



Government of **Western Australia**
School Curriculum and Standards Authority



DRAMA

GENERAL COURSE

Year 12 syllabus

IMPORTANT INFORMATION

This syllabus is effective from 1 January 2016.

Users of this syllabus are responsible for checking its currency.

Syllabuses are formally reviewed by the School Curriculum and Standards Authority on a cyclical basis, typically every five years.

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Rationale

Drama is a vibrant and varied art form found in play, storytelling, street theatre, festivals, film, television, interactive games, performance art and theatres. It is one of the oldest art forms and part of our everyday life. Through taking on roles and enacting real and imagined events, performers engage audiences who suspend their disbelief to enter the world of the drama. Through drama, human experience is shared. Drama entertains, informs, communicates and challenges.

Students achieve outcomes through the key activities of creation, performance and reflection. They explore and communicate ideas and learn particular processes and skills to enable them to work with drama forms, styles, conventions and technologies. They reflect, respond and evaluate drama and become critical, informed audiences, understanding drama in the context of their own society and culture, drawing on a diverse range of drama from other cultures, places and times to enrich their inter-cultural understanding.

The Drama General course focuses on aesthetic understanding and drama in practice as students integrate their knowledge and skills. They use the elements and conventions of drama to develop and present ideas and explore personal and cultural issues. They engage in drama processes such as improvisation, play building, text interpretation, playwriting and dramaturgy which allow them to create original drama and interpret a range of texts written or devised by others. Their work in this course includes production and design aspects involving sets, costumes, makeup, props, promotional materials, stage management, front of house activities, and sound and lighting. Increasingly, students use technologies such as digital sound and multimedia. They present drama to a range of audiences and work in different performance settings.

Students work independently and collaboratively, learning time management skills, showing initiative and demonstrating leadership and interpersonal skills. The Drama General course requires them to develop and practise problem-solving skills through creative and analytical thinking processes. They develop their capacity to respond to, reflect on, and make informed judgements using appropriate terminology and language to describe, analyse, interpret and evaluate drama, drawing on their understanding of relevant aspects of other art forms.

In this course, students engage in both Australian and world drama practice. They understand how drama has changed over time and will continue to change according to its cultural context. Through Drama, they can understand the experience of other times, places and cultures in an accessible, meaningful and enjoyable way. They understand the economic factors that affect drama practice and explore the vocational opportunities that drama offers.

While some students intend to make a career in drama and related fields, they also participate in drama for enjoyment and satisfaction. They experience the pleasure that comes from developing personal skills, knowledge and understandings that can be transferred to a range of careers and situations. The Drama General course builds confidence, empathy, understanding about human experience, and a sense of identity and belonging. These are invaluable qualities for contemporary living.

Course outcomes

The Drama General course is designed to facilitate achievement of the following outcomes.

Outcome 1 – Drama ideas

Students create, interpret, explore, develop and present drama ideas.

In achieving this outcome, students:

- articulate their own ideas and interpret the ideas of others to make drama
- explore and experiment to develop ideas in drama
- present drama ideas for specific purposes, audience and spaces.

Outcome 2 – Drama skills and processes

Students apply drama skills, techniques, processes, conventions and technologies.

In achieving this outcome, students:

- apply specific skills, techniques and processes
- apply knowledge and conventions of drama
- use technologies and undertake production roles and responsibilities.

Outcome 3 – Drama responses

Students respond to, reflect on and evaluate drama.

In achieving this outcome, students:

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

Outcome 4 – Drama in society

Students understand the role of drama in society.

In achieving this outcome, students:

- understand the interrelationships between drama and its historical and cultural contexts
- understand the social and cultural value and purpose of drama
- understand economic considerations related to drama.

Organisation

This course is organised into a Year 11 syllabus and a Year 12 syllabus. The cognitive complexity of the syllabus content increases from Year 11 to Year 12.

Structure of the syllabus

The Year 12 syllabus is divided into two units which are delivered as a pair. The notional time for the pair of units is 110 class contact hours.

Unit 3 – Representational, realist drama

This unit focuses on representational, realistic drama. Students explore techniques of characterisation through different approaches to text interpretation, particularly those based on the work of Stanislavski and others.

Unit 4 – Presentational, non-realist drama

This unit focuses on presentational, non-realist drama. Students explore techniques of role and/or character through different approaches to text interpretation, particularly those based on the work of Brecht and others.

Each unit includes:

- a unit description – a short description of the focus of the unit
- unit content – the content to be taught and learned.

Organisation of content

The course content is divided into three content areas:

- drama language
- contextual knowledge
- production and performance

Suggested text list

This course has a suggested text list. These are included to support a sense of the focus and pitch of the units in Year 12. The relevant lists are included in Unit 3 and Unit 4.

Roles

In Unit 3 and Unit 4, students will study in the context of drama in performance and responding to drama:

Actor: interprets and presents the text by adopting role or character through action to create the drama event.

Director: decides upon the interpretation or the conceptualisation of the text and works with actors and the creative team to realise the drama event.

In Unit 3 and Unit 4, students will study in the context of drama in performance and responding to drama, one of the roles below:

Costume designer: provides designs for the appearance of characters on stage, including accessories, footwear, make-up and plans costume changes during a drama event.

Lighting designer: provides the design for illumination, focus, mood and atmosphere through lighting technologies in a drama event.

Scenographer: provides design for the stage setting to create the sensory environment and layout of a performance space for a drama event.

Sound designer: provides design for aural support for mood, action, context and transitions in a drama event.

Representation of the general capabilities

The general capabilities encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the twenty-first century. Teachers may find opportunities to incorporate the capabilities into the teaching and learning program for the Drama General course. The general capabilities are not assessed unless they are identified within the specified unit content.

Literacy

The ability to study for performance a variety of texts is essential for all students where levels of meaning are investigated and communicated to an audience. Use of various forms of communication using appropriate conventions and approaches are also investigated and applied to particular tasks.

Numeracy

In the Drama General course, numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully. This includes calculating, estimating, spatial reasoning and working with scale and portions in Drama.

Information and communication technology capability

The use of information and communication technology (ICT) is important for skills, planning and for other purposes in the development and presentation of drama. The emergent technologies are used in drama, including linking of drama performances across spaces separated by geography for collaboration and presentation of drama.

Critical and creative thinking

The finding of satisfying solutions to creative problems involves a broad repertoire of critical and creative thinking skills, including the investigation of new possibilities of achieving dramatic and aesthetic outcomes in drama.

Personal and social capability

All learning in drama is a social, collaborative and cooperative process. The Drama General course involves working with others with empathy and managing personal resources, including time to achieve goals in a timely fashion. The skills associated with self-management and effective group processes need to be refined and developed in the context of drama.

Ethical understanding

The development of drama involves an understanding of, and working with, requirements (social, moral and legal) with care and sensitivity to ensure the effective production of drama. This includes the impact of copyright as well as gaining permissions to use materials generated by or with others (including personal stories and audio, still or video images of members of the public) when producing drama.

Intercultural understanding

The creation of drama, whether devised or in the interpretation of scripts, includes the understanding and appropriate demonstration of cultures from other times and/or places. Part of the success of presenting social and historical cultures on stage involves both a cognitive understanding and empathetic representation of identity through drama.

Representation of the cross-curriculum priorities

The cross-curriculum priorities address the contemporary issues which students face in a globalised world. Teachers may find opportunities to incorporate the priorities into the teaching and learning program for the Drama General course. The cross-curriculum priorities are not assessed unless they are identified within the specified unit content.

Aboriginal and Torres Strait Islander histories and cultures

The Aboriginal and Torres Strait Islander cultures carry an ancient tradition with stories that communicate mythical histories of Indigenous Australia that are unique and share parallels with other ancient cultures. Exploration of the history and cultures of Aboriginal and Torres Strait Islander cultures provides a rich opportunity to build a greater understanding of a part of Australian history and society as well as fostering values of mutual understanding and respect between cultures included under the broad identity of this country.

Asia and Australia's engagement with Asia

The Asia region represents a highly diverse spectrum of cultures, traditions and peoples with a third of the world's population located immediately north of Australia. Engaging in a respectful exploration of particular traditions from countries like China, India, Korea (both North and South), and Japan, for example, will enable students to understand more deeply the values and histories of our near neighbours with whom we share important interrelationships.

Sustainability

The challenge of sustainability and the human impact on our environment, including the ongoing challenge of human over consumption and production of waste, remains a critical challenge for all people. This may be explored through drama in two important ways: One, sustainable practices and the ongoing exploration of what they can be for drama; Two, through engagement in creative problem solving through drama to address behaviours contributing to negative and positive impacts on our environment.

Unit 3 – Representational, realist drama

Unit description

The focus for this unit is **representational, realist drama**. Students explore techniques of characterisation through different approaches to group based text interpretation, particularly those based on the work of Stanislavski and others. In this unit, students have the opportunity to research and collaboratively workshop, interpret, perform and produce texts in forms and styles related to representational, realistic drama that educate and present perspectives.

Unit content

An understanding of the Year 11 content is assumed knowledge for students in Year 12. It is recommended that students studying Unit 3 and Unit 4 have completed Unit 1 and Unit 2.

This unit includes the knowledge, understandings and skills described below.

In the context of drama in performance and responding to drama, students understand, select and combine:

Drama language

Voice and movement

- voice techniques (posture, breathing techniques, pace, pitch, pause, projection, phrasing, tone and accents as appropriate) to create character and dramatic action in the performance of representational, realist drama
- movement techniques (facial expression, posture, gesture, gait, weight, space, time, energy and proxemics) to create character and dramatic action in the performance of representational, realist drama
- voice and movement techniques in representational, realist drama using the processes developed by Konstantin Stanislavski and others (Stella Adler, Sanford Meisner or Jean Benedetti) in devising or interpreting drama
- focus and spatial awareness in representational, realist drama

Drama processes and the elements of drama

- cooperative group work processes (memorising, improvising, interpreting, listening, accepting, delegation of roles, developing an agreed approach) in drama
- the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, dramatic tension) refined through improvisation and rehearsal to create realistic characterisation and relationships in performance through processes developed by Stanislavski or adapted by others
- the elements of drama shaped to present identified themes, selected approaches and theories about dramaturgy in representational, realist drama

- the elements of drama used in performance preparation processes (improvisation to explore imagination, character mapping, given circumstances) for representational, realist drama
- the elements of drama shaped through viewpoints in improvisation and text interpretation to create dramatic meaning that educates and presents forces
- directing theory that shapes the application of the elements of drama in representational, realist drama refined through improvisation

Drama forms and styles

- interpretation of representational, realist drama forms and styles (Realism, Naturalism) by shaping the elements of drama
- relationships between representational, realist drama and linear narrative structures

Contextual knowledge

Drama conventions

- techniques in representational, realist drama for engaging the audience through suspension of disbelief
- conventions of improvisation (breaking patterns and creating focus) in representational, realist drama
- linear narrative structures, including Aristotle's plot structures ('mythos')
- conventions of interpreting a script (motivation, tempo, circles of attention and psychological gestures) refined through improvisation in representational, realist drama
- conventions of documenting representational, realist drama (script annotations, blocking notations and plan and elevation views)
- performance and audience behaviours (role of observer in realist drama) in representational, realist drama

Values, forces and drama practice

- impact of audience expectations, attitudes, experiences and understandings on drama production and audience responses
- forces that contributed towards the development of representational, realist approaches to acting, design and drama
- development of representational, realist drama with a focus on the ways particular practitioners, such as Stanislavski, have interpreted representational, realist drama

Production and performance

Spaces of performance

- strategies to present space and time (planned uses of space) when working in different performance areas focusing on representational, realist drama
- ways that audiences are positioned to identify and engage with representational, realist drama
- proscenium arch and thrust stages in representational, realist drama

Design and technologies

- the collaboration of designers, scenographers, actors and directors in representational, realist drama
- principles of design (balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm), visual elements (line, shape, texture, colour, tone/value, 3D form and space) and design technologies in representational, realist drama
- drama design and technologies to represent real settings and characters (reproduction of reality, selective realism)

Management skills and processes

- effective group work (selecting social and emotional intelligences) to resolve conflicts and problems
- time management skills (self-motivation, prioritisation and goal setting) in drama
- intellectual property rights and performance rights in drama
- safe working practices in drama in purpose built performance spaces
- posters, programs and publicity in representational, realist drama

Oral and written communication

Students are expected to develop skills and abilities in multiple drama-based forms of communication. Students are to address appropriate aspects of written and oral communication through drama in performance and associated learning activities. This includes:

- short and extended answer forms
- graphic organisers, diagrams, and illustrations with appropriate use of annotations, and of colour
- interviews and other oral presentations
- structuring of ideas and responses.

Suggested text list

This course has a suggested text list:

Suggested Australian texts for Unit 3	Suggested world texts for Unit 3
Richard Beynon: <i>The Shifting Heart</i>	Anton Chekhov: <i>The Cherry Orchard</i> or <i>The Seagull</i>
Sumner Locke Elliot: <i>Rusty Bugles</i>	Henrik Ibsen: <i>Pillars of Society</i> or <i>A Doll's House</i>
Ray Lawler: <i>Summer of the Seventeenth Doll</i> or <i>Kid Stakes</i>	Eugene O'Neill: <i>Anna Christie</i> or <i>Long Day's Journey into Night</i>
Alan Seymour: <i>One Day of the Year</i>	August Strindberg: <i>Miss Julie</i> or <i>Creditors</i>
Katherine Thomson: <i>Diving for Pearls</i> or <i>Barmaids</i>	Tennessee Williams: <i>A Streetcar Named Desire</i> or <i>The Milk Train Doesn't Stop Here Anymore</i>

Note: by the end of Unit 3 and Unit 4, students should have studied one Australian and one world text.

Roles

Students are required to engage with the role of actor and director and one other role: scenographer, costume lighting designer or sound designer.

Unit 4 – Presentational, non-realist drama

Unit description

The focus of this unit is **presentational, non-realist drama**. Students explore techniques of role and/or character through different approaches to group based text interpretation, particularly those based on the work of Brecht and others. In this unit, students have the opportunity to research and collaboratively workshop, interpret and perform drama texts related to presentational, non-realistic drama that challenge and question perspectives.

Unit content

This unit builds on the content covered in Unit 3.

This unit includes the knowledge, understandings and skills described below.

In the context of drama in performance and responding to drama, students understand, select and combine:

Drama language

Voice and movement

- voice techniques (posture, breathing techniques, pace, pitch, pause, projection, phrasing, tone and accents as appropriate) to create role or character and dramatic action in the performance of presentational, non-realist drama
- movement techniques (facial expression, posture, gesture, gait, weight, space, time, energy and proxemics) to create role or character and dramatic action in the performance of presentational, non-realist drama
- voice and movement techniques in presentational, non-realist drama using processes developed by Bertold Brecht and others (Rudolf Laban, Peter Brooke or Jerzy Grotowski) in devising or interpreting drama
- focus and spatial awareness in presentational, non-realist drama

Drama processes and the elements of drama

- collaborative group work processes (memorising, improvising, interpreting, workshopping, refining) in ensemble drama
- the elements of drama (role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, dramatic tension) refined through improvisation and rehearsal to create role or character through processes developed by Brecht or others
- the elements of drama shaped to present identified themes, selected approaches and theories about dramaturgy in presentational, non-realist drama
- the elements of drama in performance preparation processes (improvisation to explore audience alienation, gestus and historication) for presentational, non-realist drama

- the elements of drama shaped through viewpoints in improvisation to create dramatic meaning that challenges and questions forces
- directing theory that shapes the application of the elements of drama in presentational, non-realist drama refined through improvisation

Drama forms and styles

- interpretation of presentational, non-realist drama forms and styles (such as Brechtian Epic Theatre, Shakespearean Theatre) by shaping the elements of drama
- relationships between presentational, non-realist drama and non-linear narrative structures

Contextual knowledge

Drama conventions

- techniques in presentational, non-realist drama for connecting with an audience through imaginative, political or polemical engagement
- conventions of improvisation (justified action and character) in presentational, non-realist drama
- juxtaposition and transition in role, character, space, time, forms and/or styles, including leaps of time, flashback and flash forward, fragmented and cyclical structures
- conventions of interpreting a script (engaging with the audience, *Verfremdungseffekt* (alienation effect), reality effects and shifting roles) refined through improvisation in presentational, non-realist drama
- conventions of documenting presentational, non-realist drama (director's vision, design statements, actors' notes)
- performance and audience behaviours (active audience participation) appropriate to presentational, non-realist drama

Values, forces and drama practice

- impact of changing historical, social and cultural values on drama production and audience reception
- forces that contributed towards the development of particular presentational, non-realist approaches to acting and drama
- development of presentational, non-realist drama with a focus on the ways particular practitioners, such as Brecht, have interpreted presentational, non-realist drama

Production and performance

Spaces of performance

- strategies to present shifts in space and time (adapted spaces) when working in different performance areas focusing on presentational, non-realist drama
- ways that audiences are positioned to interact with, respond to and participate in presentational, non-realist drama
- in the round, traverse and promenade stages for presentational, non-realist drama

Design and technologies

- the collaboration of designers, scenographers, actors and directors in presentational, non-realist drama
- principles of design (balance, contrast, emphasis, harmony, repetition, unity, variety, movement, scale/proportion, pattern, rhythm), visual elements (line, shape, texture, colour, tone/value, 3D form and space) and design technologies in presentational, non-realist drama
- drama design and technology in presentational, non-realist drama (symbolic designs, available lighting, live sound, multiple uses of objects)

Management skills and processes

- effective group work (managing social and emotional intelligences) to build group cohesion
- time management skills (effective use of paired analysis, planning matrices, concentration, managing distractions) in drama
- intellectual property rights and performance rights in drama in a twenty-first century context
- safe working practices in drama in purpose built or found performances spaces
- posters, programs and publicity for presentational, non-realist drama

Oral and written communication

Students are expected to develop skills and abilities in multiple drama-based forms of communication. Students are to address appropriate aspects of written and oral communication through drama in performance and associated learning activities. This includes:

- short and extended answer forms
- graphic organisers, diagrams, and illustrations with appropriate use of annotations, and of colour
- interviews and other oral presentations
- structuring of ideas and responses.

Suggested text list

This course has a suggested text list. By the end of Unit 3 and Unit 4, students should have studied one Australian and one world text.

Suggested Australian texts for Unit 4	Suggested world texts for Unit 4
Alma De Groen: <i>The Rivers of China</i> or <i>The Girl Who Saw Everything</i>	Bertold Brecht: <i>Measures Taken</i> or <i>Other Lehrstücke</i> or <i>Baal</i>
Angela Betzien: <i>Hoods</i> and <i>The Girl Who Cried Wolf</i>	Carlo Goldoni: <i>A Servant Of Two Masters</i> or <i>The Venetian Twins</i>
Jack Hibberd: <i>White with Wire Wheels</i> or <i>Guantanamo Bay</i>	Christopher Marlowe: <i>Doctor Faustus</i> or <i>The Massacre of Paris</i>
Debra Oswald: <i>Dags</i> or <i>Skate</i>	Plautus: <i>The Prisoner</i> or <i>Epidicus</i>
Indija N. Mahjoeddin: <i>The Butterfly Seer</i>	Stephen Sondheim: <i>West Side Story</i> or <i>The Frogs</i>

Roles

Students are required to engage with the role of actor and director and one other role: scenographer, costume lighting designer or sound designer.

School-based assessment

The Western Australian Certificate of Education (WACE) Manual contains essential information on principles, policies and procedures for school-based assessment that needs to be read in conjunction with this syllabus.

Teachers design school-based assessment tasks to meet the needs of students. The table below provides details of the assessment types for the Drama General Year 12 syllabus and the weighting for each assessment type.

Assessment table – Year 12

Type of assessment	Weighting
Performance/production Improvising and devising original drama, interpreting drama texts, rehearsing, designing lighting, sound, sets, costumes and graphics for programs, posters and promotion. Demonstrating the use of drama skills, techniques, processes and technologies in a range of performance contexts.	55%
Response Response to, and analysis of own, others' or professional drama works in relation to elements, principles, techniques and/or processes of drama. Responses may be oral, or in written forms, and include supporting annotated diagrams and/or illustrations.	30%
Externally set task A written task or item or set of items of one hour duration developed by the School Curriculum and Standards Authority and administered by the school.	15%

Teachers are required to use the assessment table to develop an assessment outline for the pair of units.

The assessment outline must:

- include a set of assessment tasks
- include a general description of each task
- indicate the unit content to be assessed
- indicate a weighting for each task and each assessment type
- include the approximate timing of each task (for example, the week the task is conducted, or the issue and submission dates for an extended task).

All assessment types must be included in the assessment outline at least twice with the exception of the externally set task which only occurs once.

The set of assessment tasks must provide a representative sampling of the content for Unit 3 and Unit 4.

Assessment tasks not administered under test/controlled conditions require appropriate validation/authentication processes.

Externally set task

All students enrolled in the Year 12 General Drama course will complete the externally set task developed by the Authority. Schools are required to administer this task in Term 2 at a time prescribed by the Authority.

Externally set task design brief – Year 12

Time	One hour
Format	Written
	Conducted under invigilated conditions
	Typically between two and five questions
	Can require students to refer to source materials like script excerpts or require students to refer to viewed performances (live or digital versions of live theatre), own performances or other drama processes in a reflective writing task
Content	The Authority informs schools during Term 3 of the previous year of the Unit 3 syllabus content on which the task will be based

Refer to the WACE Manual for further information.

Grading

Schools report student achievement in terms of the following grades:

Grade	Interpretation
A	Excellent achievement
B	High achievement
C	Satisfactory achievement
D	Limited achievement
E	Very low achievement

The teacher prepares a ranked list and assigns the student a grade for the pair of units. The grade is based on the student's overall performance as judged by reference to a set of pre-determined standards. These standards are defined by grade descriptions and annotated work samples. The grade descriptions for the Drama General Year 12 syllabus are provided in Appendix 1. They can also be accessed, together with annotated work samples, through the Guide to Grades link on the course page of the Authority website at www.scsa.wa.edu.au

To be assigned a grade, a student must have had the opportunity to complete the education program, including the assessment program (unless the school accepts that there are exceptional and justifiable circumstances).

Refer to the WACE Manual for further information about the use of a ranked list in the process of assigning grades.

Appendix 1 – Grade descriptions Year 12

A	Effectively and confidently integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama performance/production, sometimes with originality.
	Uses reflective and cooperative processes efficiently and effectively.
	Succinctly describes, analyses, interprets and evaluates the contextual, theoretical and aesthetic considerations of realising and experiencing drama; insightful responses include substantial evidence and justification.
	Explores and communicates clearly and coherently about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.
	Structures work effectively and efficiently; uses relevant drama terminology accurately and effectively. Meets task requirements.
B	Competently and with some confidence integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama.
	Uses reflective and cooperative processes efficiently.
	Describes, analyses, interprets and evaluates the contextual, theoretical and aesthetic considerations of realising and experiencing drama; includes a range of evidence and justification.
	Explores and communicates clearly about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.
	Accurately uses relevant drama terminology; applies given structures. Meets task requirements.
C	Adequately integrates drama knowledge, skills and processes in the preparation, development and realisation of published or devised drama performance/production.
	Uses reflective and cooperative processes with some effect.
	Describes, interprets and evaluates the contextual and aesthetic considerations of realising and experiencing drama; includes some evidence and justification.
	Communicates briefly and/or superficially about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.
	Applies given structures with accurate use of some relevant drama terminology. Meets task requirements.
D	Integrates drama knowledge, skills and processes in a limited way in the preparation, development and realisation of published or devised performance/production.
	Makes minimal use of reflective and cooperative processes.
	Briefly describes, interprets and makes assertions about the contextual and aesthetic considerations of realising and experiencing drama; supports responses with little evidence or justification.
	Communicates in a minimal and superficial way about drama forms, styles and contexts as related to realising and experiencing drama in performance/production.
	Uses some drama terminology. Meets most task requirements although efforts are sometimes inaccurate, incomplete and/or ineffective.
E	Does not meet the requirements of a D grade.