

Scope and sequence

Drama

Reception to year 6

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Drama: Scope and sequence reception to year 6

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Context statement

In Drama, students explore and depict real and fictional worlds through use of body language, voice, gesture, space and staging to make meaning. Students create, rehearse, perform and respond using the elements and conventions of drama and emerging and existing technologies available to them. They consider drama from a diverse range of styles, traditions and contexts from the viewpoint of maker, performer and audience. Students make informed critical judgements about their own creative and performance skills and the dramatic works they interpret as artists and as audiences. They think about where, how and why drama takes place and the elements, skills and processes involved in the ideation, creation, performance, interpretation and appreciation of drama.

Teachers are advised to use their professional judgement when selecting a diverse range of dramatic works, theorists and artists on which to focus the delivery of this curriculum. Choices should reflect accessibility and student needs and interests. Where examples are given, these are suggestions and are by no means exhaustive or mandated. The use of local dramatic works and artists is strongly encouraged.

The making and responding strands inform and support each other. They are intrinsically connected and should be integrated when designing learning experiences.

- As students make drama, they actively respond to their own developing dramatic art works and the dramatic art works of others.
- As students respond to drama they draw on the knowledge, understanding and skills acquired through their experiences in making dramatic art work.

This document is structured around the shared arts sub-strands to clarify the explicit learning required. As with the strands, the sub-strands should be combined when planning teaching and learning activities, they are not designed to be addressed as isolated activities.

The elements of drama are fundamental to all learning in this subject: role, character, relationships, situation, voice, movement, focus, tension, space, time, language, ideas, dramatic action, symbol and audience.

These documents have been designed to:

- Provide clarity and context, for teaching and learning in South Australia, in alignment with the Australian Curriculum content descriptions
- Identify the discipline specific and transferable knowledge, skills and understandings required at each year level
- Enable rigour, engagement and discipline specific skill development.

Achievement standards

Reception to year 2	Years 3 to 4	Years 5 to 6
<div>By the end of year 2, students:</div> <ul style="list-style-type: none">• describe what happens in drama they make, perform and view• identify some elements in drama and describe where and why there is drama• make and present drama using the elements of role, situation and focus in dramatic play and improvisation.	<div>By the end of year 4, students:</div> <ul style="list-style-type: none">• describe and discuss similarities and differences between drama they make, perform and view• discuss how they and others organise the elements of drama (role, situation and focus) in their drama• collaborate to plan, make and perform drama that communicates ideas• use relationships, tension, time and place and narrative structure when improvising and performing devised and scripted drama.	<div>By the end of year 6, students:</div> <ul style="list-style-type: none">• explain how dramatic action and meaning is communicated in drama they make, perform and view• explain how drama from different cultures, times and places influences their own drama making• work collaboratively as they use the elements of drama (role, situation and focus) to shape character, voice and movement in improvisation, play-building and performances of devised and scripted drama for audiences.

Strand: Making

Sub-strand	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Exploring ideas and improvising with ways to represent ideas	<p>Experience and explore purposeful and imaginative role play, short improvisations (without response time) through a variety of process drama (teacher guided - where teacher and student work in and out of role) to explore and develop dramatic action:</p> <ul style="list-style-type: none"> • use dramatic play to imitate characters and dramatise imaginary events (with support and prompting) • take turns to offer an idea to the whole class improvisation (with support) • explore shapes, sounds and movements with both the teacher and classmates, to establish the setting and role of the drama. 	<p>Experience and explore purposeful and imaginative role play, short improvisations (without response time) through a variety of process drama (teacher guided - where teacher and student work in and out of role) to explore and develop dramatic action:</p> <ul style="list-style-type: none"> • take on possible roles from known characters (for example teacher, fireman, shop assistant) in imaginary events (with guidance) • in a guided drama and improvisation create dialogue using their own words • create and explore shapes, feelings, emotions and movements with teacher and classmates to establish the setting and role of the drama. 	<p>Experience and explore purposeful and imaginative role play, short improvisations (without response time) through a variety of process drama (teacher guided - where teacher and student work in and out of role) to explore and develop dramatic action:</p> <ul style="list-style-type: none"> • describe and enact possible new details to the plot and story in imaginative events, and improvisation • work individually and in pairs to participate in imaginative role play, improvisation and guided drama to dramatise problems and resolutions • identify, create and mirror ways in which voice, sounds and movement may be used to help retell a story in improvisations and guided drama experiences. 	<p>Explore ideas and narrative (story telling) through roles and situations (contexts in which the drama takes place), use empathy in their own improvisations (spontaneous enactment of role, situation or idea) and devise drama (creation of drama using a combination of improvised scenes):</p> <ul style="list-style-type: none"> • explore a variety of roles and situations they imagine and develop within the plot and setting of a story • make decisions, accept responsibility and adopt a role maintaining focus • articulate ideas for costumes and props and use the elements (body, voice, space) to shape their story telling, improvisations and drama. 	<p>Explore ideas and narrative (story telling) through roles and situations (contexts in which the drama takes place), use empathy in their own improvisations (spontaneous enactment of role, situation or idea) and devise drama (creation of drama using a combination of improvised scenes):</p> <ul style="list-style-type: none"> • explore a variety of roles and situations in the narrative. Describe and enact the visual details of real and imagined worlds; improvised stories and support the given circumstance of a story by creating tension • create improvised dialogue whilst in role, to show relationships and explore issues and ideas that respond to and show a character's emotions • select props and costumes appropriate to the drama; articulate and enact how the elements (body, voice, space) and the principle of story enhances the circumstances of the drama. 	<p>Explore the ideas of dramatic action (tension, belief and audience engagement), empathy and space (between performer and audience,) in play-building (improvisation or planning drama) and scripted drama to develop characters and situation:</p> <ul style="list-style-type: none"> • experiment with empathy in drama, considering perspectives of characters, explore responses and challenge stereotypes • propose ideas to support the story and given circumstances of the drama and its characters. Identify the qualities of the inner traits of characters to explore physical, fictional and emotional space and imagined feelings • consider the viewpoints; how is the voice, movement, gesture and body used to represent a character, situation or idea? How did the performers use the elements of drama? How can the divided drama be developed to communicate meaning? 	<p>Explore the ideas of dramatic action (tension, belief and audience engagement), empathy and space (between performer and audience,) in play-building (improvisation or planning drama) and scripted drama to develop characters and situation:</p> <ul style="list-style-type: none"> • explore relationships between scripted or improvised characters and their given circumstances • propose and enact ideas to develop the story and given circumstances of the drama and the characters. Consider the perspectives of the character's physical, fictional and emotional space and imagined feelings • consider the viewpoints to experiment and refine their drama practice – how voice, movement, gesture and body are used to represent a character, situation or idea. How performers use the elements of drama. How can devised drama be developed to communicate meaning?

<p>Developing understanding of practices</p>	<p>Develop and use the skills of voice (loud, soft), facial expression, movement (big, small) and spatial awareness to imagine and establish role (the view of a fictional character) and situation (the context the action takes place):</p> <ul style="list-style-type: none"> • explore and use vocal and non-vocal sounds to portray emotion in guided drama experiences (with support and prompting) • explore and experiment with facial expressions to portray emotions of the character in guided drama and improvisations (with support and prompting) • use puppets, 2D shapes and objects to help retell part of a story (with support). 	<p>Develop and use the skills of voice (loud, soft), facial expression, movement (big, small) and spatial awareness to imagine and establish role (the view of a fictional character) and situation (the context the action takes place):</p> <ul style="list-style-type: none"> • use vocal and non-vocal sounds to portray real or imaginary characters and their role in improvisation and guided drama experiences (with guidance) • use posture and facial expressions to portray emotions of characters in guided drama and improvisations (with limited guidance) • create and use puppets, 2D shapes and objects to retell parts of a story (with limited guidance). 	<p>Develop and use the skills of voice (loud, soft), facial expression, movement (big, small) and spatial awareness to imagine and establish role (the view of a fictional character) and situation (the context the action takes place):</p> <ul style="list-style-type: none"> • use the elements of voice, facial expression, movement and spatial awareness in dramatic play and improvisation to create characters, environments and a sense of time and place • use posture, gesture and facial expressions to portray the emotions of characters to enhance the situation when interacting and reacting to guided drama and improvisations • use voice in character and talk and enact ways in which voice and sounds may be used to create or retell a story when creating and using props, puppets or 2D shapes. 	<p>Develop and use the elements of voice (varying loud and soft, pitch variation, pace and volume), body (posture, symbolic gesture – point, hand wave), movement and language (linguistic expression) to sustain role and relationships and create dramatic action with a sense of time and place:</p> <ul style="list-style-type: none"> • participate in a variety of exercises to develop their understanding of using voice, body, movement and language • experiment with loudness, softness, pace and pitch of the voice to create roles and situations • investigate how movement, body language gestures and voice are incorporated to enhance the drama and support a story or given circumstance • consider how character choices affect audience perspectives and meanings • use expressions and tone, alongside space to create a sense of time and place. 	<p>Develop and use the elements of voice (varying loud and soft, pitch variation, pace and volume), body (posture, symbolic gesture – point, hand wave), movement and language (linguistic expression) to sustain role and relationships and create dramatic action with a sense of time and place:</p> <ul style="list-style-type: none"> • express through characterisation an inferred meaning by varying the degree of voice, body, movement and language to support the story, given circumstance or improvisation • apply movement, body language gestures (including from different cultures and time) and voice to enhance the drama and support the story or given circumstance • apply the use of word choice, expression and tone, alongside spatial awareness, to create a sense of time and place for characters in story, improvisation or given circumstance. 	<p>Develop skills and techniques of voice (pitch, pace, pause, volume, emphasis) and movement (facial expression, posture, space and time) to create character, mood, and atmosphere and focus dramatic action:</p> <ul style="list-style-type: none"> • use gestures, blocking, movement and voice to portray the emotion, motivation and relationships of a character • interpret, interact and rehearse dialogue and action in scripts to create theatrical performances • consider the viewpoints in refining their work – what did the performer intend audiences to experience and understand from drama? How did the performers use the elements of drama and design elements effectively? For what purposes did they make drama? What evidence supports your judgement about the drama? 	<p>Develop skills and techniques of voice (pitch, pace, pause, volume, emphasis) and movement (facial expression, posture, space and time) to create character, mood, and atmosphere and focus dramatic action:</p> <ul style="list-style-type: none"> • use body (adjusting the weight or lightness of movement), speed, use of stillness, levels and movement through space to focus on character and situation in the drama they develop • collaborate to interpret scripts and rehearse dialogue and action to create atmosphere in theatrical performances • consider the viewpoints in refining their work; the intention of what the performer wants the audience to understand from drama. How performers use the elements of drama and design elements to effectively produce drama. The purpose of drama and why it was made. Evidence that supports students' judgements about the drama.
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<p>Sharing artworks through performance, presentation or display</p>	<p>Create and present drama and stories to communicate ideas to an audience (sharing with each other and to other classes):</p> <ul style="list-style-type: none"> ● practice and perform a section of a story or drama (beginning, middle or end), (with support) ● use voice (loud, soft, happy, sad) and movement to link actions and communicate emotions in guided drama experiences (with support and prompting) ● select appropriate personal props that match the subject matter of their character or role, for example, wearing a crown for a king or queen (with support). 	<p>Create and present drama and stories to communicate ideas to an audience (sharing with each other and to other classes):</p> <ul style="list-style-type: none"> ● practice and perform sections of a story or drama that piece together (beginning, middle or end), (with guidance) ● use voice (loud, soft, happy, and sad) body, face, movement and basic gestures to communicate character traits and emotions and link action in guided drama experiences (with guidance) ● select props that enhance their character or role, for example, a crown for a king or queen (with guidance). 	<p>Create and present drama and stories to communicate ideas to an audience (sharing with each other and to other classes):</p> <ul style="list-style-type: none"> ● individually and in pairs practice and perform a story or drama which includes a beginning, middle or end ● alter voice and body to portray nuances of a character and contribute to group guided drama experiences sharing with peers ● select props and arrange space that match the subject matter and further define their character or role. For example, a row of seats to indicate a bus, or a table as cave. 	<p>Shape and perform dramatic action (meaning, tension and belief) using narrative (story telling) in devised (planned) and scripted drama (written plays), including the exploration of Aboriginal drama:</p> <ul style="list-style-type: none"> ● perform a short-scripted scene or improvised sections of a process drama, with a sense of role and situation using gesture, facial expression, body language and voice to express character ● work effectively and cooperatively with a partner or in an ensemble, to plan and rehearse drama for a live or virtual performance ● develop appropriate onstage and off-stage behaviour as a performer and an audience member. Develop an awareness of the rehearsal process. 	<p>Shape and perform dramatic action (meaning, tension and belief) using narrative (story telling) in devised (planned) and scripted drama (written plays), including the exploration of Aboriginal drama:</p> <ul style="list-style-type: none"> ● perform and modify scripted scenes focusing on dialogue and action, to change a story ● make appropriate intentional choices to add the elements (voice, body, movement) to their work ● work effectively and cooperatively with a partner or in an ensemble, identifying their own responsibilities to present plan and rehearse drama for a live or virtual performance ● have an awareness of the rehearsal process, including consideration of viewpoints from both the performer and the audience to refine their work; how well did students collaborate to make drama? What worked best in their drama? What stories and ideas are in the drama? What relationships and situations do you recognise? What and how could you improve your drama? 	<p>Present and perform devised (planned or improvised) or scripted drama (written short plays) that develops the narrative (story), drives dramatic tension (conflict), uses dramatic symbol and design elements in appropriate performance styles, to share community and cultural stories while engaging an audience:</p> <ul style="list-style-type: none"> ● experiment with various physical, vocal, body and movement choices to develop characters within a drama. Convey emotion, motivation and relationships ● use props, costumes and technology to enhance performance and create dramatic meaning ● communicate with the audience by remembering lines, moves and cues in rehearsal and performance. 	<p>Present and perform devised (planned or improvised) or scripted drama (written short plays) that develops the narrative (story), drives dramatic tension (conflict), uses dramatic symbol and design elements in appropriate performance styles, to share community and cultural stories while engaging an audience:</p> <ul style="list-style-type: none"> ● create dialogue and movement to portray character intentions and relationships in improvised and scripted drama ● assume the roles of director, performer, backstage crew (lighting, costumes and props), technical crew (music and sound) and audience member to make intentional choices around the delivery of a short performance ● plan and create a simple set for a drama using design elements.
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Strand: Responding

Sub-strand	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Responding to and interpreting artworks	<p>Respond to drama as both an audience member (audience behaviour – attentive and responding appropriately, personal response – what they enjoy and why) and performer to consider where and why people make drama, starting with drama of Aboriginal and Torres Strait Islanders:</p> <ul style="list-style-type: none"> express preferences for the drama they make and view, what they like and recall events and characters (with support and prompting) identify audience skills and practise appropriate reactions (listen, laugh, applaud), (with support) identify where they might experience drama and why people make drama. 	<p>Respond to drama as both an audience member (audience behaviour – attentive and responding appropriately, personal response – what they enjoy and why) and performer to consider where and why people make drama, starting with drama of Aboriginal and Torres Strait Islanders:</p> <ul style="list-style-type: none"> describe preferences for the drama they watch and create, use appropriate language to discuss emotions and thoughts provoked by the performance (with guidance) restate the main idea, setting and recall details about the drama enact the roles of an audience member and a performer (with guidance) identify where and when they might experience drama and why people make drama in their community. 	<p>Respond to drama as both an audience member (audience behaviour – attentive and responding appropriately, personal response – what they enjoy and why) and performer to consider where and why people make drama, starting with drama of Aboriginal and Torres Strait Islanders:</p> <ul style="list-style-type: none"> describe what they enjoy and why; comment on why people make and perform drama, restate the story and discuss how the elements (voice, body and movement) are used in the drama enact the roles of an audience member and a performer with focus and attention discuss why drama is made, why people make drama in their community and how drama passes on community knowledge, stories and lessons. 	<p>Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islanders. Students use the elements of drama (role, character, relationships, situation, voice, movement, focus, tension, space, time, language, symbol, audience, mood and atmosphere) to make comparisons:</p> <ul style="list-style-type: none"> explain why artistic choices are made by the performer and identify the story and meaning of the drama consider how the elements (voice, body and movement) of drama support the role and situation presented show respect as an audience member consider and discuss what features and ideas in the drama come from other cultures, times and places. Why people from different cultures make and respond to drama. 	<p>Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal peoples. Students use the elements of drama (role, character, relationships, situation, voice, movement, focus, tension, space, time, language, symbol, audience, mood and atmosphere) to make comparisons:</p> <ul style="list-style-type: none"> identify, describe and use elements of drama terminology to interpret meaning, through making connections to self and the emotions of the characters reflect and use the elements of drama to make comment about the strengths of drama respond to and respect the work of others as performers and audience members consider, discuss and write about the viewpoints; compare the expectations and requirements of drama in different cultural settings and apply these to their own performance; features and ideas in drama come from other cultures, times and places and how these might be used in their own drama making. 	<p>Explain how the elements of drama (role, character, relationships, situation, voice, movement, focus, tension, space, time, language, audience, mood and atmosphere) communicate meaning by comparing drama from different cultures and times including Aboriginal and Torres Strait Islanders:</p> <ul style="list-style-type: none"> articulate what the performer intended the audience to experience or understand from the drama reflect on drama they have made, or seen. Include-reflections on consequences of collaborative processes; identify artistic choices made with reference to skills and elements which support the drama in its conveyance of a message respond to and respect the work of others as performers and audience members in differing cultural contexts understand that the drama of Aboriginal people is unique to Country and or place of a particular group or groups. Identify traditions, customs and places that these dramas take place. 	<p>Explain how the elements of drama (role, character, relationships, situation, voice, movement, focus, tension, space, time, language, audience, mood and atmosphere) communicate meaning by comparing drama from different cultures and times including Aboriginal and Torres Strait Islanders:</p> <ul style="list-style-type: none"> summarise the plot and meaning of the drama, explain how using the skills and elements chosen, communicate meaning in the drama review and reflect; the elements of drama and narrative structures (beginning, middle, end – suspense and tension), different performance styles, portrayal of different roles and relationships that might contribute to their own drama and that of other cultures identify and describe the audience expectations in differing cultural contexts understand and consider the drama of Aboriginal people is unique to Country and place of a particular group or groups. Identify and consider traditions, customs and places where these dramas take place and how they might shape the work. Research and investigate protocols and customary practices for presenting Aboriginal drama and also that of other cultures.