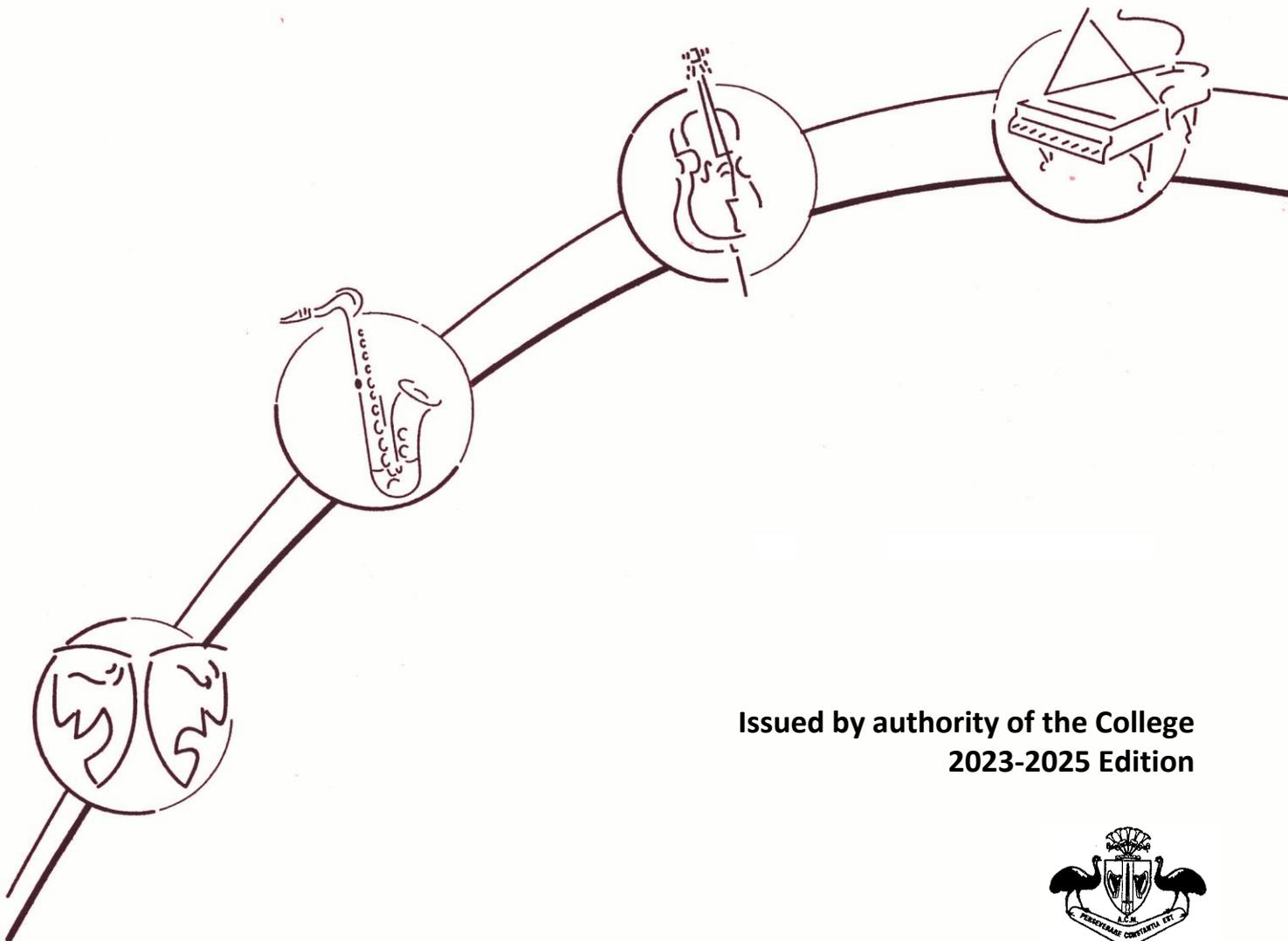


*The Australian College of Music*

# Syllabus

## Performance Skills



Issued by authority of the College  
2023-2025 Edition





# Performance Skills Syllabus

The College is incorporated as an Examining Body for  
Music and Speech  
without share capital or other commercial attributes.

Its funds and capital are devoted solely to the  
advancement of Music and Speech and Drama.

It is a non-profit organisation.

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## **PLEASE CONSULT THE FOLLOWING DOCUMENTS:**

- Aims and regulations of the College
- Overall information for Speech exams
- Resource Lists and Glossary of Terms

## RATIONALE

The *Performance Skills Syllabus* was developed in 2009 for senior secondary students (that is, those enrolled in Years 10-12 of secondary school) as an alternative course of study to that provided in the *Speech & Drama Syllabus*, Grades V, VI and VII. The *Performance Skills Syllabus* allows candidates to enhance those interpretative and presentation skills that have been established to the level of Speech & Drama, Grade IV (Year 9). The syllabus also allows students to complement skills explored in secondary school Drama and English classrooms.

There is no written (theory) component in *the Performance Skills Syllabus*; it is completely practical in its focus.

The *Performance Skills Syllabus* is offered in two strands:

- A drama strand where emphasis is given to developing dramatic skills using scripted material
- A general strand where the presentation of verse, prose and drama is given a more equal focus

## AIMS/OBJECTIVES

At the conclusion of a course of study, it is anticipated that a candidate will have developed

- a knowledge of a range of texts and their historical and creative contexts
- an understanding of the interrelationship of context, text and sub-text
- processing skills of analysis and evaluation as texts are interrogated for meaning and authorial intention
- practical physical and vocal skills using scripted drama, verse and prose (fictive and non/less-fictive) texts
- practical skills of time management
- practical skills of stagecraft (via control of props, costume and stage furniture)
- social skills of personal independence/autonomy and responsibility
- empathy for peoples, places and times other than their own as well as an appreciation of their own contemporary culture and heritage
- an appreciation of the challenges inherent in devising and staging a performance/programme

## SYLLABUS STRUCTURE

Progressing from Developing Level through to the Diploma standard, candidates are expected to show increasing autonomy, independence and self-responsibility as learners and performers.

Each level comprises

- List A - Performance Texts (of drama and verse and/or prose)
- List B - Text Response (prepared or impromptu tasks)
- List C - Discussion (viva-voce) between examiner and candidate

At Grade V (Developing Level) - Performance Skills, the candidate assumes primary control of the examination.

- List A texts are presented as single units.
- There is no theme. There are no introductions for texts or links between texts.
- The candidate selects and prepares the List B response from the options provided on pages 26 and 28.

At Grade VI (Advanced Level) - Performance Skills, the candidate retains primary responsibility for the presentation of material; however, in relation to List B, the candidate selects the option to be undertaken but the examiner provides the sight reading or stimulus material to motivate the candidate's response.

- List A texts are presented as independent (unlinked) units. However, each text must be introduced and relate to a central theme which serves as a focus for the candidate's performance and the ensuing discussion with the examiner.
- The candidate selects the List B text from the options provided on pages 30 and 32.

At Grade VII (Extension Level) - Performance Skills, the candidate demonstrates authority for List A material by presenting a cohesive programme of several texts and using an introduction, links and a central organizer (theme).

- List A texts are presented as an integrated whole in the form of a one-person show.
- The choice of List B texts is the prerogative of the examiner who, in determining the two (2) tasks to be presented (see pages 34 and 36), seeks to challenge the candidate to demonstrate his/her versatility as a performer.

At Diploma Level - Performance Skills, the candidate demonstrates authority for List A material by presenting a cohesive programme of several texts and using an introduction, links and a central organizer (theme).

- List A texts are presented as an integrated whole in the form of a one-person show.

## EXPLANATORY NOTES

### List A: Performance Texts

Candidates may draw from a wide variety of material in designing programmes for performance and are expected to demonstrate increasing levels of sophistication at each succeeding level of Performance Skills.

Candidates should feel free to draw upon literary and popular culture texts. Examiners will consider the inherent performance challenges provided by a text given the age of the candidate and the standard of the examination level. Self-indulgence in choice or in

performance will be penalized.

Original copies of all texts must be brought to the examination room. Candidates are encouraged to buy their own copies of texts, or source material from public or tertiary libraries, rather than download material from the internet. It is a candidate's responsibility to authenticate that texts exist in the public domain as published entities.

A text can be quite short. A couplet, an advertising slogan, a limerick, a refrain, a chorus from a ballad, a verse from *The Bible*, or a short poem (such as William Blake's "The Sick Rose") could be incorporated into a performance, either as introductory or linking material, or as programme elements in their own right.

Themes (Advanced through to Diploma Level) can be broad or specific. However, while themes such as "power", "love", "war" and "death" might offer many possibilities for a candidate to read, research and interrogate texts, a more nuanced approach would be more rewarding as a candidate gains in age, experience and understanding (intellectual and emotional). A more focused approach might explore, for example,

"Power ... to the People!"

"She Loves Me ... She Loves Me Not: Men In and Out of Love"

"The Men Marched Away: Women in War"

"Death in the Camps: A Programme about the Holocaust".

Programmes can be as specific as the candidate's interest and access to appropriate resources allows. For example, one could start planning a performance of verse, drama and prose by and about Bertolt Brecht but finalize the programme (for Grade VII/Extension Level or Diploma Level) as "Have a Nice Day! Brecht in Los Angeles". It is quite permissible for candidates to specialize to this extent and select/present an entire programme of material about or by one individual.

Candidates may utilize simple props and elements of costume to establish and sustain persona in drama, verse and prose. However, on entering the examination room (and once courtesies have been exchanged with the examiner and copies of texts have been provided to him/her), it is a candidate's responsibility to organize the stage/playing space in no more than 2-3 minutes. At the conclusion of the List A section of the examination, the candidate will strike (clear) the space in readiness for the Text Response (List B) item/s.

#### List B: Text Response

This section of the examination allows interaction between the examiner and candidate with the latter allowing the examiner direction of the process at Extension Level.

This component is not required for Diploma candidates.

Examiners will endeavour to provide opportunities for a candidate to demonstrate cognitive and physical learnings - not to "trick", "trip up" or "ambush" candidates.

In the case of sight readings and impromptu/improvisation tasks (List B – Grade VI/Advanced and Grade VII/Extension Levels), a short time will be allowed for perusal of material and/or planning. As an examiner may nominate any two (2) tasks at Grade VII/Extension Level, candidates need to have wide experience of all of the options specified. It is unlikely that an examiner would select two tasks that are too alike; for example, two sight readings (that is, of verse and of prose) or two restagings.

#### List C: Discussion

This section of the examination provides the candidate and the examiner with opportunities to explore aspects of choice and interpretation as facets of performance. The term "discussion" suggests that the communication will be formal, but candidates are expected to listen with care and share with enthusiasm and spontaneity. Examiners prefer to observe candidates interacting with texts and learning self-reflectively rather than mindlessly regurgitating rote-learned factual material about texts and their authors/context.

Candidates are expected to demonstrate a general understanding of texts in their historical and creative contexts and a specific appreciation of individual texts.

Candidates may bring additional material to the examination room to support discussion (for example, folios, research notes, etc). For Diploma candidates, it is a mandatory requirement that the journal/folio materials is brought to the practical examination and that the final version is submitted within two weeks of the conduct of the practical examination. The journal/folio will be marked by the same examiners as conducted the practical examination.



# GRADE V (Developing Level) – PERFORMANCE SKILLS (Drama)

Suggested Minimum Age: 14-15 years  
(Year 9 secondary school)

Length of Examination: 35 minutes

Full Programmes MUST be submitted to the ACM Coordinator of Speech Subjects ONE MONTH prior to examination.

## LIST A PERFORMANCE TEXTS

(4 x 15 marks = 60 marks)

The candidate will present one of the following performance strands (as below).

- The presentations may be in any order. Introductions are not necessary.
- Each text will be 3-4 minutes in length and spoken from memory (not read).
- Props, costume and set furniture must be kept to a minimum.

Text	Developing Performance Skills (Drama Strand)
Text 1	A monologue from a published play of the candidate's choice.
Text 2	A monologue from a published play of the candidate's choice. This text must contrast in style and/or period with that presented as Text 1 and 3.
Text 3	A monologue <u>in verse form</u> from a published play of the candidate's choice. This text must contrast in style and/or period with that presented as Text 1 and 2.
Text 4	A text for which a "dramatic" approach is appropriate (e.g. narrative verse, bush verse, dramatic monologue, humorous verse, prose with a predominance of dialogue/direct speech).

## LIST B TEXT RESPONSE

(15 marks)

The candidate will prepare and present ONE (1) of the following options (3-4 minutes):

- An informative talk about some aspect of performing using an article (e.g. costume item, prop, poster, souvenir programme, commercial merchandise, scrapbook, journal, script, prompt book, etc).
- A story (e.g. folktale, yarn, legend, etc) which will be told to a specified audience (e.g. preschoolers, folk group). The story can be written by the candidate or can be selected from a published anthology.
- A monologue (devised/written by the candidate) which may be read or staged from memory.
- A poem/poetry written by the candidate which can be read or recited.
- A persuasive presentation about a topic or an issue. Any form of presentation (and role, audience) could be chosen (e.g. sermon, trial defence or prosecution, parliamentary speech, advertising pitch, etc).
- A reading of published prose or verse that provides a contrast in style to that presented as part of List A.

## LIST C DISCUSSION (Viva-Voce)

(25 marks)

The candidate will be prepared to discuss the following areas with the examiner:

- Each List A text (and the authors in their creative and historical contexts)
- Approaches to the staging and vocal/physical interpretation of the List A texts
- The preparation and delivery of the List B item
- The use of the voice as an instrument (that is, breathing, resonance, emphasis and modulation, etc). A candidate should be able to show his/her knowledge and understanding by oral explanation and practical demonstration, and be able to relate discussion to the texts from Lists A & B.
- Aspects of performing that the candidate enjoys

A candidate's conversational speech and English usage will be considered for assessment purposes.

# GRADE V (Developing Level) – PERFORMANCE SKILLS (Drama)

## COURSE OVERVIEW

*Suggested Minimum Age: 14-15 years  
(Year 9 secondary school)*

Semester 1: 18 lessons x 45 minutes each + 18 x 45 minutes homework sessions = 27 hours

Semester 2: 16 lessons x 45 minutes each + 16 x 60 minutes homework sessions = 28 hours

**Total time = 55 hours**

<b>Unit</b>	<b>Content and Skills</b>	<b>Time</b>
<b>1</b>	<p><u>LIST A: Text Study 1</u> (e.g. ‘Comedy of Manners’, Sheridan, Wilde, Shaw, Simon) Read the play – Research its historical/creative contexts Select key scenes/monologues for intensive study and staging (e.g. sub-text) Stage monologues with consideration of voice, movement, costume, etc Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention) Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Term 1 6 weeks (6 x 45 minutes lessons + 4½ hours homework/study)</p>
<b>2</b>	<p><u>LIST A: Text Study 2</u> (e.g. modern British, Irish, American or Australian Drama) Read the play – Research its historical/creative contexts Select key scenes/monologues for intensive study and staging (e.g. sub-text) Stage monologues with consideration of voice, movement, costume, etc Discuss similarities and differences with Text 1 (compare style/period) Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention) Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Terms 1 &amp; 2 6 weeks (6 x 45 minutes lessons + 4½ hours homework/study)</p>
<b>3</b>	<p><u>LIST A: Text Study 3</u> (Verse drama - e.g. Greek, Shakespearean, Eliot, Fry) Read the play – Research its historical/creative contexts Select key scenes/monologues for intensive study and staging (e.g. sub-text) Stage monologues with consideration of voice, movement, costume, etc Discuss similarities and differences with Texts 1 &amp; 2 (compare style/period) Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention) Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Term 2 6 weeks (6 x 45 minutes lessons + 4½ hours homework/study)</p>
<b>4</b>	<p><u>LIST A: Text Study 4</u> (Non-drama text in prose or verse form) Select text type for workshoping – Research its historical/creative contexts Stage text selections with consideration of voice, movement, costume, etc Discuss similarities and differences with Texts 1, 2 &amp; 3 (compare style/period) Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention) Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Term 3 4 weeks (4 x 45 minutes lessons + 4 hours homework/study)</p>
<b>5</b>	<p><u>LIST B: Text Response</u> Select the option to be presented for examination (e.g. talk, story, reading, etc) Research contexts relevant to the selection and the form (verse, drama or prose) Stage the selection with consideration of voice, movement, costume, props, etc Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Term 3 4 weeks (4 x 45 minutes lessons + 4 hours homework/study)</p>
<b>6</b>	<p><u>Examination Rehearsal/Preparation</u> Preparation of examination programme including the use of text introductions, links, staging devices, costume suggestion, transitions, etc. Discussion of the ‘voice as an instrument’ as applied to the final selections Preparation and submission of ‘hard copies’ for examination use</p>	<p>Terms 3 &amp; 4 6 weeks (6 x 45 minutes lessons + 8 hours homework/study)</p>
<b>7</b>	<p><u>Examination &amp; Post-Examination Reflection</u> Assessment: Attendance at examination (35 minutes plus preparation time) Consideration of examination experience (strengths, weaknesses, possibilities) Notation of goals for the future in the light of examiner’s report (feedback)</p>	<p>Term 4 2 weeks (2 x 45 minutes lessons)</p>

## GRADE V (Developing Level) – PERFORMANCE SKILLS (General)

Suggested Minimum Age: 14-15 years  
(Year 9 secondary school)

Length of Examination: 35 minutes

Full Programmes MUST be submitted to the ACM Coordinator of Speech Subjects ONE MONTH prior to examination.

### LIST A PERFORMANCE TEXTS

(4 x 15 marks = 60 marks)

The candidate will present one of the following performance strands (as below).

- The presentations may be in any order. Introductions are not necessary.
- Each text will be 3-4 minutes in length and spoken from memory (not read).
- Props, costume and set furniture must be kept to a minimum.

Text	Developing Performance Skills (General Strand)
Text 1	A monologue from a published play of the candidate's choice.
Text 2	A lyric poem <u>OR</u> A selection of lyric verse (e.g. a series of sonnets).
Text 3	A fictive or less-fictive prose selection.
Text 4	A fictive or less-fictive prose selection (contrasting in style with Text 3) <u>OR</u> A narrative verse text (including humorous verse).

### LIST B TEXT RESPONSE

(15 marks)

The candidate will prepare and present ONE (1) of the following options (3-4 minutes):

- An informative talk about some aspect of performing using an article (e.g. costume item, prop, poster, souvenir programme, commercial merchandise, scrapbook, journal, script, prompt book, etc).
- A story (e.g. folktale, yarn, legend, etc) which will be told to a specified audience (e.g. preschoolers, folk group). The story can be written by the candidate or can be selected from a published anthology.
- A monologue (devised/written by the candidate) which may be read or staged from memory.
- A poem/poetry written by the candidate which can be read or recited.
- A persuasive presentation about a topic or an issue. Any form of presentation (and role, audience) could be chosen (e.g. sermon, trial defence or prosecution, parliamentary speech, advertising pitch, etc).
- A reading of published prose or verse that provides a contrast in style to that presented as part of List A.

### LIST C DISCUSSION (Viva-Voce)

(25 marks)

The candidate will be prepared to discuss the following areas with the examiner:

- Each List A text (and the authors in their creative and historical contexts)
- Approaches to the staging and vocal/physical interpretation of the List A texts
- The preparation and delivery of the List B item
- The use of the voice as an instrument (that is, breathing, resonance, emphasis and modulation, etc). A candidate should be able to show his/her knowledge and understanding by oral explanation and practical demonstration, and be able to relate discussion to the texts from Lists A & B.
- Aspects of performing that the candidate enjoys

A candidate's conversational speech and English usage will be considered for assessment purposes.

# GRADE V (Developing Level) – PERFORMANCE SKILLS (General)

## COURSE OVERVIEW

Suggested Minimum Age: 14-15 years  
(Year 9 secondary school)

Semester 1: 18 lessons x 45 minutes each + 18 x 45 minutes homework sessions = 27 hours

Semester 2: 16 lessons x 45 minutes each + 16 x 60 minutes homework sessions = 28 hours

Total time = 55 hours

Unit	Content and Skills	Time
1	<p><u>LIST A: Text Study 1 (Drama)</u>                      Read the play – Research its historical/creative contexts                      Select key scenes/monologues for intensive study and staging (e.g. sub-text)                      Stage monologues with consideration of voice, movement, costume, etc                      Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention)                      Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Term 1                      6 weeks                      (6 x 45 minutes lessons                      + 4½ hours homework/study)</p>
2	<p><u>LIST A: Text Study 2 (Lyric Verse)</u>                      Read a variety of verse texts – Research historical/creative contexts                      Select key texts for intensive study (e.g. poetic devices, imagery, soundscape)                      Present/stage texts with consideration of voice, movement, costume, etc (style)                      Discuss similarities and differences with Text 1 (compare style/period)                      Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention)                      Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Terms 1 &amp; 2                      6 weeks                      (6 x 45 minutes lessons                      + 4½ hours homework/study)</p>
3	<p><u>LIST A: Text Study 3 (Prose - fictive &amp; non/less fictive)</u>                      Read a variety of prose texts – Research historical/creative contexts                      Select key texts for intensive study (e.g. rhythm, phrasing, speech character)                      Present/stage texts with consideration of voice, movement, costume, etc (style)                      Discuss similarities and differences with Texts 1 &amp; 2 (compare style/period)                      Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention)                      Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Term 2                      6 weeks                      (6 x 45 minutes lessons                      + 4½ hours homework/study)</p>
4	<p><u>LIST A: Text Study 4 (Prose or Narrative Verse)</u>                      Read a range of prose/verse texts – Research historical/creative contexts                      Select key texts for intensive study (e.g. rhythm, language devices, imagery, etc)                      Present/stage texts with consideration of voice, movement, costume, etc (style)                      Discuss similarities and differences with Texts 1, 2 &amp; 3 (compare style/period)                      Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention)                      Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Term 3                      4 weeks                      (4 x 45 minutes lessons                      + 4 hours homework/study)</p>
5	<p><u>LIST B: Text Response</u>                      Select the option to be presented for examination (e.g. talk, story, reading, etc)                      Research contexts relevant to the selection and the form (verse, drama or prose)                      Stage the selection with consideration of voice, movement, costume, props, etc                      Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Term 3                      4 weeks                      (4 x 45 minutes lessons                      + 4 hours homework/study)</p>
6	<p><u>Examination Rehearsal/Preparation</u>                      Preparation of examination programme including the use of text introductions, links, staging devices, costume suggestion, transitions, etc.                      Discussion of the ‘voice as an instrument’ as applied to the final selections                      Preparation and submission of ‘hard copies’ for examination use</p>	<p>Terms 3 &amp; 4                      6 weeks                      (6 x 45 minutes lessons                      + 8 hours homework/study)</p>
7	<p><u>Examination &amp; Post-Examination Reflection</u>                      Assessment: Attendance at examination (35 minutes plus preparation time)                      Consideration of examination experience (strengths, weaknesses, possibilities)                      Notation of goals for the future in the light of examiner’s report (feedback)</p>	<p>Term 4                      2 weeks                      (2 x 45 minutes lessons)</p>

## GRADE VI (Advanced Level) – PERFORMANCE SKILLS (Drama)

Suggested Minimum Age: 15-16 years  
(Year 10 secondary school)

Length of Examination: 40 minutes

Full Programmes MUST be submitted to the ACM Coordinator of Speech Subjects ONE MONTH prior to examination.

### LIST A PERFORMANCE TEXTS

(4 x 15 marks = 60 marks)

The candidate will present one of the following performance strands (as below).

- The presentations may be in any order but each must be introduced.
- Each text must relate to a central theme that can be broad or quite specific.
- Each text will be 3-4 minutes in length and spoken from memory (not read).
- Props, costume and set furniture must be kept to a minimum.
- N.B. Text 3 OR 4 may be an example of the candidate's own work (published or unpublished).

Text	Advanced Performance Skills (Drama Strand)
Text 1	A monologue from a published play of the candidate's choice.
Text 2	A monologue from a published play of the candidate's choice. This text must contrast in style and/or period with that presented as Text 1 and 3.
Text 3	A monologue of the candidate's choice from a published play <u>OR</u> adapted from another source (e.g. feature film, novel, diary, letter). This text must contrast in style and/or period with that presented as Text 1 and 2.
Text 4	A text for which a "dramatic" approach is appropriate (e.g. narrative verse, bush verse, dramatic monologue, humorous verse, prose with a predominance of dialogue/direct speech). <u>This text may be authored by the candidate.</u>

### LIST B TEXT RESPONSE

(15 marks)

The candidate will select ONE (1) of the following options (3-4 minutes), for which the examiner will provide the material or the stimulus:

- A sight reading of verse (e.g. lyric or narrative; children's verse, etc)
- A sight reading of prose (e.g. fictive or less-fictive sources; *the Bible*, newspapers, etc)
- A cold reading (sight reading) of a monologue
- An impromptu talk about an aspect of one (1) List A text (e.g. its literary context, staging, etc)
- The telling of an original story based on an idea or an object or a word provided by the examiner
- A restaging of one (1) List A text in response to the examiner's direction
- An improvisation of a scene based on one (1) List A text
- A staging of an unseen prose or drama text (e.g. letter, humorous monologue, etc)

### LIST C DISCUSSION (Viva-Voce)

(25 marks)

The candidate will be prepared to discuss the following areas with the examiner:

- Each List A text (and the authors in their creative and historical contexts)
- Approaches to the staging and vocal/physical interpretation of the List A texts
- The delivery of the List B item
- The use of the voice as an instrument (that is, breathing, resonance, emphasis and modulation, etc). A candidate should be able to show his/her knowledge and understanding by oral explanation and practical demonstration, and be able to relate discussion to the texts from Lists A & B.
- Aspects of performing that the candidate enjoys

A candidate's conversational speech and English usage will be considered for assessment purposes.

# GRADE VI (Advanced Level) – PERFORMANCE SKILLS (Drama)

## COURSE OVERVIEW

*Suggested Minimum Age: 15-16 years  
(Year 10 secondary school)*

Semester 1: 18 lessons x 60 minutes each + 18 x 60 minutes homework sessions = 36 hours

Semester 2: 16 lessons x 60 minutes each + 16 x 90 minutes homework sessions = 40 hours

Total time = 76 hours

<b>Unit</b>	<b>Content and Skills</b>	<b>Time</b>
1	<p><u>LIST A: Text Study 1</u> (e.g. 'Comedy of Manners', Wilde, Coward, Williamson, etc)                      Read the play – Research its historical/creative contexts                      Select key scenes/monologues for intensive study and staging (e.g. sub-text)                      Stage monologues with consideration of voice, movement, costume, etc                      Discuss the text as a 'cultural artefact' (e.g. legacy/relevance, authorial intention)                      Apply concepts associated with 'voice as an instrument' (see List C examination)</p>	Term 1 6 weeks (6 x 60 minutes lessons + 6 hours homework/study)
2	<p><u>LIST A: Text Study 2</u> (e.g. drama of Ibsen, Chekhov, Miller, Williams, Brecht, etc)                      Read the play – Research its historical/creative contexts                      Select key scenes/monologues for intensive study and staging (e.g. sub-text)                      Stage monologues with consideration of voice, movement, costume, etc                      Discuss similarities and differences with Text 1 (compare style/period)                      Discuss the text as a 'cultural artefact' (e.g. legacy/relevance, authorial intention)                      Apply concepts associated with 'voice as an instrument' (see List C examination)</p>	Terms 1 & 2 6 weeks (6 x 60 minutes lessons + 6 hours homework/study)
3	<p><u>LIST A: Text Study 3</u> (e.g. Australian drama or adaptation from another source )                      Read the play – Research its historical/creative contexts                      Select key scenes/monologues for intensive study (e.g. sub-text)                      Stage monologues with consideration of voice, movement, costume, etc                      Discuss similarities and differences with Texts 1 &amp; 2 (compare style/period)                      Discuss the text as a 'cultural artefact' (e.g. legacy/relevance, authorial intention)                      Apply concepts associated with 'voice as an instrument' (see List C examination)</p>	Term 2 6 weeks (6 x 60 minutes lessons + 6 hours homework/study)
4	<p><u>LIST A: Text Study 4</u> (Non-drama text in prose or verse form)                      Select non-drama (prose/verse) text – Research its historical/creative contexts                      Stage text selections with consideration of voice, movement, costume, etc                      Discuss similarities and differences with Texts 1, 2 &amp; 3 (compare style/period)                      Discuss the text as a 'cultural artefact' (e.g. legacy/relevance, authorial intention)                      Apply concepts associated with 'voice as an instrument' (see List C examination)</p>	Term 3 4 weeks (4 x 60 minutes lessons + 6 hours homework/study)
5	<p><u>LIST B: Text Response</u>                      Select the option to be presented for examination (e.g. talk, story, reading, etc)                      Research contexts relevant to the selection and the form                      Practise selections with consideration of voice, movement, costume, props, etc                      Apply concepts associated with 'voice as an instrument' (see List C examination)</p>	Term 3 4 weeks (4 x 60 minutes lessons + 6 hours homework/study)
6	<p><u>Examination Rehearsal/Preparation</u>                      Preparation of examination programme including the use of a central theme, text introductions, links, staging devices, costume suggestion, transitions, etc.                      Discussion of the 'voice as an instrument' as applied to the final selections                      Preparation and submission of 'hard copies' for examination use</p>	Terms 3 & 4 6 weeks (6 x 60 minutes lessons + 12 hours homework/study)
7	<p><u>Examination &amp; Post-Examination Reflection</u>                      Assessment: Attendance at examination (40 minutes plus preparation time)                      Consideration of examination experience (strengths, weaknesses, possibilities)                      Notation of goals for the future in the light of examiner's report (feedback)</p>	Term 4 2 weeks (2 x 60 minutes lessons)

# GRADE VI (Advanced Level) – PERFORMANCE SKILLS (General)

Suggested Minimum Age: 15-16 years  
(Year 10 secondary school)

Length of Examination: 40 minutes

Full Programmes MUST be submitted to the ACM Coordinator of Speech Subjects ONE MONTH prior to examination.

## LIST A PERFORMANCE TEXTS

(4 x 15 marks = 60 marks)

The candidate will present one of the following performance strands(as below).

- The presentations may be in any order but each must be introduced.
- Each text must relate to a central theme that can be broad or quite specific.
- Each text will be 3-4 minutes in length and spoken from memory (not read).
- Props, costume and set furniture must be kept to a minimum.
- N.B. Text 4 may be an example of the candidate’s own work (published or unpublished).

Text	Advanced Performance Skills (General Strand)
Text 1	A monologue from a published play of the candidate’s choice.
Text 2	A lyric poem OR A selection of lyric verse (e.g. a series of sonnets).
Text 3	A fictive or less-fictive prose selection OR A narrative verse text (including humorous verse).
Text 4	A fictive or less-fictive prose selection OR A narrative verse text (including humorous verse). <u>This text may be authored by the candidate.</u>

## LIST B TEXT RESPONSE

(15 marks)

The candidate will select ONE (1) of the following options (3-4 minutes), for which the examiner will provide the material or the stimulus:

- A sight reading of verse (e.g. lyric or narrative; children’s verse, etc)
- A sight reading of prose (e.g. fictive or less-fictive sources; *the Bible*, newspapers, etc)
- A cold reading (sight reading) of a monologue
- An impromptu talk about an aspect of one (1) List A text (e.g. its literary context, staging, etc)
- The telling of an original story based on an idea or an object or a word provided by the examiner
- A restaging of one (1) List A text in response to the examiner’s direction
- An improvisation of a scene based on one (1) List A text
- A staging of an unseen prose or drama text (e.g. letter, humorous monologue, etc)

## LIST C DISCUSSION (Viva-Voce)

(25 marks)

The candidate will be prepared to discuss the following areas with the examiner:

- Each List A text (and the authors in their creative and historical contexts)
- Approaches to the staging and vocal/physical interpretation of the List A texts
- The delivery of the List B item
- The use of the voice as an instrument (that is, breathing, resonance, emphasis and modulation, etc). A candidate should be able to show his/her knowledge and understanding by oral explanation and practical demonstration, and be able to relate discussion to the texts from Lists A & B.
- Aspects of performing that the candidate enjoys

A candidate’s conversational speech and English usage will be considered for assessment purposes.

# GRADE VI (Advanced Level) – PERFORMANCE SKILLS (General)

## COURSE OVERVIEW

Suggested Minimum Age: 15-16 years  
(Year 10 secondary school)

Semester 1: 18 lessons x 60 minutes each + 18 x 60 minutes homework sessions = 36 hours

Semester 2: 16 lessons x 60 minutes each + 16 x 90 minutes homework sessions = 40 hours

Total time = 76 hours

Unit	Content and Skills	Time
1	<p><u>LIST A: Text Study 1</u> (Drama)</p> <p>Read the play – Research its historical/creative contexts</p> <p>Select key scenes/monologues for intensive study and staging (e.g. sub-text)</p> <p>Stage monologues with consideration of voice, movement, costume, etc</p> <p>Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention)</p> <p>Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Term 1</p> <p>6 weeks</p> <p>(6 x 60 minutes lessons + 6 hours homework/study)</p>
2	<p><u>LIST A: Text Study 2</u> (Lyric Verse)</p> <p>Read a variety of verse texts – Research historical/creative contexts</p> <p>Select key texts for intensive study (e.g. poetic devices, imagery, soundscape)</p> <p>Present/stage texts with consideration of voice, movement, costume, etc (style)</p> <p>Discuss similarities and differences with Text 1 (compare style/period)</p> <p>Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention)</p> <p>Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Terms 1 &amp; 2</p> <p>6 weeks</p> <p>(6 x 60 minutes lessons + 6 hours homework/study)</p>
3	<p><u>LIST A: Text Study 3</u> (Prose - fictive &amp; non/less fictive)</p> <p>Read a variety of prose texts – Research historical/creative contexts</p> <p>Select key texts for intensive study (e.g. rhythm, phrasing, speech character)</p> <p>Present/stage texts with consideration of voice, movement, costume, etc (style)</p> <p>Discuss similarities and differences with Texts 1 &amp; 2 (compare style/period)</p> <p>Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention)</p> <p>Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Term 2</p> <p>6 weeks</p> <p>(6 x 60 minutes lessons + 6 hours homework/study)</p>
4	<p><u>LIST A: Text Study 4</u> (Prose or Narrative Verse)</p> <p>Read a range of prose/verse texts – Research historical/creative contexts</p> <p>Select key texts for intensive study (e.g. rhythm, language devices, imagery, etc)</p> <p>Present/stage texts with consideration of voice, movement, costume, etc (style)</p> <p>Discuss similarities and differences with Texts 1, 2 &amp; 3 (compare style/period)</p> <p>Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention)</p> <p>Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Term 3</p> <p>4 weeks</p> <p>(4 x 60 minutes lessons + 6 hours homework/study)</p>
5	<p><u>LIST B: Text Response</u></p> <p>Select the option to be presented for examination (e.g. talk, story, reading, etc)</p> <p>Research contexts relevant to the selection and the form (verse, drama or prose)</p> <p>Stage the selection with consideration of voice, movement, costume, props, etc</p> <p>Apply concepts associated with ‘voice as an instrument’ (see List C examination)</p>	<p>Term 3</p> <p>4 weeks</p> <p>(4 x 60 minutes lessons + 6 hours homework/study)</p>
6	<p><u>Examination Rehearsal/Preparation</u></p> <p>Preparation of examination programme including the use of a central theme, text introductions, links, staging devices, costume suggestion, transitions, etc.</p> <p>Discussion of the ‘voice as an instrument’ as applied to the final selections</p> <p>Preparation and submission of ‘hard copies’ for examination use</p>	<p>Terms 3 &amp; 4</p> <p>6 weeks</p> <p>(6 x 60 minutes lessons + 12 hours homework/study)</p>
7	<p><u>Examination &amp; Post-Examination Reflection</u></p> <p>Assessment: Attendance at examination (40 minutes plus preparation time)</p> <p>Consideration of examination experience (strengths, weaknesses, possibilities)</p> <p>Notation of goals for the future in the light of examiner’s report (feedback)</p>	<p>Term 4</p> <p>2 weeks</p> <p>(2 x 60 minutes lessons)</p>

## GRADE VII (Extension Level) – PERFORMANCE SKILLS (Drama)

Suggested Minimum Age: 16-17 years  
(Year 11 secondary school)

Length of Examination: 45 minutes

Full Programmes MUST be submitted to the ACM Coordinator of Speech Subjects ONE MONTH prior to examination.

### LIST A PERFORMANCE TEXTS

(50 marks)

The candidate will present one of the following performance strands(as below).

- The candidate will present a complete programme: a one-person show lasting 15-18 minutes (including links and an introduction which should total no more than 2-3 minutes of the total playing time).
- The candidate may use no fewer than four (4) and no more than eight (8) texts to constitute a programme.
- The programme will relate to a central theme that can be broad or quite specific. However, it is expected that the programme will allow the candidate to demonstrate his/her versatility as a performer.
- All texts will be spoken from memory (not read).
- Up to twenty-five percent (25%) of text material used in the programme can be the candidate's own literary work.
- Props, costume and set furniture must be kept to a minimum and are under the control of the candidate.
- No more than 2-3 minutes should be taken to set the playing area with simple furniture (e.g. a chair, table), props (e.g. cane, fan) and costume elements (e.g. scarf, cap, shawl).

<b>Text</b>	<b>Extension Performance Skills (Drama Strand)</b>
Integrated (cohesive) programme running 15-18 minutes.	The programme will consist of: <ul style="list-style-type: none"><li>▪ at least two drama texts (8-12 minutes)</li></ul> <p><u>AND</u></p> <ul style="list-style-type: none"><li>▪ selections of verse and/or prose texts (4-6 minutes)</li></ul>

### LIST B TEXT RESPONSE

(2 x 10 marks = 20 marks)

The examiner will select TWO (2) of the following options for the candidate to present (3-4 minutes) and provide the material or the stimulus:

- A sight reading of verse (e.g. lyric or narrative; children's verse, etc)
- A sight reading of prose (e.g. fictive or less-fictive sources; *the Bible*, newspapers, etc)
- A cold reading (sight reading) of a monologue
- A restaging of one (1) List A text by the candidate at the examiner's direction
- A restaging of one (1) List A text by the examiner at the candidate's direction
- An improvisation of a scene based on one (1) List A text
- An impromptu talk about an aspect of one (1) List A text (e.g. its literary context, staging, etc)
- A duologue scene wherein the candidate and the examiner will read/stage the scene together
- A staging of an unseen prose or drama text (e.g. letter, humorous monologue, etc)

### LIST C DISCUSSION (Viva-voce)

(30 marks)

The candidate will be prepared to discuss the following areas with the examiner:

- Each List A text (and the authors in their creative and historical contexts)
- Approaches to the staging and vocal/physical interpretation of the List A texts
- The delivery of both List B items.
- The use of the voice as an instrument (that is, breathing, resonance, emphasis and modulation, etc). A candidate should be able to show his/her knowledge and understanding by oral explanation and practical demonstration, and be able to relate discussion to the texts from Lists A & B.
- Aspects of performing that the candidate enjoys

A candidate's conversational speech and English usage will be considered for assessment purposes.

# GRADE VII (Extension Level) – PERFORMANCE SKILLS (Drama)

## COURSE OVERVIEW

Suggested Minimum Age: 16-17 years

(Year 11 secondary school)

Semester 1: 18 lessons x 60 minutes each + 18 x 60 minutes homework sessions = 36 hours

Semester 2: 16 lessons x 60 minutes each + 16 x 90 minutes homework sessions = 40 hours

Total time = 76 hours

Unit	Content and Skills	Time
1	<p><u>LIST A: Text Study 1</u> (e.g. Comedy - 'comedy of manners', situation, satire, etc)            Read the drama text – Research its historical/creative contexts and themes            Select key scenes/monologues for intensive study and staging (e.g. sub-text)            Stage monologues with consideration of voice, movement, costume, etc            Discuss the text as a 'cultural artefact' (e.g. legacy/relevance, authorial intention)            Apply concepts associated with 'voice as an instrument' (see List C examination)</p>	<p>Term 1            6 weeks            (6 x 60 minutes lessons            + 6 hours homework/study)</p>
2	<p><u>LIST A: Text Study 2</u> (e.g. Tragedy - Greek, Shakespeare, Brecht, modern)            Read the drama text – Research its historical/creative contexts and themes            Select key scenes/monologues for intensive study and staging (e.g. sub-text)            Stage monologues with consideration of voice, movement, costume, etc            Discuss similarities and differences with Text 1 (compare style/period)            Discuss the text as a 'cultural artefact' (e.g. legacy/relevance, authorial intention)            Apply concepts associated with 'voice as an instrument' (see List C examination)</p>	<p>Terms 1 &amp; 2            6 weeks            (6 x 60 minutes lessons            + 6 hours homework/study)</p>
3	<p><u>LIST A: Text Study 3</u> (e.g. Verse - lyric, narrative, humorous/satiric, etc)            Read verse texts relating to a theme – Research historical/creative contexts            Select key texts for intensive study (e.g. poetic devices, imagery, soundscape)            Present/stage texts with consideration of voice, movement, costume, etc (style)            Discuss similarities and differences with Texts 1 &amp; 2 (compare style/period)            Discuss the text as a 'cultural artefact' (e.g. legacy/relevance, authorial intention)            Apply concepts associated with 'voice as an instrument' (see List C examination)</p>	<p>Term 2            6 weeks            (6 x 60 minutes lessons            + 6 hours homework/study)</p>
4	<p><u>LIST A: Text Study 4</u> (e.g. Prose - fictive &amp; non/less fictive)            Read prose texts relating to a theme – Research historical/creative contexts            Select key texts for intensive study (e.g. rhythm, phrasing, speech character)            Present/stage texts with consideration of voice, movement, costume, etc (style)            Discuss similarities and differences with Texts 1, 2 &amp; 3 (compare style/period)            Discuss the text as a 'cultural artefact' (e.g. legacy/relevance, authorial intention)            Apply concepts associated with 'voice as an instrument' (see List C examination)</p>	<p>Term 3            4 weeks            (4 x 60 minutes lessons            + 6 hours homework/study)</p>
5	<p><u>LIST B: Text Response</u>            Practise sight/cold reading selections (e.g. identification of text 'moments')            Practise skills of improvisation and impromptu speaking (e.g. focus, tension, etc)            Re/stage selections with consideration of voice, movement, costume, props, etc            Apply concepts associated with 'voice as an instrument' (see List C examination)</p>	<p>Term 3            4 weeks            (4 x 60 minutes lessons            + 6 hours homework/study)</p>
6	<p><u>Examination Rehearsal/Preparation</u>            Preparation of examination programme including the use of a central theme, text introductions, links, staging devices, costume suggestion, transitions, etc.            Discussion of the 'voice as an instrument' as applied to the final selections            Preparation and submission of 'hard copies' for examination use</p>	<p>Terms 3 &amp; 4            6 weeks            (6 x 60 minutes lessons            + 12 hours homework/study)</p>
7	<p><u>Examination &amp; Post-Examination Reflection</u>            Assessment: Attendance at examination (45 minutes plus preparation time)            Consideration of examination experience (strengths, weaknesses, possibilities)            Notation of goals for the future in the light of examiner's report (feedback)</p>	<p>Term 4            2 weeks            (2 x 60 minutes lessons)</p>

# GRADE VII (Extension Level) – PERFORMANCE SKILLS (General)

Suggested Minimum Age: 16-17 years  
(Year 11 secondary school)

Length of Examination: 45 minutes

Full Programmes MUST be submitted to the ACM Coordinator of Speech Subjects ONE MONTH prior to examination.

## LIST A PERFORMANCE TEXTS (50 marks)

The candidate will present one of the following performance strands(as below).

- The candidate will present a complete programme: a one-person show lasting 15-18 minutes (including links and an introduction which should total no more than 2-3 minutes of the total playing time).
- The candidate may use no fewer than four (4) and no more than eight (8) texts to constitute a programme.
- The programme will relate to a central theme that can be broad or quite specific. However, it is expected that the programme will allow the candidate to demonstrate his/her versatility as a performer.
- All texts will be spoken from memory (not read).
- Up to twenty-five percent (25%) of text material used in the programme can be the candidate's own literary work
- Props, costume and set furniture must be kept to a minimum and are under the control of the candidate.
- No more than 2-3 minutes should be taken to set the playing area with simple furniture (e.g. a chair, table), props (e.g. cane, fan) and costume elements (e.g. scarf, cap, shawl).

Text	Extension Performance Skills (General Strand)
Integrated (cohesive) Programme running 15-18 minutes.	The programme will consist of: <ul style="list-style-type: none"><li>▪ at least one drama text (4-6 minutes)</li></ul> <p><u>AND</u></p> <ul style="list-style-type: none"><li>▪ selections of verse and/or prose texts (8-12 minutes)</li></ul>

## LIST B TEXT RESPONSE (2 x 10 marks = 20 marks)

The examiner will select TWO (2) of the following options for the candidate to present (3-4 minutes) and provide the material or the stimulus:

- A sight reading of verse (e.g. lyric or narrative; children's verse, etc)
- A sight reading of prose (e.g. fictive or less-fictive sources; *the Bible*, newspapers, etc)
- A cold reading (sight reading) of a monologue
- A restaging of one (1) List A text by the candidate at the examiner's direction
- A restaging of one (1) List A text by the examiner at the candidate's direction
- An improvisation of a scene based on one (1) List A text
- An impromptu talk about an aspect of one (1) List A text (e.g. its literary context, staging, etc)
- A duologue scene wherein the candidate and the examiner will read/stage the scene together
- A staging of an unseen prose or drama text (e.g. letter, humorous monologue, etc)

## LIST C DISCUSSION (Viva-voce) (30 marks)

The candidate will be prepared to discuss the following areas with the examiner:

- Each List A text (and the authors in their creative and historical contexts)
- Approaches to the staging and vocal/physical interpretation of the List A texts
- The delivery of both List B items.
- The use of the voice as an instrument (that is, breathing, resonance, emphasis and modulation, etc). A candidate should be able to show his/her knowledge and understanding by oral explanation and practical demonstration, and be able to relate discussion to the texts from Lists A & B.
- Aspects of performing that the candidate enjoys

A candidate's conversational speech and English usage will be considered for assessment purposes.

# GRADE VII (Extension Level) – PERFORMANCE SKILLS (General)

## COURSE OVERVIEW

Suggested Minimum Age: 16-17 years  
(Year 11 secondary school)

Semester 1: 18 lessons x 60 minutes each + 18 x 60 minutes homework sessions = 36 hours

Semester 2: 16 lessons x 60 minutes each + 16 x 90 minutes homework sessions = 40 hours

Total time = 76 hours

Unit	Content and Skills	Time
1	<u>LIST A: Text Study 1 (Drama)</u> Read the play – Research its historical/creative contexts Select key scenes/monologues for intensive study and staging (e.g. sub-text) Stage monologues with consideration of voice, movement, costume, etc Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention) Apply concepts associated with ‘voice as an instrument’ (see List C examination)	Term 1 6 weeks (6 x 60 minutes lessons + 6 hours homework/study)
2	<u>LIST A: Text Study 2 (Verse)</u> Read a variety of verse texts on a theme – Research historical/creative contexts Select key texts for intensive study (e.g. poetic devices, imagery, soundscape) Present/stage texts with consideration of voice, movement, costume, etc (style) Discuss similarities and differences with Text 1 (compare style/period) Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention) Apply concepts associated with ‘voice as an instrument’ (see List C examination)	Terms 1 & 2 6 weeks (6 x 60 minutes lessons + 6 hours homework/study)
3	<u>LIST A: Text Study 3 (Prose - fictive &amp; non/less fictive)</u> Read a variety of prose texts on a theme – Research historical/creative contexts Select key texts for intensive study (e.g. rhythm, phrasing, speech character) Present/stage texts with consideration of voice, movement, costume, etc (style) Discuss similarities and differences with Texts 1 & 2 (compare style/period) Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention) Apply concepts associated with ‘voice as an instrument’ (see List C examination)	Term 2 6 weeks (6 x 60 minutes lessons + 6 hours homework/study)
4	<u>LIST A: Text Study 4 (Revision: Verse, Drama and Prose)</u> Read texts relating to a theme – Research historical/creative contexts Select key texts for intensive study (e.g. rhythm, sub-text, imagery, poetic form) Present/stage texts with consideration of voice, movement, costume, etc (style) Discuss similarities and differences with Texts 1, 2 & 3 (compare style/period) Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention) Apply concepts associated with ‘voice as an instrument’ (see List C examination)	Term 3 4 weeks (6 x 60 minutes lessons + 6 hours homework/study)
5	<u>LIST B: Text Response</u> Practise sight/cold reading selections (e.g. identification of text ‘moments’) Practise skills of improvisation and impromptu speaking (e.g. focus, tension, etc) Re/stage selections with consideration of voice, movement, costume, props, etc Apply concepts associated with ‘voice as an instrument’ (see List C examination)	Term 3 4 weeks (4 x 60 minutes lessons + 6 hours homework/study)
6	<u>Examination Rehearsal/Preparation</u> Preparation of examination programme including the use of a central theme, text introductions, links, staging devices, costume suggestion, transitions, etc. Discussion of the ‘voice as an instrument’ as applied to the final selections Preparation and submission of ‘hard copies’ for examination use	Terms 3 & 4 6 weeks (6 x 60 minutes lessons + 12 hours homework/study)
7	<u>Examination &amp; Post-Examination Reflection</u> Assessment: Attendance at examination (45 minutes plus preparation time) Consideration of examination experience (strengths, weaknesses, possibilities) Notation of goals for the future in the light of examiner’s report (feedback)	Term 4 2 weeks (2 x 60 minutes lessons)

# ***DIPLOMA LEVEL – PERFORMANCE SKILLS*** ***(Diploma of Performance Skills - Dip.Perf.)***

*Suggested Minimum Age: 18 years (Year 12 secondary school)*

Pre-requisite: Extension Level Performance Skills or equivalent (i.e. Recognized Prior Learning)

## **PART I – PRACTICAL EXAMINATION**

*Length of Examination: 60 minutes*

*Full Programmes MUST be submitted to the ACM Coordinator of Speech Subjects ONE MONTH prior to examination.*

*Two examiners will be present for the examination.*

*To be awarded a pass, at least merit standard must be achieved.*

### **LIST A**      **PERFORMANCE TEXTS**

The candidate will present one of the following performance strands (as below).

- The candidate will present a complete programme: a one-person show lasting approximately 30 minutes (including an introduction and links which should total no more than 5-6 minutes of the total playing time).
- The candidate may use no fewer than six (6) and no more than ten (10) texts to constitute a programme.
- The programme will relate to a central theme that can be broad or quite specific. However, it is expected that the programme will allow the candidate to demonstrate his/her versatility as a performer.
- All texts will be spoken from memory (not read).
- Up to twenty-five percent (25%) of text material used in the programme can be the candidate's own literary work
- Props, costume and set furniture must be kept to a minimum and are under the control of the candidate.
- No more than 3-4 minutes should be taken to set the playing area with simple furniture (e.g. a chair, table, screen, stool), props (e.g. cane, fan, traveling case) and costume elements (e.g. scarf, cap, shawl).

<b>Text</b>	<b>Extension Performance Skills</b>
Integrated (cohesive) programme running approximately 30 minutes.	The programme will consist of <ul style="list-style-type: none"><li>▪ at least three drama texts (4-6 minutes each)</li></ul> <p style="text-align: center;"><u>AND</u></p> <ul style="list-style-type: none"><li>▪ selections of verse and/or prose texts (8-12 minutes)</li></ul>

### **LIST B**      **TEXT RESPONSE**

Not required at this level.

### **LIST C**      **DISCUSSION** (Viva-voce)

The candidate will be prepared to discuss the following areas with the examiner:

- Each List A text (and the authors in their creative and historical contexts)
  - Approaches to the staging and vocal/physical interpretation of the List A texts (including alternative approaches)
  - The use of the voice as an instrument (that is, breathing, resonance, emphasis and modulation, etc).
- A candidate should be able to show his/her knowledge and understanding by oral explanation and practical demonstration, and be able to relate discussion to the texts from Lists A & B.

N.B.: The candidate must bring his/her (almost completed) journal/folio (Part II) to the examination for perusal by the examiners and for use in the discussion phase of the examination. Reference to this material by the candidate is critical. It is accepted the candidate would need to work further on the assembly of the materials following the practical examination. However, only one more journal entry - relating to the practical examination per se - should need to be written.

A candidate's conversational speech and English usage will be considered for assessment purposes.

# DIPLOMA LEVEL – PERFORMANCE SKILLS (Diploma of Performance Skills - Dip.Perf.) COURSE OVERVIEW

*Suggested Minimum Age: 18 years (Year 12 secondary school)*

Pre-requisite: Grade VII *Performance Skills* or equivalent (i.e. Recognized Prior Learning)

Semester 1: 17 lessons x 60 minutes each + 17 x 60 minutes homework sessions = 34 hours

Semester 2: 18 lessons x 60 minutes each + 18 x 60 minutes homework sessions = 36 hours

Semester 3: 16 lessons x 60 minutes each + 24 hours of homework sessions = 40 hours

Total time for Parts I & II = 110 hours

<b>Unit</b>	<b>Content and Skills</b>	<b>Time</b>
1	<u>LIST A: Text Study 1</u> (Drama) Read two plays – Research their historical/creative contexts Select key scenes/monologues for intensive study and staging (e.g. sub-text) Stage monologues with consideration of voice, movement, costume, etc Discuss the texts as ‘cultural artefacts’ (e.g. legacy/relevance, authorial intention) Apply concepts associated with ‘voice as an instrument’ (see List C examination)	Term 1 9 weeks (9 x 60 minutes lessons + 9 hours homework/study*)
2	<u>LIST A: Text Study 2</u> (Verse) Read a variety of verse texts on a theme – Research historical/creative contexts Select key texts for intensive study (e.g. poetic devices, imagery, soundscape) Present/stage texts with consideration of voice, movement, costume, etc (style) Discuss similarities and differences with Text 1 (compare style/period) Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention) Apply concepts associated with ‘voice as an instrument’ (see List C examination)	Term 2 8 weeks (8 x 60 minutes lessons + 8 hours homework/study*)
3	<u>LIST A: Text Study 3</u> (Drama) Read two plays – Research their historical/creative contexts Select key scenes/monologues for intensive study and staging (e.g. sub-text) Stage monologues with consideration of voice, movement, costume, etc Discuss similarities and differences with Texts 1 & 2 (compare style/period) Discuss the texts as ‘cultural artefacts’ (e.g. legacy/relevance, authorial intention) Apply concepts associated with ‘voice as an instrument’ (see List C examination)	Term 3 10 weeks (10 x 60 minutes lessons + 10 hours homework/study*)
4	<u>LIST A: Text Study 4</u> (Prose - fictive & non/fictive) Read a variety of prose texts on a theme – Research historical/creative contexts Select key texts for intensive study (e.g. rhythm, phrasing, tone, ‘character’) Present/stage texts with consideration of voice, movement, costume, etc (style) Discuss similarities and differences with Texts 1, 2 & 3 (compare style/period) Discuss the text as a ‘cultural artefact’ (e.g. legacy/relevance, authorial intention) Apply concepts associated with ‘voice as an instrument’ (see List C examination)	Term 4 8 weeks (8 x 60 minutes lessons + 8 hours homework/study*)
5	<u>Programme Development</u> Organization of programme around a central theme (focus) Workshopping of multi-media options and staging options Writing of linking material and integrating devices Preparation of costume elements and props, etc	Term 5 6 weeks (6 x 60 minutes lessons + 9 hours homework/study*)
6	<u>Examination Rehearsal/Preparation</u> Preparation of examination programme including the use of a central theme, text introductions, links, staging devices, costume suggestion, transitions, etc. Discussion of the ‘voice as an instrument’ as applied to the final selections Preparation and submission of ‘hard copies’ for examination use	Terms 5 & 6 8 weeks (8 x 60 minutes lessons + 15 hours homework/study*)
7	<u>Examination &amp; Post-Examination Reflection</u> Assessment: Attendance at examination (60 minutes plus preparation time) Consideration of examination experience (strengths, weaknesses, possibilities) Notation of goals for the future in the light of examiner’s report (feedback)	Term 6 2 weeks (2 x 60 minutes lessons*)

\* Some time should be allocated to reflective practice (journal writing) - Part II of this examination.

# DIPLOMA LEVEL – PERFORMANCE SKILLS

## PART II – WRITTEN COMPONENT

### ***JOURNAL (of reflective writing) and FOLIO (of support materials)***

*To be awarded a pass, at least merit standard must be achieved.*

The candidate will submit a journal of reflective writing (totalling 2,500-3,000 words) together with a folio of support materials (illustrative items). The journal and folio can be presented in bound format or as a scrapbook or in plastic sleeves within a ring binder.

The journal writing and the folio documents the progress of the candidate's practical programme from inception to its presentation in the context of the formal examination.

The journal and folio must be submitted to the College Administrator within two (2) weeks of the completion of the practical examination. The examiners' report on the candidate's practical examination performance will not be released until this occurs. However, examiners will write their report on the candidate's practical performance independently of viewing the final version of the journal/folio. The practical examination and the folio will be assessed by the same examiners.

Candidates should record their approach to the research, preparation, interpretation, rehearsal and presentation of the text material that comprises the practical examination programme.

To that end, a candidate is expected to demonstrate his/her knowledge and understanding at real depth by being able to

- identify
- classify
- describe
- analyse
- explain
- evaluate

performance-related materials and experiences.

Folio materials can be integrated into the journal of writing or can be submitted as an appendix to the journal (with annotations that serve to cross-reference items to specific journal entries).

Among items that might be included in a folio are

- research notes
- copies of text pieces (with/out annotations)
- blocking plans and diagrams
- annotated scripts (single pages)
- sketches and drawings
- photographs
- resource lists
- draft material
- other materials considered relevant by the candidate

Journal entries can vary in length from a few sentences to several hundred words. The candidate's written English will be considered in the assessment of the materials. Examiners would expect to see a variety of journal entry styles in terms of length but the journal's impetus and its focus should be reflective, self-criticism. The candidate should be analytical and evaluative rather than descriptive in his/her tone.

In assessing a candidate's journal/folio, the examiners will consider

- content knowledge and understanding
- reference to (relevant) theoretical material
- use of examples (as the basis of reflection)
- conclusions (evidence of growth in self-awareness)
- structure and English expression

**N.B.:** The candidate must bring his/her (almost completed) journal/folio (Part II) to the examination for perusal by the examiners and for use in discussion. Reference to this material by the candidate is critical. It is understood the candidate would need to work on the assembly of the material following the practical examination as well as write a final journal entry. The final journal entry should be a substantial reflection (e.g. 500 words) on the practical examination experience.

# **DIPLOMA LEVEL – PERFORMANCE SKILLS** **(Diploma of Performance Skills - Dip.Perf.)**

## **COURSE OVERVIEW**

*Suggested Minimum Age: 18 years (Year 12 secondary school)*

Pre-requisite: Grade VII *Performance Skills* or equivalent (i.e. Recognized Prior Learning)

Semester 1: 34 hours of lesson & homework time is recommended (17 weeks); 4-5 hours should be spent in journal work  
Semester 2: 36 hours of lesson & homework time is recommended (18 weeks); 4-5 hours should be spent in journal work  
Semester 3: 40 hours of lesson & homework time is recommended (16 weeks); 9-10 hours should be spent in journal work

Total time for Parts I & II = 110 hours

<b>Unit</b>	<b>Content and Skills</b>	<b>Overall Time</b>	<b>Time for Part II</b>
1	<u>LIST A: Text Study 1</u> (Drama)	Term 1 9 weeks (9 x 60 minute lessons + 9 hours homework/study*)	It is suggested at least <u>15 minutes per week</u> be devoted to journal reflections. (e.g. 2-3 entries)
2	<u>LIST A: Text Study 2</u> (Verse)	Term 2 8 weeks (8 x 60 minute lessons + 8 hours homework/study*)	It is suggested at least <u>15 minutes per week</u> be devoted to journal reflections. (e.g. 2-3 entries)
3	<u>LIST A: Text Study 3</u> (Drama)	Term 3 10 weeks (10 x 60 minute lessons + 10 hours homework/study*)	It is suggested at least <u>15 minutes per week</u> be devoted to journal reflections. (e.g. 2-3 entries)
4	<u>LIST A: Text Study 4</u> (Prose - fictive & non/less fictive)	Term 4 8 weeks (8 x 60 minute lessons + 8 hours homework/study*)	It is suggested at least <u>15 minutes per week</u> be devoted to journal reflections. (e.g. 2-3 entries)
5	<u>Programme Development</u>	Term 5 6 weeks (6 x 60 minute lessons + 9 hours homework/study*)	It is suggested at least <u>30 minutes per week</u> be devoted to journal reflections. (e.g. 2-3 entries)
6	<u>Examination Rehearsal/Preparation</u>	Terms 5 & 6 8 weeks (8 x 60 minute lessons + 15 hours homework/study*)	It is suggested at least <u>45 minutes per week</u> be devoted to journal reflections. (e.g. 3-4 entries)
7	<u>Examination &amp; Post-Examination Reflection</u>	Term 6 2 weeks (2 x 60 minute lessons*)	A reflection written immediately after the examination and after receiving the report is advised to complete the journal task.

\* Some time should be allocated to reflective practice (journal writing) - Part II of this examination.

## ASSESSMENT STANDARDS – Performance Skills & Speech & Drama

*These STANDARDS DESCRIPTORS will be used in assessing a candidate's PRACTICAL response.*

<b>ELEMENT</b>	<b>HONOURS (100-85%)</b>	<b>MERIT (84½-75%)</b>	<b>PASS (74½-65%)</b>	<b>NON-PASS (&gt;65%)</b>
<b>Movement, Mime or Drama</b>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>establishes and sustains role/character with finesse and sensitivity</li> <li>explores space and levels with intelligence and effect</li> <li>moves with motivation and acknowledges, where relevant, period manners &amp; movement ('style')</li> <li>delivers spoken text with an appreciation of context and subtext in realizing the author's intention</li> <li>manipulates dramatic elements with fine effect</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>establishes and sustains role/character with sensitivity</li> <li>explores space and levels with explicit effect</li> <li>moves with motivation and acknowledges period manners &amp; movement ('style')</li> <li>delivers spoken text with an appreciation of context and subtext in realizing the author's intention</li> <li>manipulates dramatic elements commendably</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>establishes and sustains role/character with some sense of nuance</li> <li>explores space and levels with some effect</li> <li>moves and gestures with some acknowledgement of period manners &amp; movement ('style')</li> <li>delivers spoken text with an acknowledgement of context and subtext in realizing the author's intention</li> <li>manipulates dramatic elements explicitly</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>establishes role/character with some occasional sensitivity and nuance</li> <li>explores space and levels with occasional effect</li> <li>moves and gestures with some control over period manners &amp; movement ('style')</li> <li>delivers spoken text with some awareness of context &amp; subtext in realizing the author's intention</li> <li>manipulates dramatic elements very explicitly</li> </ul>
<b>Presentation of Verse or Prose (Recitation or Reading, Prepared or Sight)</b>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>renders chosen text/s fluently, accurately, sensitively, spontaneously</li> <li>shares with sophisticated control over the form and shape of chosen text/s</li> <li>demonstrates mastery of mood, meaning, authorial intention in spoken delivery</li> <li>interprets chosen text/s with subtlety and shares key textual nuances</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>renders chosen text/s quite fluently, accurately, sensitively, spontaneously</li> <li>shares with substantial control over the form and shape of chosen text/s</li> <li>demonstrates control of mood, meaning, authorial intention in spoken delivery</li> <li>interprets chosen text/s with some subtlety and shares key textual nuances</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>renders chosen text/s somewhat fluently, accurately, sensitively, spontaneously</li> <li>shares with significant control over the form and shape of chosen text/s</li> <li>demonstrates some control of mood, meaning, authorial intention in spoken delivery</li> <li>interprets chosen text/s with some awareness of key textual nuances</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>renders chosen text/s with some fluency, accuracy and sensitivity</li> <li>shares with some control over the form and shape of chosen text/s</li> <li>demonstrates some control of mood &amp; meaning in spoken delivery</li> <li>interprets chosen text/s with little awareness of key textual nuances</li> </ul>
<b>Storytelling</b>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>shares with spontaneity in telling, not reciting, a text</li> <li>integrates visual/aural supports with fine effect</li> <li>controls narrative tension and structure very effectively</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>shares with spontaneity in telling, not reciting, a text</li> <li>integrates visual/aural supports with suitable effect</li> <li>manipulates narrative tension and structure effectively</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>shares by telling, not reciting, a text</li> <li>integrates visual/aural supports with some effect</li> <li>manipulates narrative tension and structure with some effect</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>shares by reciting, rather than telling, a text</li> <li>uses visual/aural supports with some difficulty</li> <li>manipulates narrative structure with some effect</li> </ul>
<b>Australian Selection (Grade VII, Speech &amp; Drama)</b>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>accesses a wide range of relevant data/information</li> <li>integrates subject material into a very coherent whole</li> <li>sensitively sustains an awareness of audience and purpose in spoken delivery</li> <li>structures presentation/s with command of the communication process (incl. use of support materials)</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>accesses a range of relevant data/information</li> <li>integrates subject material into a coherent whole</li> <li>sustains an awareness of audience and purpose in spoken delivery</li> <li>structures presentation/s with control of the communication process (including the use of support materials)</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>accesses relevant data/information</li> <li>arranges subject material into a whole</li> <li>demonstrates some awareness of audience and purpose in spoken delivery</li> <li>structures presentation/s with some control of the communication process (including the use of support materials)</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>accesses some relevant data/information</li> <li>shapes subject material into a whole</li> <li>demonstrates variable awareness of audience &amp; purpose when speaking</li> <li>structures presentation/s with fair control of the communication process (incl. support materials)</li> </ul>
<b>Discussion</b>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>listens actively/effectively to questions/statements</li> <li>responds succinctly and very spontaneously to questions/statements</li> <li>draws on a wide range of relevant examples and personal experiences to sustain responses</li> <li>demonstrates a breadth of appreciation of text/s chosen (including context, subtext)</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>listens actively/effectively to questions/statements</li> <li>responds succinctly and spontaneously to questions/statements</li> <li>draws on a range of relevant examples and personal experiences to sustain responses</li> <li>demonstrates an appreciation of text/s chosen (including context, subtext)</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>listens actively to questions/statements</li> <li>responds to questions/statements with variable focus given to key aspects</li> <li>draws on a range of examples and personal experiences to sustain responses</li> <li>demonstrates some understanding of text/s chosen (including context, subtext)</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>listens to questions/statements</li> <li>responds to questions/statements with focus given to key aspects only</li> <li>draws on a few, select examples to sustain responses</li> <li>demonstrates very little understanding of text/s chosen</li> </ul>

## ASSESSMENT STANDARDS – Written (Theory) Papers and Submissions

*These STANDARDS DESCRIPTORS will be used in assessing a candidate's WRITTEN response.*

<b>ELEMENT</b>	<b>HONOURS (100-85%)</b>	<b>MERIT (84½-75%)</b>	<b>PASS (74½-65%)</b>	<b>NON-PASS (&gt;65%)</b>
<b>Content knowledge and understanding</b>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>identifies, describes, recalls and explains key factual data and information with comprehensive ease and with few, if any, errors or omissions</li> <li>shows a sophisticated understanding of key principles and ideas by drawing on a wide range of materials and sources to formulate responses</li> <li>responds to familiar and unfamiliar problems, and simple and complex situations with thorough appreciation of all dimensions of issues</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>identifies, describes, recalls and explains key factual data and information with general ease and with some errors that distract from responses</li> <li>shows a thorough understanding of key principles and ideas by drawing on a variety of materials and sources to formulate secure responses</li> <li>responds to familiar and unfamiliar problems, and simple and complex situations with appreciation of the key dimensions of issues</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>identifies, describes, recalls and explains some key factual data and information but with errors that detract from the overall quality of response</li> <li>shows some understanding of key principles and ideas by drawing on a few key materials and sources to formulate responses that are marginal in focus</li> <li>responds to familiar and unfamiliar problems, and simple and complex situations with some appreciation of the core dimensions of issues</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>identifies, describes, recalls and explains some key factual data and information but with errors that detract from overall response quality</li> <li>shows limited understanding of key principles and ideas by drawing on few key materials and sources to respond with a marginal focus</li> <li>responds to familiar and unfamiliar problems, and simple and complex situations with marginal appreciation of the basic aspects of issues</li> </ul>
<b>Reference to theoretical material</b>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>analyses problems, issues and situations thoroughly with attention to nuance and specific contextual factors</li> <li>evaluates problems, issues and situations thoroughly with reference to relevant theoretical terms and ideas and applies criteria validly</li> <li>references theoretical material appropriately</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>analyses problems, issues and situations with limited attention to nuance and specific contextual factors</li> <li>evaluates problems, issues and situations with reference to relevant theoretical terms and ideas and applies criteria securely</li> <li>references some theoretical material appropriately</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>analyses problems, issues and situations without attention to nuance and specific contextual factors</li> <li>evaluates problems, issues and situations with limited reference to relevant theoretical terms and ideas and applies some criteria</li> <li>references some theoretical material somewhat (or sometimes) appropriately</li> </ul>	<p>The candidate .....</p> <ul style="list-style-type: none"> <li>analyses problems, issues and situations with limited effect</li> <li>evaluates problems, issues and situations with very limited reference to relevant theoretical terms and ideas and applies few, if any, criteria</li> <li>references little theoretical material</li> </ul>
<b>Use of examples</b>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>utilizes a wide range of relevant, specific examples from documented sources, and observed and personal experience as evidence</li> <li>uses a variety of examples to argue and respond critically, rather than descriptively, to issues and problems</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>utilizes relevant, specific examples from documented sources, and observed and personal experience as evidence</li> <li>uses some examples to argue and respond somewhat critically, rather than descriptively, to issues and problems</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>utilizes some relevant, specific examples from documented sources, and observed and personal experience as evidence</li> <li>uses examples to respond descriptively rather than critically to issues and problems</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>utilizes too few relevant, specific examples from documented sources, and observed and personal experience as evidence</li> <li>uses few examples to argue/respond critically. The response tends to be overly descriptive in focus.</li> </ul>
<b>Conclusions</b>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>justifies conclusions by synthesizing factual data, argument, relevant theoretical material and specific evidence/examples</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>justifies key conclusions by synthesizing some key factual data, argument, relevant theoretical material and evidence/examples</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>draws some conclusions with some synthesis of key factual data, argument, relevant theoretical material and evidence/examples</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>draws few, if any, conclusions with limited synthesis of factual data, argument, relevant theory and evidence/example</li> </ul>
<b>Structure and English expression</b>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>organizes responses with attention to clarity of thought</li> <li>employs key language conventions (punctuation, grammar, spelling) with accuracy (precisely) and for sustained effect (concisely)</li> <li>responds at an appropriate length given the demands of the response</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>organizes responses with some attention to clarity</li> <li>employs most key language conventions (punctuation, grammar, spelling) with accuracy (precisely) and for effect (concisely)</li> <li>responds at a reasonably appropriate length given the demands of the response</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>organizes responses with basic attention to clarity</li> <li>employs many key language conventions (punctuation, grammar, spelling) with accuracy and for effect</li> <li>sometimes responds at an appropriate length given the demands of the response</li> </ul>	<p>The candidate ...</p> <ul style="list-style-type: none"> <li>organizes responses with limited attention to clarity</li> <li>ignores many language conventions (punctuation, grammar, spelling) and so mars the overall effect of the response</li> <li>responds at inappropriate length given the demands of the response</li> </ul>

