text. Films can be sourced or taken with digital cameras. Animations can be created with many basic software programs available on most computers. Basic film editing programs can be powerful tools for the creation of meaningful presentations. Delivered via data projector, the smallest ideas can be magnified many times.
- Web pages. Classes and individuals can organise and present their ideas by way of web pages using web design applications. These sites can be delivered by a single computer and a data projector, shared over an Intranet or shared by way of the World Wide Web. Such pages can join whole communities of contributors to the web, presenting an individual contribution in a global context.
- Electronic scrapbook. This may incorporate extracts of DVDs, visuals, website visitations, pre-recorded sound and music and be offered with or without a spoken or recorded voice-over.
- Newspapers and magazines. Again these may be individual submissions or collated on behalf of a group. Content can easily be manipulated through desktop publishing applications. A presentation can be delivered in a form which is familiar and appealing to many people using design elements and principles to effectively manipulate, for example, the use of colour and black and white, headlines, topic headings, photographs and newspaper and magazine typesetting, formatting and structure. A theatre history file might be an unfamiliar format for some students. A file in the form of a newspaper or magazine might suggest content ideas and give students a greater feeling of familiarity.
- Essays and written reports. These may incorporate the use of word-processing software and the utilisation of technology.


## KEY COMPETENCIES AND EMPLOYABILITY SKILLS

Students undertaking the following types of assessment, in addition to demonstrating their understanding and mastery of the content of the study, typically demonstrate the following key competencies and employability skills.

Assessment task	Key competencies and employability skills
<b>Performance/Interpretation of playscripts</b>	Thinking creatively, solving problems, planning and organisation, self-management, teamwork, negotiating for successful outcomes, communicating, organising and managing resources, accepting responsibility
<b>Rehearsal</b>	Thinking creatively, solving problems, planning and organisation, self-management, teamwork, negotiating for successful outcomes, communicating, organising and managing resources, trialing possibilities, initiative and enterprise, accepting responsibility
<b>Essay</b>	Planning and organisation, (written) communication
<b>Written report</b>	Planning and organisation, (written) communication
<b>Short responses/analytical exercises</b>	Problem solving, planning and organisation
<b>Annotated visual report</b>	Initiative and enterprise, technology
<b>Oral report/presentation</b>	Planning and organisation, (oral) communication
<b>Test</b>	Problem solving, planning and organisation, (written) communication, self management
<b>Production folio</b>	Self management, planning and organisation
<b>Multimedia presentation</b>	Initiative and enterprise, technology

In completing work for this study, students may also demonstrate other key competencies and employability skills, such as working with others and in teams, and using mathematical ideas and techniques.

## LEARNING ACTIVITIES

Examples of learning activities for each unit are provided in the following sections. Examples highlighted by a shaded box are explained in detail in accompanying boxes. The examples that make use of information and communications technology are identified by this icon .



## Unit 1: Theatrical styles of the pre-modern era


### AREA OF STUDY 1: Pre-modern theatre

#### Outcome 1

Identify and describe the distinguishing features of playscripts from the pre-modern era.

#### Examples of learning activities

consider ways in which the context and content of playscripts from three periods in the pre-modern era can shape the form and style of a contemporary performance, e.g. the influence of the Chorus or masks in the presentation of a Greek tragedy

 research on the Internet and using print sources how actor–audience relationships have evolved in three periods from the pre-modern era

discuss how audience configuration and staging limitations influenced the form and structure of a particular style from the pre-modern era, e.g. the use of Greek masks and Greek acting and staging conventions or the use of wagons for Medieval Mystery plays and Commedia dell'arte


recontextualise an extract of a play from the pre-modern era; justify your choices, e.g. set Moliere's *Tartuffe* in contemporary time and local proximity


research the historical, social and cultural factors that impacted upon styles that are representative of three distinct periods from the pre-modern era, e.g. the influence of Greek culture on Roman theatre or the influence of important signposts in Japan's history on the developments of Noh drama and the later more popular Kabuki

investigate the differing roles of women performers, playwrights, practitioners and women as audience members in pre-modern theatre, for example the use of *visards* (masks) by audience members in early European theatre, the low status of Elizabethan performers and the lack of female performers on the Elizabethan stage, the career of Aphra Behn, the first professional woman writer in English literature

develop a theatre history file of one area of stagecraft of the pre-modern era, including a timeline of major developments, e.g. the use and development of masks or stage settings

develop a theatre history file of a particular performance style of the pre-modern era, including a timeline of major developments, e.g. the development of mime, puppetry, dance, song, comedy or tragedy

 select a performance style and develop a theatre history file of key works and major theatre practitioners of the pre-modern era for that style; include a timeline of major developments; present your findings electronically, e.g. as a slide presentation incorporating images and sound

 use a data storage program to create a glossary of pre-modern theatre terms; add visual illustrations to your glossary and illustrate meaning with appropriate play extracts, e.g. Greek Chorus may be accompanied by a production still and extract from Aristophanes' *The Birds*

**Detailed example****A TIMELINE – THE EVOLUTION OF COMEDY**

Create a comedy timeline of the pre-modern era. Include information about:

- The genesis of comedy. Identify some possible first moments.
- How each style of comedy evolved rather than simply appeared.
- Aristophanes and the relationships between the three Greek tragedies that were performed in a single day of competition along with a comedy.
- The Greek influences on Roman dramatists Terence and Plautus.
- The earnest intentions of Medieval Liturgical Dramas and Mystery plays as contrasted with the freer, travelling, comic, more anarchic Commedia dell'arte.
- How previous comedies may have influenced Restoration comedy and the works of Elizabethan playwrights such as Shakespeare and Ben Jonson.
- The Commedia dell'Arte's use of iazzi, burle and stock characters such as Arlequino, masks and staging in the context of audience interactions and expectations.
- How French, Italian and British comedy developed after the influence of Commedia dell'Arte.
- Commedia dell'Arte as a form of social commentary and examine Commedia dell'Arte's universal qualities.

Present the timeline as a scrapbook incorporating printed text, images (digital stills, posters) and other items.

**AREA OF STUDY 2: Interpreting playscripts****Outcome 2**

Apply acting and other stagecraft to interpret playscripts from the pre-modern era.

**Examples of learning activities**

design a costume for a character within a scene of a play from the pre-modern era, e.g. Jocasta from *King Oedipus* by Sophocles

realise a scene from a selected text from the pre-modern era focusing on the characteristic performance style, e.g. a Restoration play such as William Wycherley's *The Country Wife*, William Congreve's *The Way of the World* or Richard Brinsley Sheridan's *The School for Scandal* or *The Rivals*

improvise a non-scripted scenario from a style from the pre-modern era, focusing on performance style and the interrelationship between the actor and audience, e.g. a scenario from Commedia dell'arte or the enactment of the narratives of various styles of Asian theatre

choose extracts from three plays from different periods in the pre-modern era; for each extract apply appropriate acting style and stagecraft conventions from a different pre-modern era; consider the theatrical effect of choices, e.g. apply Commedia dell'Arte style to a Greek tragedy

choose an extract from a play from the pre-modern era and draw/describe the stagecraft appropriate to two different contextual interpretations, e.g. an interpretation of Shakespeare's *Julius Caesar* set in Egypt and Rome in the stipulated time period and one set in Australia and the USA in contemporary time


design a stage setting for three plays from different periods from the pre-modern era; consider the appropriate stage configuration and audience interrelationship, e.g. creating, or capturing the impression of, an authentic Roman amphitheatre, using a contemporary situation and materials

create appropriate promotional materials for a play from the pre-modern era, e.g. a Kabuki drama or a Jacobean melodrama


direct an extract from a play from the pre-modern era in two distinct styles – one authentic and one with a contemporary interpretation; justify your contemporary interpretation, e.g. *Macbeth* directed as written and then in the light of contemporary tyrants and their downfall

choose a play from the pre-modern era and consider how to use artificial light to make the production appear as true to historical accuracy as possible; consider the pitfalls to avoid and try to come up with some original solutions, e.g. appropriate lighting for a performance of the *Wakefield Mystery Cycle*

apply some of the techniques of non-Western make-up to characters from a pre-modern Western play, e.g. using Kabuki make-up (and perhaps even Kabuki acting style) in a performance of *The Merchant of Venice*

 use multimedia to present a play from the pre-modern era entirely through visuals and sound generated through a computer, e.g. using slide presentation software to present stills (scanned, drawn, painted, digitally photographed and enhanced through image manipulation software and/or sourced through other means) and/or video/animations (sourced and/or created) and appropriate music/sounds/sound FX to tell the story of Euripides' *Medea*

draw up a list of properties from plays from three periods from the pre-modern era; ensuring historical accuracy or reference, describe how each will be sourced or created; provide designs where appropriate, e.g. the properties required for William Congreve's *The Way of the World*

 use music, sound and sound FX to capture the mood and some of the narrative flow from a play from the pre-modern era, e.g. the opening scenes of Shakespeare's *The Tempest*, with aural references to storms, shipwrecks and the resultant calm

using a scene/s which is complex and demands significant stage management input, e.g. the opening of Shakespeare's *The Tempest*, draw up a prompt copy for a scene/s from a play from the pre-modern era

### **Detailed example**

#### **APPLYING STYLE**

Using Internet and word-processing technology, identify and extract all of the scenes featuring the mechanicals from Shakespeare's *A Midsummer Night's Dream*. Allocate each scene to a different group.

In groups, apply a different pre-modern era acting style and stagecraft conventions to each extract. Compare how styles and conventions influence audience response, meaning and theatrical effect.

### AREA OF STUDY 3: Analysing a play in performance

#### Outcome 3

Analyse a performance of a playscript from the pre-modern era in performance.

#### Examples of learning activities

view a play from the pre-modern era in performance; discuss the acting techniques, the use of stagecraft and theatrical styles; consider how all of these contributed to how the audience constructed meaning from the play; consider which, if any, of these elements was most important in the construction of meaning

select a play from the pre-modern era to read; consider ways in which the play might utilise theatrical styles; compare the inherent authentic or expected style to other possibilities; write an evaluation of the difficulties of performing the piece exactly as written, staying as true to style as possible, e.g. consider the inherent difficulties in an authentic staging of Aphra Behn's *The Rover* or John Gay's *Beggar's Opera*



select a work from the pre-modern era and use the Internet and/or printed copy to find at least three reviews of it in performance; discuss the differing ways in which the performance was analysed and evaluated in the reviews; consider the intentions of the playwright, the intentions of the performance and the intentions of the critic/s

take some director's notes for a contemporary interpretation of a play from the pre-modern era; justify your decisions, e.g. set Oliver Goldsmith's *She Stoops to Conquer* in your own locality and time

conduct a class debate about different ways of interpreting a scene of a play from the pre-modern era; include presentation of the scene by each side in the debate

#### Detailed example

##### ELIZABETHAN THEATRE

- Examine the style of Elizabethan theatre and list the conventions that contribute to this style.
- Consider the factors that contributed to the development of Elizabethan theatre style, i.e. why did acting and presentational styles develop as they did?
- Attend a performance of Elizabethan theatre (or watch a filmed version) adapted to a contemporary setting.
- Describe how the theatrical style/s of Elizabethan theatre has been adapted for a contemporary interpretation.
- Discuss the dramaturgical and directorial decisions made in relation to the theatrical style/s.
- Identify which, if any, aspects of the authentic or expected style/s are still present in the contemporary interpretation.
- Read the text, or excerpts from the text, and consider other possible interpretations.
- Choose a piece of contemporary text and apply Elizabethan theatrical styles.

## Unit 2: Theatrical styles of the modern era

### AREA OF STUDY 1: Modern theatre

#### Outcome 1

Identify and describe the distinguishing features of playscripts from the modern era of theatre.

#### Examples of learning activities

discuss ways in which the context and content of three playscripts from different movements in the modern era can shape the form and style of a performance, e.g. the political influences on the works of Bertolt Brecht

research how actor–audience relationships have evolved in the modern era

discuss how audience configuration and staging variations have developed through the modern era, e.g. proscenium arch, the fourth wall, arena, theatre-in-the-round, traverse, thrust, unusual or unique contemporary variations such as actual settings, factories or quarries

research the historical, social and cultural factors that have impacted upon three different movements from the modern era, e.g. the development of mime or how political factors impacted on the development of Brechtian alienation devices

consider the differing roles of women in modern theatre; consider performers, playwrights, practitioners and women as audience members, e.g. explore the works of Caryl Churchill or Dorothy Hewitt or consider how the writing of women characters has developed in plays of the modern era or compare how some male playwrights deal with their female characters as compared to female playwrights or how some female playwrights deal with male characters as compared to male playwrights



develop a theatre history file focussing on

- an area of stagecraft of the modern era, including a timeline of major developments, e.g. the use and development of sound or lighting FX
- a theatrical style of the modern era, including a timeline of major developments, e.g. political theatre, incorporating agit-prop, documentary theatre and theatre of fact
- key works and major theatre practitioners of the modern era; present your findings electronically, e.g. using PowerPoint and incorporating visuals and sound



use a data storage program to create a glossary of modern era theatre terms; add visual illustrations to your glossary and illustrate meaning with appropriate play extracts, e.g. *Theatre of the Absurd* may be accompanied by a production still and extract from Beckett's *Waiting for Godot*; present the glossary as a poster prepared using desktop publishing software

**Detailed example****INVESTIGATING THE EVOLUTION OF MIME**

Use physical and digital resources to research use of mime in theatre from different times and places, for example:

- the role of mime from the earliest records through theatre movements of the modern era to present day, for example
  - the role of gesture in such ancient civilizations as the Egyptians and the Aztecs
  - the gestures of rituals and ceremonies from such countries as Japan, China, India and Egypt
  - the first records of the use of mime such as the first recorded pantomime actor, the Greek Telestes
  - Roman pantomime and burlesque and tragic mime. In Europe, consider the strolling jongleurs and Plautus' use of mime

- the influence of Roman and Greek pantomime on Commedia dell'arte and the traditional dumb shows in eighteenth and nineteenth century French and English Melodrama
- the Commedia influence on French mime – from Harlequin to the Pierrot of Gaspard Debureau and Jean Louis Barrault, to Etienne Decroux and contemporary practitioners such as Jacques Lecoq and Marcel Marceau through such Pierrot-influenced white-faced characters as Bip
- examples of mime in modern theatre scripts
- where mime may proceed in theatre in the future.

Present findings as a documentary style performance that incorporates a range of mime techniques and conventions.

**AREA OF STUDY 2: Interpretation through stagecraft****Outcome 2**

Apply stagecraft to interpret playscripts from the modern era.

**Examples of learning activities**

design a costume for a character within a scene of a play from the modern era, e.g. Nora from Ibsen's *A Doll's House*

realise scenes from selected texts from three different periods in the modern era focusing on the characteristic performance style and its associated conventions, e.g. naturalism as incorporated by Strindberg's *The Father*

recontextualise an extract of a play from the modern era; justify your choices, e.g. set Arthur Miller's *Death of a Salesman* in present time

choose extracts from three plays from the modern era; apply an acting style and stagecraft conventions clearly from a different period in the modern era and consider the theatrical effect of choices, e.g. apply Artaud's *Theatre of Cruelty* techniques to an extract from Chekhov's *The Cherry Orchard*

design a stage setting for a play from the modern era; consider the appropriate stage configuration and audience interrelationship, e.g. *Mother Courage* by Bertolt Brecht

choose an extract from a play from the modern era and draw/describe the stagecraft appropriate to two different contextual interpretations, e.g. an interpretation of Bertolt Brecht's *The Threepenny Opera* set as written and in St Kilda in the 1950s


create appropriate promotional materials for a play from the modern era, e.g. Harold Pinter's *The Homecoming*

direct an extract from a play from the modern era in two distinct styles; justify your interpretations, e.g. direct an extract of Jarry's *Ubu Roi* as a comedy and as a tragedy or naturalistically and non naturalistically


consider a play from the modern era as a dramaturg; write some briefing notes for the director's first rehearsal, e.g. Jean Anouilh's *Ring Around the Moon*

choose a play from the modern era and develop a lighting plan, e.g. Federico Garcia Lorca's *Blood Wedding*

apply some of the techniques of non-Western make-up to characters from a modern Western play, e.g. use Kabuki make-up for a production of Dorothy Hewitt's *This Old Man Came Rolling Home*

 use multimedia to present a play from the modern era entirely through visuals and sound generated through a computer, e.g. using PowerPoint to present stills (scanned, drawn, painted, digitally photographed and enhanced through PhotoShop and/or sourced through other means) and/or video/animations (sourced and/or created) and appropriate music/sounds/sound FX to tell the story of Tom Stoppard's *The Real Inspector Hound*

draw up a list of properties from a play from the modern era; describe how each will be sourced or created; provide designs where appropriate, e.g. the properties required for Oscar Wilde's *The Importance of Being Earnest*

 use music, sound and sound FX to capture the mood and some of the narrative flow from a play from the modern era, e.g. JB Priestley's *An Inspector Calls*

using a scene/s which is complex and demands significant stage management input, e.g. Samuel Beckett's *Krapp's Last Tape*, draw up a prompt copy for a scene/s from a play from the modern era

select scenes from three plays from different periods in the modern era and determine one character's super-objective; explore the ways in which the character establishes their throughline of action; use emotional recall to apply emotion; apply at least three 'what if's...' asking 'What would the character do if...?'; apply this process in rehearsal, e.g. Nina in Act 1 from Anton Chekhov's *The Seagull*

rehearse excerpts from a play/s of the modern era with the intention of performing it to an audience; apply areas of stagecraft to enhance the intended meaning of the play, e.g. *The Doll Trilogy* by Ray Lawler and/or David Williamson's *The Coming of Stork*

select a character from a play and choose an animal that reflects the qualities of the character; carry out a detailed observation of the chosen animal focusing on the characteristics of movement and sound; create a characterisation based on your observations, e.g. Stanley Kowalski from Tennessee Williams' *A Streetcar Named Desire*

**Detailed example**

## THE DOLL TRILOGY

Read *The Doll Trilogy* by Ray Lawler and select one excerpt from each of the plays for rehearsal. As an ensemble, apply a range of stagecraft. These may include:

*Acting*

Develop a characterisation based on a specific acting technique of the modern era.

*Costume*

Research the fashion of the three periods and find costumes or adapt existing ones for the performance.

*Direction*

Develop a specific interpretation which reflects contemporary values.

*Dramaturgy*

Write a suitable narrative to link the three scenes which will be performed to an audience.

*Lighting*

Discuss the mood of the three scenes with the director. Read the playscript to establish the time of day in which the scenes take place. Design appropriate lighting to suit the three scenes.

*Make-up*

Research the style of make-up that was fashionable in the three periods (pre-World War II to the mid-

1950s) and experiment with the application of make-up to the actors.

*Multimedia*

Work with the director and the lighting and sound designers to incorporate technology into the design of the production.

*Properties*

Make a list of properties required by the actors; find or make the properties and draw up a property schedule indicating where they will be placed at the start of the performance.

*Set*

Interpret the playwright's directions as indicated in the play by creating set designs and making or finding set pieces.

*Sound*

Discuss the mood of the three scenes with the director. Design an appropriate sound bedding to suit the three scenes.

*Stage management*

Incorporate all cues into a prompt copy.

Rehearse the scenes and present them to an audience.




### AREA OF STUDY 3: Analysing a play in performance

#### Outcome 3

Analyse and evaluate stagecraft in a performance of a playscript from the modern era.

#### Examples of learning activities

select a play from the modern era to read; consider ways in which the play might utilise theatrical styles; write an evaluation of the difficulties of performing the piece exactly as written, staying as true to the playwright's intention as possible, e.g. consider the inherent difficulties in staging Arthur Miller's *The Crucible*

 select a work from the modern era and use the Internet and/or printed copy to find at least three reviews of it in performance; discuss the differing ways in which the performance was analysed and evaluated in the reviews; consider the intentions of the playwright, the intentions of the performance and the intentions of the critic/s

take some director's notes for an interpretation of a play from the modern era; justify your decisions, e.g. Robert Bolt's *A Man For All Seasons*

prepare a report that analyses and evaluates application of stagecraft in a play from the modern era

#### Detailed example

##### ANALYSING A PLAY

View a play from the modern era in performance and discuss:

- ways acting techniques, theatrical styles and the use of stagecraft contributed to how the audience constructed meaning from the play
- which, if any, of the above elements was most important in the construction of meaning for the audience
- similarities and differences between the contexts of the playscript and the performance
- which acting techniques were based on naturalism and which non-naturalism

- influences of major practitioners from the modern era in the staging, presentation, acting techniques and application of stagecraft to the production
- ways in which the chosen theatrical style/s shaped the form of the performance.

Present a written report that analyses the play in performance and evaluates use of acting techniques, theatrical style/s and application of stagecraft.

## Unit 3: Production development

### AREA OF STUDY 1: Production process

#### Outcome 1

Apply stagecraft to interpret a playscript for performance to an audience and demonstrate understanding of the stages of the production process.

#### Examples of learning activities

for each area of stagecraft you are specialising in, identify ways you will contribute at each stage of the production process

at the conclusion of each stage of the production process, discuss ways working practices could be improved in the next stage or for future collaborations

discuss which roles are most important in which stages of production

#### Detailed example

##### CONTRIBUTING TO STAGES OF THE PRODUCTION PROCESS

Describe the approach, for example context and theatrical styles the production team has agreed to explore as theatrical possibilities to interpret the playscript.

Use the stagecraft specifications on pages 32 to 36 to develop a flowchart showing how your contributions are related to and influenced by contributions from other members of the production team at each stage of the production process.

Annotate the flowchart to document decisions made during the production process, explaining how specific decisions assist in creating meaning in the production.

Research skills and techniques that could be used to apply selected stagecraft at each stage of the production process.

Experiment with workshop and/or rehearse ways of using relevant skills and techniques individually and in collaboration with members of the production team who are applying different stagecraft at each stage of the production process. Evaluate your application of stagecraft and refine to achieve closer alignment with the agreed approach to interpreting the playscript. Make use of a video or stills camera to record and analyse the effectiveness of your contributions in creating meaning in the production.

**AREA OF STUDY 2: Stagecraft influence****Outcome 2**

Analyse the use of stagecraft in the development of a playscript for production, incorporating the specifications appropriate for each stage of the production process.

**Examples of learning activities**

in diary form, document how your specific stagecraft contributions influenced, shaped and/or informed the production

prioritise your list of contributions so that it indicates your most to least influential and/or successful contributions

refer to specifications for each stage of the production process and describe in detail a contribution you made which assisted the production team to achieve an aspect of the agreed approach to interpreting the playscript in performance; explain the purpose of the contribution, the matter being addressed and the effect of your contribution at each stage of the production process

prepare a glossary of language, terminology and expressions applicable to the analysis of production processes in relation to the use of stagecraft; include specific examples of your own contributions into the glossary

**Detailed example****ANALYSING THE EFFECTIVENESS OF STAGECRAFT CONTRIBUTIONS**

Maintain a production portfolio that documents your application of stagecraft as outlined in the specifications on pages 32 to 36.

For each area of stagecraft you have applied, analyse its effectiveness in the development of an agreed interpretation of a playscript for production. For each stage of the production process:

- describe characteristics of the stagecraft
- analyse links/relationships with other ways stagecraft was applied
- analyse ways selected skills and techniques used to apply the stagecraft used theatrical styles and contributed to creating meaning in the production.
- use evidence from your production portfolio to illustrate each of the points above
- evaluate the effectiveness of your application focusing on strengths, weaknesses and potential refinements
- evaluate the influence of this area of stagecraft in achieving the agreed aims of the interpretation
- discuss your evaluation with other members of the production team and note their comments.

### AREA OF STUDY 3: Production analysis

#### Outcome 3

Analyse and evaluate ways in which a written playscript selected from the prescribed playlist is interpreted in its production to an audience.

#### Examples of learning activities



search the Internet and download information on the historical, social and cultural contexts of the selected play

describe the style of the actual performance and the style of the original script

where the styles of the performance and the original script are the same, consider if a change of style might have brought an improvement; where the styles are different, consider how the original intended meaning might have been altered or enhanced



create a database of language, terminology and expressions for the analysis and evaluation of the interpretation of a playscript

note the major differences and similarities between how the play was written and how it was interpreted; on a scale of 1–10, indicate how close the interpretation was to the original intention of the playwright



compare criticisms of a production of a play from different media sources such as television, radio, print and the Internet; collect and collate the value judgment terms and expressions



research and discuss how specific areas of stagecraft contributed to the interpretation of a play in performance

#### Detailed example

##### INTERPRETATIONS OF A PLAY

1. Attend a performance of a play from the prescribed playlist, having first read the text.
2. Discuss possible interpretations of the text.
3. Act out scenes from the play based on discussions of possible interpretations.
4. Use the Internet, electronic media and books, to study the performance style and theatrical conventions associated with the play.
5. After attending the performance, discuss ways in which the play was interpreted through the use of performance styles and theatrical conventions, e.g. by the actors in performance, through the use of stagecraft.

## Unit 4: Performance interpretation

### AREA OF STUDY 1: Monologue interpretation

#### Outcome 1

Perform an interpretation of a monologue from a playscript.

#### Examples of learning activities

perform the monologue in different ways, analyse the effectiveness of each approach and rehearse to further to refine performance

underline parts of the text which might assist with developing an interpretation, e.g. those which refer to and/or suggest time, place and situation

experiment with styles to determine which style or which combinations are most appropriate to your intention

#### *Illustration and evocation*

act out your monologue illustrating every action, phrase and, in some cases, word in a literal fashion; then perform your monologue evoking and suggesting action and emotion, but never clearly illustrating anything in a literal fashion; play out the entire monologue without words; determine how much meaning you can create even without the use of words

next perform your monologue with a combination of illustration and evocation

#### *Emotion and emotional dynamic*

choose an emotion and attempt to illustrate this emotion literally throughout the monologue

choose the same emotion and evoke it rather than illustrate or suggest a literal portrayal; gauge whether others are able to determine the emotion you are attempting to evoke; change this emotion and see how this affects the meaning

draw up a graph of the emotional dynamic of the performance; note where the climax occurs

use a piece of music to create an emotional dynamic for your monologue

#### *Creating a character*

observe people in the class, at school and in the street; make a list of observed characteristics and gestures, and choose which might be applicable to your character; visit the zoo and search for animal characteristics which might be of use in the creation of your character; identify which zoo animal is closest in nature and appearance to your character; imagine your character as a car, a house, piece of fruit or any item where there is variation; draw up a chart of categories and place your character into each category

determine your character's objective, 'what I want here and now', and super-objective, 'what I want in the long term'

choose a rhythm and speed for your character; use a metronome to alter your character's rhythm and speed; determine which works most effectively at which times

as a narrator or presenter, introduce your character to the rest of the group

work with a partner; tell your partner about your character and listen to details of his/her character; ask questions; your partner will introduce your character to the group and you will reciprocate

*Using the performance space*

use a large piece of paper as a plan of your space; imagine an aerial view; draw furniture as required; cut up your lines into chunks of meaning and number them; place them on your plan where they will be delivered

divide the actual performing space into four emotions; move from space to space staying true to the emotion; justify your choices as you change spaces and emotions; work in pairs with both people holding the end of a piece of rope or string; as the actor tries to persuade or cajole, the rope is pulled; as the partner is persuaded, he/she succumbs to the pressure; as the persuasion diminishes, he/she resists the pressure

act out the monologue referring to three 'circles of attention' – immediate and up close, a broader circle of attention such as a group of people and a whole room; decide which circle is most appropriate for which parts of the monologue

*Determine the sequence of events in your monologue*

write out the sequence of events that occurs in the monologue; identify where each segment is different to the last; consider how you might 'link' segments using linking actions and/or emotional shifts; change the order of the sequence of events and determine the effect; start at the end of your sequence of events and play your scene backwards, trying to logically arrive at your introduction

*Get to know your character*

write down some questions that you would like to ask your character on a television chat show

write your character's dying words; list your character's chief regrets; deliver a eulogy for your character at his/her funeral; write an epitaph for your character

as your character, make some New Year's resolutions; write a letter (of love, complaint, demand) to and from your character

describe the contents of your character's pocket, purse or bag; your character's greatest fear and dream/favourite meal

as a witness, describe your character to a police officer

keep a daily diary as your character

have a telephone conversation with your character

play your character as high, medium and low status

*Recontextualise your character*

have five monologue characters meet at a public place such as a bus stop or restaurant – the five people in the scene can only use lines from their monologue, in any order; each attempts to make sense and meaning of the situation

in groups of three; each cuts up the lines of his/her monologue and mixes them up; then using only lines in whatever order they occur, each tries to make sense and meaning of the situation

**Detailed example****REHEARSING AND REFINING A MONOLOGUE PERFORMANCE**

Perform the monologue in different ways, for example:

- Emphasising references to the prescribed scene and play: in your interpretation, attempt to make as many clear references as possible to the context of the actual scene, the play and the world of the play and playwright
- With no references to the prescribed scene or play: interpret the monologue as if it could have come from any play or a different play entirely. (Note for assessment purposes, the monologue must be performed within the context of the scene and play.)

Perform versions of the monologue changing the time and/or place and/or situation, i.e. consider how changing contexts alters meaning.

Perform the monologue entirely naturalistically, seeking 'truth' and integrity.

Perform the monologue entirely non-naturalistically, seeking to use as much theatrical artifice as possible. Take the result past the point of ready-comprehension.

Perform the monologue with combinations of naturalism and non naturalism. Identify which parts of the monologue lend themselves most strongly to naturalism and non naturalism.

Perform the monologue as if the character has a secret that they are guarding.

Perform your monologue using all three levels of status (that is high, medium and low).

Apply stagecraft – costume, setting, props etc. – to your character. Determine how changing aspects of this stagecraft, for instance changing costume or setting items, changes the interpretation and the meaning.

For your monologue, answer the following questions: who, how, where, when, why and what then? Perform the monologue with reference to your answers. Change one or more of the answers to see how this affects the meaning.

Perform your monologue:

- seeking the maximum amount of empathy for your character
- seeking to destroy all empathy for your character
- using combinations of empathy-seeking and empathy-destroying.

Keep a journal noting the effectiveness of each approach to performing the monologue; select an approach and rehearse further.

Perform the monologue to a range of audiences. Ask each audience for feedback using questions based on aspects of the interpretation you are aiming to communicate.

## AREA OF STUDY 2: Scene interpretation

### Outcome 2

Develop a theatrical brief that presents an interpretation of a scene.

### Examples of learning activities

trial different approaches to interpreting the scene, e.g. consider two variations of intended meaning which might be derived from your text; make lists of advantages and disadvantages of each approach

develop a theatrical brief that outlines an approach to interpreting the scene

### Detailed example

#### DEVELOPING A THEATRICAL BRIEF

Research:

- the contextual background of the setting of your text: historical, social and cultural
- the contextual background of the time and circumstances your text was conceived: historical, social and cultural.

Document the influences which acted on the playwright and the text.

Draw up a list of themes, images and/or ideas which might possibly be conveyed within a scene.

Determine how these themes, images and/or ideas might be conveyed through stagecraft focusing on acting and directing choices.

Choose the themes, images and/or ideas which are most practical and appropriate for the intentions of interpretation. Make a list of all of the characters included or referred to in your text.

Draw up a graphic plan of the structure and plot of your text. Include your list of characters into your graphic plan.

Consider at least three different theatrical styles before deciding on the final style/s of your interpretation.

Consider how altering theatrical style/s influences or changes the intended meaning.

Draw up a complete inventory of the stagecraft tasks and items which are required.

Consider at least three interpretations before deciding on a final overall interpretation.

Document your chosen approach as a brief that could be used by yourself or another actor to interpret the scene.



### AREA OF STUDY 3: Performance analysis

#### Outcome 3


Analyse and evaluate acting in a production from the prescribed playlist.


#### Examples of learning activities

identify differences between the written text and the interpretation, e.g. identify any gaps between the actual written text and the performance, i.e. points where specific interpretation has been applied

identify moments in the text where the intentions and intended meaning of the written text have been closely adhered to and moments where interpretation has been applied more freely

draw up a list of expressive skills for the production and for each character; attempt to identify exactly how each character is expressing role through the use of each of the expressive skills of facial expression, voice, movement and gesture

 research sources such as media, print, television, radio and Internet for analysis of actors in the performance of a play from the prescribed playlist and examine the similarities and differences in their analyses

 use a database program to develop a glossary related to acting and acting styles, status, motivation, characteristics, acting space, verbal and non-verbal language, interpretation and the actor–audience relationship

analyse the status, motivation and characteristics of character/s in the play

#### Detailed example

##### ANALYSING STATUS, MOTIVATION AND CHARACTERISTICS

Draw up a graphic representation of the relative changing status of selected character/s. Particularly note any intersecting lines where status is swapped between two characters.

Describe

- character/s wants or desires, i.e. the character's motivation
- the motivational drives of the two characters
- the physical, emotional and intellectual characteristics of character/s
- how character/s use verbal and non-verbal language to convey intended meaning

- how character/s establish and maintain the actor–audience relationship
- how character/s create role through the use of different acting styles.

Draw a graph of how character/s use the acting space. Try to identify any obvious patterns, especially those that might relate to intention or intended meaning.

### SCHOOL-ASSESSED COURSEWORK

In Units 3 and 4 teachers must select appropriate tasks from the assessment table provided for each unit. Advice on the assessment tasks and performance descriptors to assist teachers in designing and marking assessment tasks will be published by the Victorian Curriculum and Assessment Authority in an assessment handbook. The following is an example of a teacher's assessment program using a selection of the tasks from the Units 3 and 4 assessment tables.

Outcomes	Marks allocated	Assessment tasks
<b>Unit 3</b>		
<b>Outcome 1</b> Apply stagecraft to interpret a playscript for performance to an audience and demonstrate understanding of the stages of the production process.	50	Apply acting and set design in all stages of the production process and demonstrate understanding through interactions with other members of the production team and decisions made in relation to application of acting and set design to interpret a selected playscript in performance to an audience.
<b>Outcome 2</b> Analyse the use of stagecraft in the development of a playscript for production, incorporating the specifications appropriate for each stage of the production process.	25	Develop and present a production folio that analyses application of costume and stage management during all stage of the production process. The evidence includes material referred to in the specifications on pages 32–36.
<b>Outcome 3</b> Analyse and evaluate ways in which a written playscript selected from the prescribed playlist is interpreted in its production to an audience.	25	Responses to structured questions about decisions that have been made when interpreting a playscript selected from the <i>Unit 3 Theatre Studies Playlist</i> . The questions focus on ways individuals have contributed to the performance through the application of stagecraft and how the theatrical styles implied in the written playscript were interpreted in performance to the audience.
<b>Total marks for Unit 3</b>	<b>100</b>	
<b>Unit 4</b>		
<b>Outcome 2</b> Develop a theatrical brief that presents an interpretation of a scene.	50	A theatrical brief presented as a written report that outlines ways in which a prescribed scene selected from the <i>Theatre Studies Performance Examination</i> (monologue list) could be approached as a theatrical performance focusing on its place within the playscript, its specific structure, its character/s, its themes, images and ideas, its theatrical possibilities, its theatrical style/s and the ways in which stagecraft could be employed to convey its intended meaning/s.
<b>Outcome 3</b> Analyse and evaluate acting in a production from the prescribed playlist.	50	A written report that analyses and evaluates acting in a production selected from the <i>Theatre Studies Unit 4 Playlist</i> character/s including use of expressive skills to portray the character/s, focus, the use of the acting space, the use of verbal and non-verbal language to convey the intended meanings of the play, the use of stagecraft by the actors in the production and the establishment and maintenance of actor–audience relationship.
<b>Total marks for Unit 4</b>	<b>100</b>	

## SUITABLE RESOURCES

Courses must be developed within the framework of the study design: the areas of study, outcome statements, and key knowledge and skills.

Some of the print resources listed in this section may be out of print. They have been included because they may still be available from libraries, bookshops and private collections.

At the time of publication the URLs (website addresses) cited were checked for accuracy and appropriateness of content. However, due to the transient nature of material placed on the web, their continuing accuracy cannot be verified. Teachers are strongly advised to prepare their own indexes of sites that are suitable and applicable to the courses they teach, and to check these addresses prior to allowing student access.

## BOOKS

### Theatre history

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King, N 1985, *Hulton Drama Series: Mystery and Morality*, Dufour Editions, Pennsylvania, USA.

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Brisbane, K 1995, *The Future in Black and White: Aboriginality in Recent Australian Drama*, Currency Press, Australia.

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*Directions: National Guide to Tertiary Education in Performing Arts*, Carclew Youth Arts Centre, North Adelaide, Australia.

*Lowdown*, Drama Australia, Brisbane, Australia.

*Mask*, Drama Victoria Publication, Melbourne.

*NJ*, The Journal of Drama Australia, Drama Australia, Brisbane, Australia.

*Stage Whispers*, Premonitions Publications, Monbulk, Australia.

## AUDIOVISUAL

There are a number of catalogues available that contain large lists of suitable videos for historical styles and conventions, acting and stagecraft.

*Art Matters: Dramatic Styles*, Department of Employment, Education and Training, 1998, Melbourne.

*Art Matters: Theatre Studies examination monologue*, Department of Employment, Education and Training, 1998, Melbourne.

Videos from:

Contemporary Arts Media Pty Ltd  
213 Park Street  
South Melbourne Vic 3205  
Tel: (03) 9690 0666  
Fax: (03) 9690 0644  
Web: [www.artfilms.com.au](http://www.artfilms.com.au)

*Augusto Boal and Theatre of the Oppressed in Rio de Janeiro*, 53 minutes.

*Commedia dell'Arte*, Antonio Fava, 53 minutes.

*Mask*, Kriszta Bodonyi, 54 minutes.

*Mime*, Kriszta Bodonyi, 54 minutes.

*Physical Theatre: Butoh and Beyond*, 53 minutes.

*The Theatres of Asia: An Introduction*, 50 minutes.

Marcom Projects  
PO Box 4215  
Loganholme Qld 4129  
Tel: (07) 3801 5600  
Fax: (07) 3801 5662

*BBC Shakespeare Series*, BBC.

*Directors Interpretation*, Australia 1995, 15 minutes.

*Henrik Ibsen*, Channel Four, 59 minutes.

*Playing a Part: The Process of Creating Drama*, Appleseed Productions.

*Playing Shakespeare*, RM Associates (series of 9 videos).

*Staging Greek Tragedy*, University of Warwick, 28 minutes.

*Staging Roman Comedy*, University of Warwick, 37 minutes.

*The Oresteia*, by Peter Hall, 236 minutes.

*The Renaissance Stage*, University of Warwick, 40 minutes.

*The Restorations Stage*, University of Warwick, 46 minutes.

*Training at Grotowski's 'laboratorium' in Wroclaw*, 90 minutes.

## CD-ROMs

*Encarta*, 1996 (Macintosh), 1999 (IBM) Microsoft.

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## WEBSITES

### Theatre forms/theatre figures/stagecraft

Antonin Artaud

*Antonin Artaud*

[www.levity.com/corduroy/artaud.htm](http://www.levity.com/corduroy/artaud.htm)

Articles of Artaud's work.

### Commedia

*A Commedia Page*

[www.commedia-dell-arte.com/](http://www.commedia-dell-arte.com/)

Commedia links page

*The Red Hat: A Commedia dell'arte scenario*, Jeff A Suzuki

[www.math.bu.edu/people/jeffs/scenario.html](http://www.math.bu.edu/people/jeffs/scenario.html)

### Costume

*The Costume Site*, Milieux Internet Services

[www.milieux.com/costume/](http://www.milieux.com/costume/)

Richard Finkelstein, *Richard's Guide to Online Costume History Resources*

[www.artslynx.org/theatre/costume.htm](http://www.artslynx.org/theatre/costume.htm)

### Dramaturgy

*The Dramaturgy Pages*

[www.dramaturgy.net/dramaturgy/](http://www.dramaturgy.net/dramaturgy/)

### Greek

*Classical Drama Sites*

[www.webcom.com/shownet/medea/cl drama.html](http://www.webcom.com/shownet/medea/cl drama.html)

Classical Drama links

*Greek Drama*, Rivendell Educational Archive

[www.watson.org/%7Eleigh/athens.html](http://www.watson.org/%7Eleigh/athens.html)

Greek Drama – Playwrights, poets and mythologies



**Kabuki**

*Kabuki: Traditional Theatrical Arts*  
Asian Studies Network Information Centre, University of Texas  
[www.asnic.utexas.edu/asnic/countries/japan/kabuki.html](http://www.asnic.utexas.edu/asnic/countries/japan/kabuki.html)

**Medieval**

*NetSERF: The Internet Connection for Medieval Resources*  
The Catholic University of America  
[www.netserf.org](http://www.netserf.org)

*The Labyrinth: Resources for Medieval Studies*  
Georgetown University  
[www.georgetown.edu/labyrinth/](http://www.georgetown.edu/labyrinth/)

**Playwrights**

[www.doollee.com](http://www.doollee.com)  
Free online guide to modern playwrights and theatre plays

**Surrealism**

Cusimano, J Cusimano: Metaphysical Surrealist Artist  
[www.cusimano.com/artist/surreal/index.htm](http://www.cusimano.com/artist/surreal/index.htm)

**Vaudeville**

American Variety Stage, Vaudeville and Popular Entertainment  
1870–1920  
The Library of Congress  
[www.locweb2.loc.gov/ammem/vshhtml/vshome.html](http://www.locweb2.loc.gov/ammem/vshhtml/vshome.html)

Brown, L Federal Theatre, Melodrama, Social Protest and Genius  
[www.locweb2.loc.gov/ammem/fedtp/ftbrwn00.html](http://www.locweb2.loc.gov/ammem/fedtp/ftbrwn00.html)

**William Shakespeare**

Mr William Shakespeare and the Internet  
[www.shakespeare.palomar.edu/](http://www.shakespeare.palomar.edu/)

The Ever Reader: Online magazine of the Shakespeare Oxford Society  
[www.everreader.com/](http://www.everreader.com/)

The Shakespeare Birthplace Trust  
[www.shakespeare.org.uk/](http://www.shakespeare.org.uk/)  
Features study materials, history, play texts, literary criticism and the Archive of the Royal Shakespeare Company

**Online libraries**

*New York Public Library for the Performing Arts*  
New York Public Library,  
[www.nypl.org/research/lpa/lpa.html](http://www.nypl.org/research/lpa/lpa.html)

*Performing Arts*  
Digital Librarian  
[www.digital-librarian.com/performing.html](http://www.digital-librarian.com/performing.html)

*The WWW Virtual Library*  
Theatre and Drama  
[www.vl-theatre.com/](http://www.vl-theatre.com/)

**ORGANISATIONS**

Australian Copyright Council  
3/245 Chalmers Street  
Redfern NSW 2016  
Tel: (02) 9318 1788  
Fax: (02) 9698 3536  
Website: [www.copyright.org.au](http://www.copyright.org.au)

Australian Writers' Guild  
8/50 Reservoir St  
Surry Hills NSW 2010  
Tel: (02) 9281 1554  
Fax: (02) 9281 4321  
Website: [www.awg.com.au/](http://www.awg.com.au/)

Cinemedia Access Collection  
222 Park Street  
South Melbourne Vic 3205  
Tel: (03) 9929 7040  
Fax: (03) 9929 7027  
Website: [www.acmi.net.au/lending.htm](http://www.acmi.net.au/lending.htm)

Drama Australia  
PO Box 15163  
Albert Street  
Brisbane Qld 4002  
Ph: (07) 3875 5725  
Fax: (07) 3875 6868  
Website: [www.dramaaustralia.org.au](http://www.dramaaustralia.org.au)

Drama Victoria  
Abbotsford Convent  
1 St Heliers Street  
Abbotsford Vic 3067  
PO Box 373  
Abbotsford Vic 3067  
Tel: (03) 9419 2766  
Fax: (03) 9419 4830  
Website: [www.dramavictoria.vic.edu.au](http://www.dramavictoria.vic.edu.au)

National Institute For Dramatic Arts [NIDA]  
Sydney NSW 2052  
Tel: (02) 9697 7600

Performing Arts Museum  
100 St Kilda Road  
Melbourne Vic 3004  
Tel: (03) 9281 8194  
Fax: (03) 9281 8530

Regional Arts Victoria  
147 Liardet Street  
Port Melbourne Vic 3207  
Tel: (03) 9644 1800  
Fax: (03) 9646 3832  
Website: [www.rav.net.au](http://www.rav.net.au)

Victorian Drama League (script rental library)  
3rd Floor, Ross House  
247 Flinders Lane  
Melbourne Vic 3000  
Tel: (03) 9663 4222  
Website: [www.home.vicnet.net.au/~vicdrama/](http://www.home.vicnet.net.au/~vicdrama/)

Victorian Writers' Centre  
First Floor, Nicholas Building  
37 Swanston Street  
Melbourne Vic 3000  
Phone: (03) 9654 9068  
Fax: (03) 9654 4751  
Website: [www.writers-centre.org](http://www.writers-centre.org)